

CHIMO



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From the President

The Last Word from This President

As this is the last issue of *Chimo* from the 1999-2002 Executive of CACLALS, on behalf of us all, I would like to offer sincere thanks to every one of you who has participated so effectively in our association during "the UNB years." Equally, I would like to extend warm congratulations and deep appreciation to the newly elected Executive, headed by Ranjini Mendis (President) and Robert Fleming (Executive Officer). The CACLALS secretariat will move to Kwantlen University College in British Columbia by September 1st, for the period 2002-2005. We throw the torch west, with a mixture of relief, wistfulness, and enthusiasm: relief—since the time and energy required to perform the tasks of office on top of teaching, research, and family life are considerable; wistfulness—because we have shared many happy hours working together to construct conference programs, newsletters, and online resources of real merit and meaning; and enthusiasm—for the new Executive consists of dedicated and talented colleagues who will lead CACLALS with sensitivity and passion.

We have had the privilege, and the pain, of crossing into this new millennium together; as professors and scholars of texts that bear witness to the individual and collective anguish of exploitation, violence, and diaspora, as well as to the courage and hope of resistance, creativity, and community-building, we tend to hold high ideals for international, inter-racial, cross-cultural, and cross-gender understanding, friendship, and even love. Many of us find ourselves emphatically *not* at ease in the new global dispensation, that economic "new world order" which has widened the gulf, not lessened it, between rich and poor in our own country, as elsewhere, in recent years, notwithstanding the extraordinary contraction of the world because of the new communications technologies, including email and the Internet. Working to fulfil those humanist goals of peace, justice, education, and freedom for all the world's people has rarely been more urgently necessary than now, post 9/11. Our kind of teaching and research, with its all-around-the-English-speaking-world scope and egalitarian sensitivities, humbly done day by day in classrooms across Canada that are increasingly filled with a diversity of students, can be a humane and moral force—to quicken empathy and imagination, to shape criticism and resistance, and to make us more emotionally and politically articulate. Or not. That is the challenge. Nothing less.

In March 2002 (shortly before the Queen Mother's death, as it happened), on your behalf, I met with Sharon Robinson of the Commonwealth Foundation in her office in Marlborough House, Pall Mall, London. Harish Trivedi, Vice Chair of ACLALS, deputized by Meenakshi Mukherjee, attended also. ACLALS and its regional branches have benefited over many years from an annual Commonwealth Foundation grant; in recent years, CACLALS' portion has amounted to over \$2,000. We learned that the Commonwealth Foundation typically funds grassroots types of organizations—those that are engaged in issues of development in more concrete and direct ways than we are. Ms. Robinson (an ex-pat Canadian and a fan of the CACLALS Web site, by the way)

expressed her concern about the level of abstraction and the professional jargon of some of the literary theory and criticism that has been prominent in the past decade. As an activist, I have often felt uncomfortable, too, with academic over-specialization and counting-the-angels-on-the-head-of-a-pin (what I call "et alors?" or "so what?") research projects which I have read. Ms. Robinson pointed out that only four of the Commonwealth's member countries are considered "developed"—Canada being one. For us to continue to be awarded scarce Commonwealth Foundation monies—let alone to try to obtain funds from new sources—it is clear that we must redouble our efforts to be "public intellectuals" whose teaching, research, and careers are dedicated, not only to solving intellectual or aesthetic or linguistic puzzles, but also, centrally, to making our world, local and global, a more humane and just place. I am pleased to report that Sharon Robinson indicated to Harish and me that Foundation funding to ACLALS, which had been suspended last year, will be reinstated.

Elsewhere in this issue of *Chimo*, you will find a brief report of the CACLALS annual conference (specifically of the AGM), held in May 2002 at the University of Toronto, while lilacs bloomed. Conference highlights included screening a segment of the War-Child video *Musicians in the War Zone* with a discussion led by hip-hop musician Sol Guy; screening a segment of *Atanarjuat: The Fast Runner*, an Inuit film, with a discussion led by Jonathan Dewar; hearing the pros and cons of moving towards "diaspora studies" from a diverse and distinguished panel organized by Guy Beauregard; amending our Constitution to bring it into the electronic era; and launching a splendid anthology of material produced from the first CACLALS Aboriginal Roundtable back in 1999 and edited by Renate Eigenbrod and Jo-Ann Epineskew as *Creating Community: A Roundtable on Canadian Aboriginal Literature*, which will be reviewed in a future issue of *Chimo*. Notes on the numerous activities from our umbrella organization, the HSSFC, where I serve as one of three Vice Presidents, were printed as part of our CACLALS conference program this year, and they are included in this *Chimo* for those of you who were unable to attend the conference. Please note that the HSSFC changed its name on July 1st to the Canadian Federation for the Humanities and Social Sciences (to be known, *sans* acronym, as "the Federation").

At the Congress, to wrap up and give some shape to "the UNB years" of CACLALS, I gave a PowerPoint presentation, to document the achievements of the 1999-2002 period. These are expanding the CACLALS-L discussion list to include the whole membership; developing the CACLALS Web site to include the *Chimo* archives (you will soon be able to view a complete run of back issues at <http://www.unb.ca/CACLALS/listofchimos.html>); creating NativeLit-L and the annual Aboriginal Roundtable as ways of foregrounding the work and issues of our Indigenous members and of others who teach Indigenous students and study the texts of Indigenous authors; increasing the number of paid-up members; and raising the profile of CACLALS as a well-managed and innovative association within ACLALS and the Federation.

Of course, there are some things left undone: we did not succeed in getting funding for a "Commonwealth-in-Canada" triennial conference during our term, nor did we do

more than barely begin a planned CACLALS Chronology for the Web site, so that we don't lose touch with our own history and the generation of scholars who pioneered this field and set CACLALS in motion back in 1973. Your additions to the chronology can be emailed to me, wjr@unb.ca, or Robin Sutherland, p54mh@unb.ca, at any time. We will meet next year in Halifax, at which time CACLALS will be thirty years old. *Ça se fête!*

I close with thanks for the generous gifts and moving words that you kindly bestowed upon me and Robin Sutherland, Executive Officer *par excellence*. I will always cherish the counsel and support of the Executive I had the pleasure of working with; in particular Laura Moss, who always answered our email missives first; Susie O'Brien, who has done a superb job as Book Review Editor for *Chimo*; and Ranjini Mendis, whose knowledge of the members and sense of occasion we relied on. Robin Sutherland, the first graduate student (to my knowledge) to serve as Secretary-Treasurer then Executive Officer, not only kept the organization on an even keel, but steered us in new directions, co-ordinating the *Chimo* archives project and challenging me to boldly go where no CACLALS President had gone before, putting membership lists and conference programs in Cyberspace. (I'll miss Robin's confident voice saying "Make it so, Number One," each time we took a deep breath and hit the key to upload a new Web page.) Our thanks go also to UNB graduate students in English, Dan Naccarato and Matte Gallant-Robinson, for their dedicated work in scanning and uploading the complete *Chimo* archives.

Finally, I would like to thank you for your parting gift of an oval pewter pot, designed by Inuit artist Inuk Brown, showing a mother seal standing proudly behind other seals and a walrus, a wonderful keepsake, as are your notes attributing to me a "warm, personal style," "leadership and grace," and "faith in what's possible." May I share with you, in return, a few memorable images of the times we have shared. Remember, "Only connect."



Written at UNB Fredericton
on Canada Day, 1 July 2002

Wendy Robbins

Wendy Robbins
CACLALS President
1999-2002

Membership Poster, 1999

CACLALS

Canadian Association for Commonwealth Literature and Language Studies

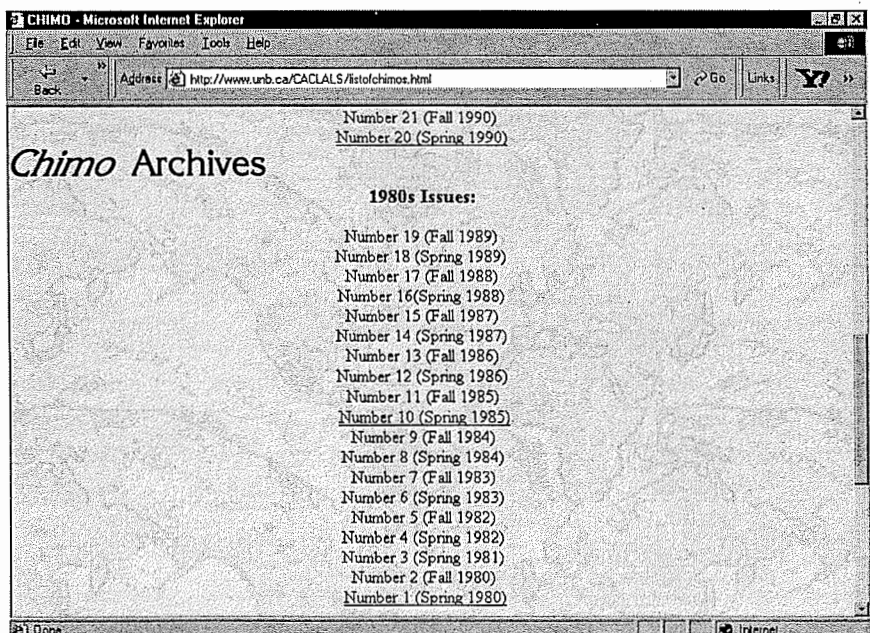
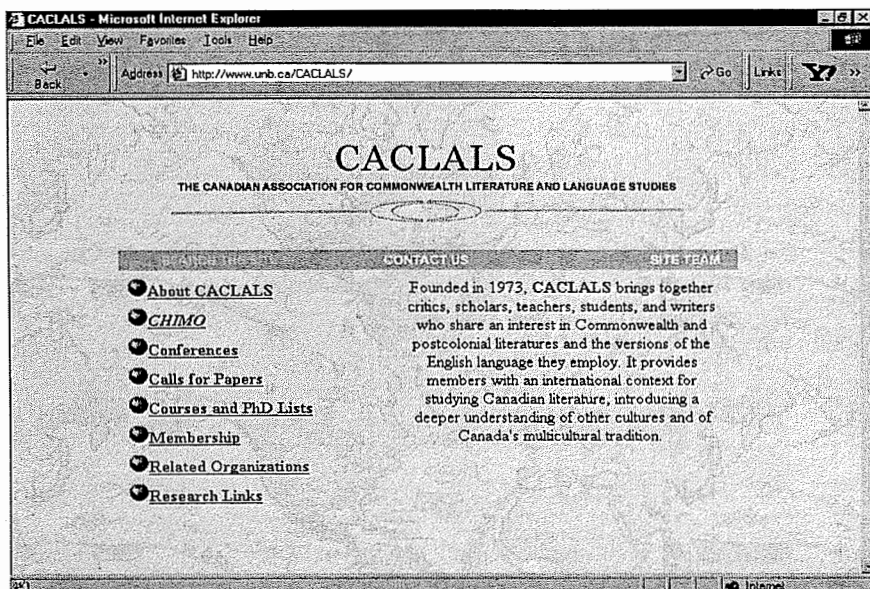


CACLALS is a lively forum for the discussion of Commonwealth/Postcolonial literatures in English. Membership is open to university faculty, students, writers, librarians, or any interested person engaged in researching, teaching, or studying various aspects of Commonwealth/Postcolonial literatures. Members become part of an international community of researchers. Our activities and resources include:

- CHIMO The Association's biannual newsletter provides conference and meeting information, calls for papers, book reviews, and news of members.
- COSSH Our annual conference is part of the Congress of the Social Sciences & Humanities. Our next meeting, May 25-27, 2000, in Edmonton, will focus on the theme: *First Past the Post: Reconsidering Postcolonialism in the 21st Century*.
- CiC We hold an international, triennial "Commonwealth in Canada" conference. The next conference, September 29 - October 1, 2000, in Fredericton, will focus on the theme: *Digital Imperialism and the Global Village: Postcolonial Literature Studies & the New Communications Technologies*.
- CACLALS-L Our online discussion group offers an ongoing dialogue on teaching and research issues.
- Web Site This CACLALS resource provides: links to related associations, course outlines, PhD comprehensive reading lists from institutions around the world, and a selection of web sites for individual authors, national literatures, and interdisciplinary postcolonial studies

For membership information, visit our web site at: <http://www.unb.ca/CACLALS>; send an email inquiry to: cacials@unb.ca; or contact us through regular/snail mail at: CACLALS, Department of English, University of New Brunswick, Box 4400, Fredericton, NB E3B 5A3, Canada.

CACLALS Website



CACLALS, ACLALS, HSSFC



CACLALS at Commonwealth Foundation,
Marlborough House, London



Wendy Robbins & Harish Trivedi (Vice Chair ACLALS) near
St. Paul's

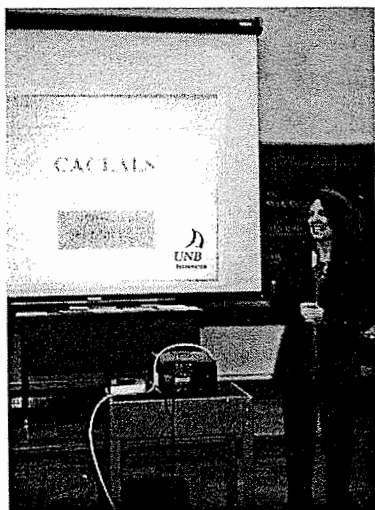


Wendy Robbins (Vice President), Patricia Clements (President), & Louise Forsyth (Past President), the Federation.



Robin, Wendy, & CN Tower, Toronto

CACLALS at COSSH, U of T, 2002



Summing up CACLALS' UNB Years
1999-2002



Laura Moss and family at Emmanuel College,
University of Toronto



The Diaspora Panel (l to r): Front row: Diana Brydon, Taiwo Adetunji Osinubi, Guy Beauregard (chair); Back row: Deborah O, Lily Cho, Rinaldo Walcott, Heather Smyth.



Matte Gallant-Robinson, Robin Sutherland, Wendy Robbins, & Daniel Naccarato
"The Chimo Warriors"

**CREATING COMMUNITY:
A ROUNDTABLE ON CANADIAN
ABORIGINAL LITERATURE**



**EDITED BY RENATE EIGENBROD
AND JO-ANN EPISKENEW**

Asian Canadian Literature: An Australian Perspective

Bruce Bennett, University of New South Wales
 "Interrogated" by Wendy Robbins for *Chimo*



Bruce Bennett, outgoing ACLALS Vice Chair, in Fredericton, December 2001

Chimo: As an Australian literary historian and scholar, Bruce, you have been following the emergence of Asian diasporic literature for several decades. In fact, you are one of the first researchers to draw international attention to the contribution of Asians to Australian literature. So we at CACLALS salute you as a pioneer, and we thank you for generously agreeing to share some of your research in *Chimo*. Your recent cross-Canada visit was a research trip to find out about responses to, and representations of, "Asia" in Canadian literature. Why here? And why now?

BB: I was curious to discover what kinds of recognition of Asia have occurred in Canada, especially in literature. What kinds of books have been published? Which parts of the broad configuration we call Asia have received most attention, and why? Where are such recognitions occurring, and by whom? And I was curious to see how this might compare with the situation in Australia.

At the back of my mind was a recent history of enhanced Australian literary and cultural interactions with people and places in Asia. I had attempted to outline some of these issues in the *Oxford Literary History of Australia*. Now, sadly, the events of September 11th, 2001, in New York, and their aftermath in Afghanistan—part of South Central Asia—have reinforced a Western habit of "us/them" thinking in relation to Asia, at least in the Australian media.

Chimo: Your cross-Canada itinerary included Halifax, Fredericton, Ottawa, Calgary, and Vancouver. But not Toronto?

BB: I had surmised that I was probably more aware, in Australia, of the literary scene in the metropolis, Toronto, than in the places I chose to visit on this occasion. But Toronto was a touchstone everywhere I went in the "provinces." Sydney plays a similar role in Australia.

Chimo: You started in Halifax. What are some of your observations about Atlantic Canada and its literature, and any Asian connections?

BB: Atlantic Canada attracts me physically. Its magnificent waterways are a counterpoint to memories of Australia's predominantly dry West, where I grew up. I know some of the powerful regional novels, such as Alistair McLeod's *No Great Mischief* and David Adams Richards' *Hope in the Desperate Hour*. The film of Annie Proulx's *The Shipping News* ingrained a further set of images of Nova Scotia and Newfoundland.

At a seminar at Dalhousie University, I was reminded that international research and writing links in that part of Canada tend to occur with the countries of Northern Europe rather than with Asia. Despite this tendency, writers and scholars at Dalhousie such as Victor Lee from Singapore, Shao-Pin Luo from China, and Kerry Dawson, a Canadian who studied in Australia, contribute to a post-colonial dimension, and to links with Asia-Pacific countries. A pattern of links with Asia—sometimes against local expectations—was also apparent in other parts of Canada.

Chimo: You mention the power of regional writing from Atlantic Canada. You were here when George Elliott Clarke won the Governor General's Award for his book *Execution Poems*, right? He tends to get recognition variously as a Canadian writer, as a Nova Scotian, and as a Black writer—complicated issues of identity.

BB: I have read that George Elliott Clarke said that he is proud of the epithets "Nova Scotian writer" and "Black Nova Scotian writer." At the same time, he knows that some people use such labels to marginalize him and his work (*Atlantic Books Today*, No. 35 [Winter 2001] 11). It is interesting to me that the Governor General who made the award to Clarke was Adrienne Clarkson, Canada's most celebrated Asian Canadian. As it has turned out, she is a far less controversial appointee to this office than Australia's "mainstream" Anglican Archbishop who became our Governor General in 2001.

Chimo: Do you take this contrast as a sign that perhaps Asian people and perspectives have become more integrated into Canada's national imaginary than into Australia's? We like to pride ourselves on our multiculturalism, our "mosaic" that supposedly differentiates us from that "melting pot" to the south, notwithstanding that Native Canadians and new Canadians experience "inclusiveness" often as more myth than reality.

BB: A significant feature of Canada's literary history which I can comment on—which has no parallel in Australia to date—is the accession to almost canonical status of first-generation Asian Canadian writers Michael Ondaatje and Rohinton Mistry. They are both "literary" and popular authors, whose reputations have been enhanced by Canadian and international literary awards, cinema, and favourable publicity by American celebrities. (I am thinking of Oprah's choice of *A Fine Balance* as her Book of the Month.) The strong English-language background of these two writers—in Sri Lanka and India respectively—has doubtless contributed to their relatively early success, but the relative congeniality of their adoptive writing environment in Canada seems a factor that cannot be discounted. Human rights issues are foregrounded in recent fiction by both authors, for example, and Canada's international stance on these issues has been typically liberal and inclusive.

Chimo: What the international press has been reporting recently about the treatment of incarcerated refugee claimants in Australia clearly raises major human rights issues there. But despite official policies and general good will, we have not eradicated racism in Canada; far from it.

BB: I am aware of Larissa Lai's suggestion that there are "racialised spaces" still evident in Canadian society, though she says they are expressed in "a sometimes friendly Canadian sort of way" (in "Political Animals and the Body of History," *Canadian Literature*, No. 163 [Winter 1999] 146).

Chimo: Bharati Mukherjee suggested at the time of her move from Montreal to the USA that Canadian "politeness" is but a polite name for Canadian hypocrisy! That said, it is no easy matter to decide who to claim as a Canadian author or which texts to claim as "Canadian literature." That issue goes back to Frances Brooke in the eighteenth century, or even earlier. Further defining what is "mainstream" and what is "ethnic" or "regional" within the general category of "CanLit" is an even riskier business. Is *A Fine Balance*, which is set in India, a Canadian novel? Is *Anil's Ghost*, which is set in Sri Lanka?

BB: I reckon so. An interesting aspect of both those novels is that Canada appears to be absent from consideration; yet, from this Australian's perspective, Canada is an absent presence which enables both works to enter a wider world of international and public discourse. Public support in Canada—awards, grants—and public recognition place even first-generation immigrants like Mistry and Ondaatje in a Canadian mainstream, which is itself increasingly multicultural.

Chimo: Australia is closer geographically to South Asia than Canada is, but you haven't seen as strong an impact by writers of South Asian background in Australian literature, have you?

BB: Australia has yet to foster writers from South Asia of the stature of Mistry or Ondaatje, despite some sterling advocacy of the importance of Australia's cultural relations with these countries. (See C.J. Koch, *Crossing the Gap* [London: Hogarth,

1987] 1-25.) But we do have writers such as Yasmine Gooneratne, born in Sri Lanka, and Adib Khan, an immigrant to Australia from Bangladesh. Gooneratne's *A Change of Skies* (1991) wittily rehearses the comedy of interracial and inter-generational misunderstandings. Khan's novels *Seasonal Adjustments* (1994) and *Solitude of Illusions* (1997) draw evocatively on his experience of migration from Bangladesh. These books are worthy successors to Mena Abdulla's stories of a Punjabi family's adjustment to farming in rural New South Wales. Chandani Lokuge and the late Chitra Fernando from Sri Lanka have also written memorable fiction. Lokuge was guest editor of a Sri Lankan and Indian diaspora issue of the *CRNLE Journal* back in 1990.

Chimo: Who are other South Asian Canadian writers that interest you?

BB: Literature by Canadians of South Asian descent has a strong base in Canada. A variety of anthologies and collections attest to that. Anita Rau Badami's novels indicate a major talent: *Tamarind Mem* in 1996, *The Hero's Walk* in 2000. *The Hero's Walk* was awarded the Commonwealth Writer's Prize for Canada and the Caribbean region, against stiff competition.

Chimo: You would appreciate that, being a member of one of the Commonwealth Writers Prize juries. That book is a real hybrid, rooted in both Canadian and Indian experience. Badami has acknowledged the encouragement of Aritha van Herk at the University of Calgary, as well as of staff at the Centre for India and South Asia Research at UBC.

BB: Right. . . . An interesting aspect of *The Hero's Walk* is the specific presence in this narrative of Canadian values and ways of living. It is a template of the "past" which the young girl must grapple with when she "returns" to the regional India of her maternal grandparents after her Canadian father and Indian mother are killed in a car accident. This plot device enables Badami to explore a variety of cross-cultural tensions and clashes, which are finally subsumed in an overarching vision of the "human comedy."

Chimo: We have been speaking about a South Asian impact on the literatures of Canada and Australia. What about writers from other parts of Asia? Would you like to share a few of your observations about the work of writers from China and Japan?

BB: International relations with North East Asian countries—especially China and Japan—and immigration from these countries—have impacted differently, and with different literary consequences, in Canada and Australia.

Chimo: Let's start with a few of your ideas about Chinese Australian matters.

BB: David Walker's *Anxious Nation: Australia and the Rise of Asia 1850-1939* is a book that I find very helpful. The fear of Chinese domination, which was aroused on Australian goldfields in the mid-nineteenth century and continued in different forms for more than a century, is a key facet of a broader anxiety about Asia which he explores.

As a partial response to the racialized history of White Australia and its repressions, there has been a significant shift since the 1980s in a number of directions. This includes a shift towards engagement with China, and the literary flourishing of immigrants of Chinese descent in Australia.

A turning point in the Australian popular mind in its attitudes towards Asia was the television image of Australia's Prime Minister, Bob Hawke, weeping for victims of the Tiananmen Square Massacre in 1989. In literary culture, deep soundings of a new-generation Chinese diaspora have been taken in books such as Shen Yuanfeng's study of Chinese-Australian autobiographies *Dragon Seed in the Antipodes* (2001), Ien Ang's *Alter/Asians* (2000), Wenche Ommundsen's *Bastard Moon* (2001), and *Diaspora: Negotiating Asian-Australia* (2000), edited by Helen Gilbert, Tseen Khoo, and Jacqueline Lo. Such publications complement earlier work by China-watchers such as Nicholas Jose, whose novel *Avenue of Eternal Peace* (1989) uncannily foretold the Tiananmen Square demonstrations. Together, such publications demonstrate a growing public awareness and the significant presence of a Chinese-Australian diaspora in the literary culture.

Chimo: How is crossing between cultures or hybridization of identities featured in this literature?

BB: Some recent Australian fiction—especially by writers of Chinese descent from Southeast Asia—"writes back" in a consciously post-colonial manner to areas of suppression in the writer's personal or ethnic past. For example, Lau Siew Mei's *Playing Madame Mao* shows a Singapore actor's personal engagement with recent Chinese myth and history. Hsu-Ming Teo's *Love and Vertigo* exposes a tug-of-war for a young woman's identity between her Singapore and Malaysian Chinese family values and those she has discovered in Australia. Both novels, published in 2000, reveal a humorous and satiric edge, and a younger generation's rediscovery of surrealism as a way of exploring confusion and insight in the face of contemporary change. Crossing between cultures is presented as an ongoing activity and an incomplete statement of identity. That's true also in the more established writer Brian Castro, who was born, he says "between states, on a steam ferry between Macau and Hong Kong" (*Writing Asia and Auto/biography: Two Lectures* [Canberra: Australian Defence Force Academy, 1995] 8).

Chimo: How comparable is that to what you find in Chinese Canadian literature today?

BB: Unlike recent Chinese Australian novels, Chinese Canadian novels suggest a more implanted notion of the writers' adoptive nationality. Sky Lee and Wayson Choy would be two examples from the 1990s. Sky Lee's influential novel *Disappearing Moon Café* gives an historical perspective across five generations which engages with questions about the Chinese in Canada and the growth of Vancouver's Chinatown. Wayson Choy's novel *The Jade Peony* adapts this template towards an exploration of Chinese Canadian family life through the 1930s and 1940s. Lying behind both these novels is

the historical exclusion from Canada, between 1923 and 1947, of all people of Chinese descent except merchants and students. As Christopher Lee has noted, Choy's novel shows how "Chinese Canadians continued to uphold the family as a survival strategy," even when it was threatened from within ("Engaging Chineseness in Wayson Choy's *The Jade Peony*," *Canadian Literature*, No. 163 [Winter 1999] 18-33).

Chimo: If Sky Lee and Wayson Choy present a more solid embeddedness in Canadian culture and society, might that be linked to the reality that they were born and raised in Canada?

BB: Undoubtedly. And yet the writers' identities are still in flux, and Vancouver's Chinatown is shown to be only a corner of Canadian society. A fundamental sense of uncertainty about self seems confirmed by Choy's memoir, *Paper Shadows* (1999), in which he discloses that he is gay and that he had learned, at age 56, that he had been adopted. His identity, he discovers, is even more radically unstable than had been previously imagined.

Chimo: Sexual orientation and gender are important factors. Are you noticing some features or concerns shared amongst women authors in Canada, or in Australia, or even common to both groups, but not so much in evidence amongst the men?

BB: The depiction of community, or breakdown of community, is different, if we compare Lee and Choy with Evelyn Lau, for instance. While Lee's and Choy's West Coast Chinatown novels suggest community of a kind, Evelyn Lau's West Coast stories in *Fresh Girls* and *Choose Me*, both from the 1990s, present episodes in the lives of lone female protagonists which dramatize a breakdown of community. Lau's stories offer a curious mix of irony, satire, and implication. The fictional successors in these stories to Lau's image of herself in *Runaway: Diary of a Street Kid* (1989) are only implicitly Chinese Canadian, but their observations and insights are those of the insider-outsider.

Lau's stories, though detailed and sensuous, do not explore her protagonists' psyches at the level of existential angst evident in Ying Chen's novel *Ingratitude* (1998). Ying Chen was born in Shanghai in the 1960s and emigrated to Montreal at the end of the 1980s. She began her career as a writer in the French language, and her style owes something to Camus. *Ingratitude* is the remarkably direct and personal *cri de coeur* of a young woman in Mao's China, who decides to kill herself in order to escape the tyranny of family (especially her mother) and an intrusive, overbearing, tyrannical social order.

The matriarchal Chinese family structure, represented by Ying Chen in mainland China, echoes Chinese matriarchies in other parts of the Chinese literary diaspora. We see it again in the work of Beth Yahp in Australia. Yahp's novel *The Crocodile Fury* (1992) depicts three generations of ethnic Chinese women in the Malay peninsula.

Chimo: Could I ask you now to tell us something about Japan's impact?

BB: Japan is a surprising absence in most recent fiction by Australians; in Canada, the situation is dramatically reversed. Novels by younger writers in Canada—of non-Japanese descent—such as Peter Oliva and Dennis Bock, reveal the fruitfulness of a continuing imaginative connection with Japan's past and present. Bock's 2001 novel, *The Ash Garden*, recalls Hiroshima in 1945 and traces its aftermath in the desolate lives of a girl maimed by the blast and a German scientist who helped to design the bomb. This book I notice, is available in Australian bookshops. Not enough Canadian books are. Oliva's novel *The City of Yes* (1999) follows a more contemporary situation, in comic mode, of a young man teaching English in Japan. A parallel story of a nineteenth-century Canadian adventurer neatly counterpoints the contemporary tale. This technique of historical cross-cutting is used effectively in Brian Castro's *Birds of Passage* and Yasmine Gooneratne's *A Change of Skies* also, by the way.

Chimo: The novelist I was expecting that you might start off with is Joy Kogawa. She is recognized as part of that increasingly multicultural Canadian "mainstream" you spoke of earlier.

BB: *Obasan* and its sequel *Itsuka* seem to me major contributions to the full imagining of Japan and Japanese people in Canada. Naomi moves from the fractured childhood of her second world war years in western Canada in *Obasan*, to an early adulthood of teaching school on the prairies and then in Ontario in *Itsuka*. She becomes involved in Japanese Canadians' struggle for recognition and redress for their forced internment during the war. Canada's official multiculturalism of the early 1980s is part of the novel's context. *Itsuka* offers an interesting account of an individual's attempts to meld poetry and feeling into a mature public identity.

I also admire the work of a younger Japanese Canadian writer, Hiromi Goto, whose family migrated to Canada when she was three. Goto returned to the wellsprings of childhood experience in her novels *A Chorus of Mushrooms* (1994) and *The Kappa Child* (2001). *The Kappa Child* makes some humorous and daring cross-cultural forays. Some of the lyrical and fantastic responses of Goto's female characters to rural Alberta bear comparison with Mena Abdullah's responses to rural New South Wales. Their buoyancy suggests a resurgence of the human spirit in harsh conditions.

Relatively speaking, Japan is a blind spot in recent Australian fiction, excepting perhaps Roger Pulvers' stories and 1981 novel, *The Death of Urashima Taro*.

Chimo: Is that also true of Indonesia?

BB: No, Indonesia seems to play a more urgent and significant role. Espionage thrillers, war stories, and travel writing by many hands are set in Indonesia. And there is a developing body of fiction by Dewi Anggraeni who was born in Jakarta, in 1945, and lives in Melbourne. She is well known in Indonesia for her articles in *Tempo*, *Jakarta Post*, *Femina*, and *Matrai*, and she has published *Stories of India Pacific* (1992), and three novels since the mid 1980s: *The Root of All Evil*, *Parallel Forces*, and

Journey through Shadows. The focus in Anggraeni's fiction is on relationships between men, women, and children caught in the cross-currents of political, religious, economic, and ethnic clashes between neighbouring nations.

I am also interested in another Indonesian Australian writer, Ratih Hardjono. Her book of critical essays, *Suku Putihnya Asia (The White Tribe of Asia)*, was published in 1992. It indicates the stress and urgency of Australian-Indonesian relations, which have been exacerbated recently by different approaches to religious belief and civil governance, "people smuggling," and now the war on terrorism.

Chimo: That opens up another discussion—for another time. You have offered us a fascinating glimpse into your research on Asian Canadian and Asian Australian literature. Are there one or two observations you might like to add, by way of concluding?

BB: On the basis of even this small sampling of recent fiction, it is clear that one country's Asia is not necessarily another's. As creators of narratives, images, and ideas of Asia, Canadian and Australian writers inform readers' perceptions according to their experience and outlook. While South Asian Australian writers have made their presence felt in the Australian national culture, some of their counterparts in Canada have already reached the heights of their profession and have made international reputations. It is not surprising to find Indonesia playing a significant role in recent Australian fiction, while Japan plays an enhanced role in Canadian fiction. Significant trauma has been associated with relations between these countries and the former British Dominions. Fear and desire have been twin poles of response to other races and nations, too. Australians' historic fears of China have been confronted by a recent spate of publications by a Chinese diaspora that offers challenging, hybridized configurations of national identity.

Australia followed Canada with official policies of multiculturalism in the early 1970s. Although parallels exist in the implementation of these programs, it is likely that differences in relations with Asian countries, and literary representations of them, will occur according to international alliances, trade, and the geography, history, economy, and demographic characteristics of the different parts of our two countries.

Chimo: Some of this is determined by politicians, the World Bank, the IMF, and anti-globalization activists. Do we, too, as professors, have a role to play?

BB: One of our tasks as literary historians, critics, and commentators at this moment of history is to open further the channels of communication with Asia and Asians, and to take special note of the voices of all immigrants. Both in Australia and in Canada, we are well positioned to present relatively inclusive perspectives that reveal the variety of Asians (and Asias) in our respective countries.

* The interview covers some material in Bruce Bennett's "Wake-Up Calls: Asia and the Western Dominions," Association for the Study of Australian Literature conference, Cairns, July 2002.

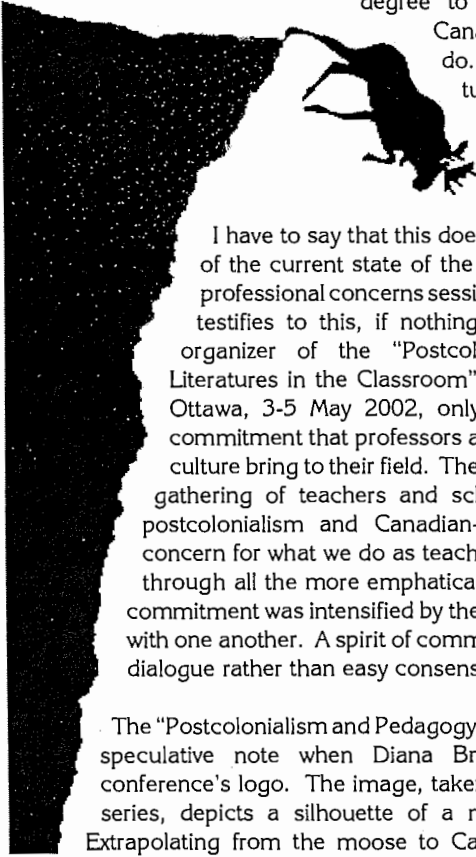
Conference Reports

"From Risky Stories to Fragile Texts: Taking the Postcolonial Moose Plunge"
Report on the "Postcolonialism and Pedagogy: Canadian Literatures in the Classroom"
Conference, May 2002

By Cynthia Sugars, University of Ottawa

The Fall 2000 "Where Is Here Now?" millennial issue of *Essays on Canadian Writing* contains an introduction by Kevin Flynn which expresses his "angst" about the possible non-existence of a community of Canadian literature scholars and questions the

degree to which contemporary academics in Canadian literature care about what they do. "My fear is that solidarity has been turned in for complacency and indifference," Flynn writes, "I hear plenty of lone statements, but very little dialogue" (3).



I have to say that this does not come close to echoing my sense of the current state of the profession. The avid response to the professional concerns sessions at the annual ACCUTE conferences testifies to this, if nothing else. My recent experience as the organizer of the "Postcolonialism and Pedagogy: Canadian Literatures in the Classroom" symposium, held at the University of Ottawa, 3-5 May 2002, only reiterated my sense of the sincere commitment that professors and students of Canadian literature and culture bring to their field. The key message that came through at this gathering of teachers and scholars engaging in a reimagining of postcolonialism and Canadian-literature pedagogy was an intense concern for what we do as teachers of literature in Canada. This came through all the more emphatically because of a shared sense that this commitment was intensified by the fact that speakers did not always agree with one another. A spirit of common purpose was forged through critical dialogue rather than easy consensus.

The "Postcolonialism and Pedagogy" symposium began on an appropriately speculative note when Diana Brydon proceeded to interrogate the conference's logo. The image, taken from Charles Pachter's *Mooseplunge* series, depicts a silhouette of a moose plunging head-first off a cliff. Extrapolating from the moose to Canadian postcolonial theorists, Brydon wanted to inquire what had inspired this postcolonial moose to jump—and why.

This tone of speculation and interrogation was an important facet of the papers throughout the three days of the conference. In brief, the symposium prompted

investigations into how postcolonial concerns have influenced, and continue to influence, the teaching of Canadian literatures. However, paramount in the papers and discussion periods was a move away from the nationalist implications of the conference title to the effect globalization is having on the discourse of postcolonialism. Many papers, such as those by Diana Brydon, Paul Hjartarson, and Stephen Slemon, undertook to question the conference title itself. To begin with, the appropriateness of the terms "postcolonialism" and "Canadian" was explored in view of Canada's role in the context of globalization. Brydon, in her opening paper for the conference, "Cross-Talk, Postcolonial Pedagogy, and Transnational Literacy," pursued the tension between the national and the transnational when discussing a postcolonial pedagogy suitable for a transnational context. The various ways of working through the "cross-talk," she argued, is what distinguishes a postcolonial from a national pedagogy. Donna Pennee's paper, "Literary Citizenship: Culture (Un)Bounded, Culture (Re)Distributed," responded to Brydon by launching an eloquent and ethically motivated defence of the national as an important vector in Canadian pedagogical and literary studies. Because "globalization has put the nation under erasure," Pennee asserted, there is a need for renewed attention to the role of notions of citizenship as these are propagated (or not) in the Canadian literature classroom, especially in view of the role nationalism can afford in countering the globalization of everyday life. "Nations are made, not born," stated Pennee, which does not mean that the nation should be dispensed with. Concluding in Bhabhian form, Pennee underscored that "the nation can speak for a we who are not the same," and herein lies its power.

Following this inspirational opening session was the first of the conference's three keynote speakers: Smaro Kamboureli. Her talk, "Pedagogy, Public Memory, and the State: Canadian Literature in the Global Market," opened with a discussion of the now notorious CBC Radio "Canada Reads" contest, which provoked much discussion in the audience following the session. Kamboureli used this event to undertake an extended discussion of the cult of the celebrity in Canadian literary circles, thereby harking back to Brydon's and Pennee's engagements with globalization and its impact on postcolonial discourse.

The next two days of the conference covered a range of approaches to the conference topic, from theoretical formulations of a postcolonial pedagogy, such as that offered by Beverley Haun Moss and Brenda Carr Vellino, to more text-centred papers that focussed on issues involved in the teaching of particular texts. Sessions ranged from teaching Native literatures, to issues of racism in the classroom, to historical accounts of Canadian public education, to critiques of the institutionalization of Canadian literary study, to teaching Canadian literature abroad. Gary Boire explored the ways the institution is itself complicit in its "sentencing" of students and faculty, while Terry Goldie discussed the problematic links between postcolonialism and subalternity. Papers with a pedagogical, 'applied' approach were numerous. Janice Fiamengo provided a detailed and humorous discussion of the trials involved in teaching Sara Jeannette Duncan's *The Imperialist* postcolonially; Lisa Salem-Wiseman explored approaches to teaching the poems of Duncan Campbell Scott; Renée Hulan considered

the historical contexts of *Alias Grace*, Susan Gingell spoke about ways of teaching orature in the literature classroom; Danielle Schaub provided a fascinating account of her experiences teaching *In Search of April Raintree* in Israel; Aruna Srivastava interrogated the ways an anti-racist, postcolonial pedagogy failed to provide adequate ways of addressing institutional responses in the aftermath of September 11th; Linda Radford explored the ways public school teachers are taught to read "risky stories"; Jennifer Henderson focussed on the normalizing pedagogies implicit in Ernest Thompson Seton's and L.M. Montgomery's works; and Misao Dean conducted a slide presentation (including a much talked-about picture of her canoe paddle!) in an account of the ways concrete artifacts can be used in a postcolonial pedagogy.

The group gathered together to hear the second and third plenary speakers on Saturday and Sunday. On Saturday afternoon, Arun Mukherjee provided a personal account of her own experiences and struggles in the literature classroom—struggles when teaching "fragile texts" to a mixed group of students. Her talk provoked a heartfelt response from the audience, which continued into the conference reception at the National Arts Centre that evening. On Sunday, Heather Murray explored the practicalities of undertaking microhistorical work in Canadian literary scholarship—a talk which led various members of the group to ask, "Is what I do microhistory?"

The closing session of the conference wrapped things up with a fine paper/pictorial presentation by Roy Miki, which called for people to consider the wider implications of an engaged postcolonialism. Looking back to Kamboureli's address, Miki noted that the consumer has become the celebrity in the new era of privatization. One image in particular, "When Monkeys Go Bad," which portrayed a group of monkeys that are reterritorializing a highway in China, provided an unsettling glimpse of the limits of a perhaps too-complacent postcolonial theory as it has been conducted thus far. Miki's paper was followed by fine summings up of the weekend's events by Diana Brydon and Stephen Slemon, with Brydon concluding that, by the conference's end, "the flying moose had turned into a monkey gone bad."

The enthusiasm and mutual respect demonstrated by the conference participants were invigorating. What made this gathering as successful as it was, as Jack Healy commented to me following the event, was the fact that the audience in each session was as actively involved as the presenters—surely an encouraging pedagogical example! The response to the conference has been phenomenal. I've been flooded with emails from participants and attendees expressing their positive response to the symposium (including endless praise of the food!), and I thank everyone who took the time to write to me with their comments. A lengthy volume of selected proceedings is to be published by the University of Ottawa Press next year, so stay tuned! Thank you to everyone, including my two conference assistants, Tobi Kozakewich and Amanda Mullen (both doctoral candidates in Canadian literature), for making this such a stimulating, collegial, and enjoyable experience.

Executive Committee Reports

AGM 2002 Minutes

Present: Wendy Robbins, Robin Sutherland (note-taker), Jennifer Drouin, Susan Gingell, Ranjini Mendis, Robert Fleming, John Eustace, Judith Leggatt, Guy Beauregard, Diana Brydon, Shao-Pin Luo, Heather Smyth, Lily Cho, Jill Didur, Laura Moss, Susie O'Brien, David Jefferess, John Ball.

Wendy called the meeting to order and asked for approval of the Minutes of the 2001 AGM as circulated in *Chimo* 42 and then of the Agenda (both moved by Susie O'Brien; seconded by Lily Cho). She began her President's Report by thanking the Executive for their great service to CACLALS during the past three years, and in particular Robin Sutherland, for her unstinting service, unfailing attention to detail, and exemplary collegiality.

She then made a PowerPoint presentation to sum up some of the main achievements and events of the 1999-2002 term. Highlights included: CACLALS' colourful membership poster and campaign; the creation of a very valuable Aboriginal Roundtable at the annual CACLALS conference and of NativeLit-L; updates to CACLALS online; changes to *Chimo* (the conference program is put on the Web site, where it can be readily updated, rather than in the Spring issue of *Chimo*, which thus can go to press after the AGM to update members in a more timely way); the implementation of a rolling, year-round system of membership renewals; the participation of about twenty CACLALS members at the Canberra ACLALS conference in 2001; two book launches of members' work (*Postcolonizing the Commonwealth*, ed. Rowland Smith, and *Creating Community*, eds. Renate Eigenbrod and Jo-Ann Epineskew); the cross-Canada visit of outgoing ACLALS Vice Chair, Bruce Bennett, last December [sic]; Wendy's productive meeting with incoming ACLALS Vice Chair Harish Trivedi and Sharon Robinson at the Commonwealth Foundation in London in March 2002; and, most recently, the creation of an online archive of past issues of *Chimo*, thanks to Robin's coaching of two other fearless UNB graduate students, Dan Naccarato and Matte Gallant-Robinson. The archived copies will soon be available at: <http://www.unb.ca/listofchimos.htm>.

Wendy expressed her gratitude to CACLALS for providing her with the opportunity to make new friendships, to represent the Association at ACLALS and the HSSFC, and in 2000 to become the Vice President, Women's Issues Network, for the HSSFC (which, as of July 1st, has changed its name officially to the Canadian Federation for the Humanities and Social Sciences). Other updates from the Federation were circulated with the conference program this year; they also appear in this issue of *Chimo* for the benefit of those not at the Toronto conference.

Robin gave her Executive Officer's Report on the Association's finances and membership. The bank balance is currently around \$11,000.00, and she hopes to transfer approximately \$10,000.00 to the incoming Executive, after outstanding

expenses for Executive and conference travel and *Chimo* 44 are paid out. Membership is currently at 170 members (Faculty: 108; Students: 50; Honourary: 10; Institutions: 2).

Robin also reported that we have a Grad Rep. position available for a two-year term starting this September. As before, she will post a call for nominations to the Grad Students (via email).

The next item on the Agenda was elections. The Slate of Nominees was approved (moved by Laura Moss; seconded by Lily Cho). Wendy called for any nominations from the floor. There were none. The slate of nominees was acclaimed to expressions of appreciation for each member of the new Executive, and above all to Ranjini Mendis (President) and Robert Fleming (Executive Officer) for taking on these major responsibilities, and to the senior administration of Kwantlen University College for a three-year commitment to hosting CACLALS headquarters. The new Executive arranged to meet over lunch at noon on May 26th.

Laura Moss presented Wendy and Robin with gifts, and thanked them very warmly on behalf of CACLALS.

Wendy brought forward the list of 10 signatures supporting the motion to amend the CACLALS Constitution, as required, and this initiated discussions about an "e-Constitution" for CACLALS. John Eustace moved to approve the motion; seconded by Jill Didur. Wendy took a preliminary "straw" vote about the principle involved, and all present voted in favour. She then broke the motion up for discussion of its individual changes, and the AGM voted unanimously to make the following changes to the Constitution as listed in *Chimo* 43.

[Please note that the CACLALS Constitution, as amended, is printed below and is available on the CACLALS Web site under "About CACLALS". It presumably is one of the first e-Constitutions amongst the Federation's nearly 70 member associations.] Under Other Business, Wendy called for ASPP assessors. Anyone who is interested in being an assessor should contact Wendy, and she will forward this information to the HSSFC by September 1/02. Laura Moss also suggested that this call be distributed via CACLALS-L.

Wendy called for suggestions on who might be interested and able to act as the local contact person for next year's COSSH in Halifax. Andy Wainwright (Dalhousie), Shao-Pin Luo, and Kerry Dawson were suggested as possible contacts. [Update: Andy Wainwright has agreed to attend the planning meeting in the fall.]

Wendy asked for feedback regarding the COSSH online integrated program. Some found it slow; others found it useful. There were questions and concerns regarding accessibility, and the purpose for login names/passwords. Wendy and Robin noted the extra work involved in proofreading the CACLALS program on two sites; Wendy has

already urged the Federation to move to a system of links to Associations' individual online programs as soon as this can be achieved without sacrificing the feature of an integrated online search.

Wendy raised the concerns of the Women's Issues Network and the Federation's Executive that the \$900 million Canada Research Chairs program, which is under review, is not appointing a fair number of women. Only 15% of CRC's have gone to women faculty members. This was to be discussed during the May 29th Women's Issues Network symposium also.

Wendy reported also that the President-Elect of the HSSFC has resigned his office and that a new election would likely be held over the summer. [Update: the election date is August 15th, and there are two nominees, Wendy Robbins, UNB, and Doug Oworm, U of Alberta.]

Wendy reported a new Associations Project that will look at renewing scholarly infrastructures for the upcoming generation. Nominations for committee members will be held over the summer. Anyone interested in participating on this committee should contact Wendy.

Susie O'Brien announced the newly-created Canadian Cultural Studies Association, and distributed information and membership forms.

Guy Beauregard raised the issue of this year's earlier (November 15th) deadline for COSSH proposals. There was some discussion about the merits and drawbacks to the changed deadline: some felt it was too early, others forgot about the changed date and consequently were unable to submit a proposal. It was mentioned that, in order to properly vet the proposals and also adhere to program deadlines with the HSSFC, the Executive should ideally receive the proposals before January. Generally, there were fewer proposals this year, whether because of the changed deadline or because of the instruction from last year's AGM that the process be made more selective to avoid concurrent sessions. The incoming Executive will monitor the situation for the coming year and then consider any changes for the subsequent Call for Proposals in 2003. Guy also asked about the new Federation policy of checking registration badges at the entry to the COSSH Book Fair. Wendy noted that the Federation has become concerned about a number of delegates attending the Congress without duly paying registration fees, which deprives both individual Associations and the Federation of needed revenues to cover expenses. She agreed to share feedback from CACLALS with the Federation Executive if there are suggestions about other ways to respond to that issue.

The meeting adjourned by 5:00 pm.

CACLALS Constitution

(Amended 24 May 2002)

1. Name

The name of this Association is the Canadian Association for Commonwealth Literature and Language Studies, referred to in the Constitution as "the Association."

The Association is a non-profit, unincorporated, professional organization.

2. Purpose

a. To promote research in the field of Commonwealth/Postcolonial literature and language studies. b. To provide a forum for the discussion of curricular and pedagogical matters related to the teaching of Commonwealth/Postcolonial literatures. c. To maintain connections with other Associations with shared interests in the theory and practice of Commonwealth/ Postcolonial literatures, in particular, the Association for Commonwealth Literature and Language Studies (ACLALS).

3. Membership

Membership is open to any academic, professional, or interested person engaged in the research, teaching, or study of any Commonwealth/ Postcolonial literature.

There are four categories of membership: Regular, Associate, Student, and Honorary.

a. Regular: Regular membership in the Association gives a member the right to vote, to speak, to present motions, and to stand for election.

b. Associate: Associate membership in the Association is open to persons resident outside Canada. They have the full privileges of Regular membership, with the right to vote, to present and support motions, but not to stand for election.

c. Student: All full-time or part-time students studying in the field of Commonwealth/ Postcolonial literatures are entitled to Student membership in the Association. They have the full privileges of Regular membership, with the right to vote, to present and support motions, and to stand for election as Student Representative on the Executive Committee of the Association. Student members shall pay a reduced membership fee.

d. Honorary: The Executive of the Association, with the voted approval of the membership, may grant Honorary membership to persons who have distinguished themselves by their scholarly achievements in the fields of Commonwealth/Postcolonial literatures, or who have rendered outstanding service to the Association. They have the full privileges of Regular membership, with the right to vote, to present and support

motions, but not to stand for election. Honorary members are exempt from paying membership fees.

4. Officers

The chief officers of the Association shall be the President and the Executive Officer.

5. President

The President of the Association shall be responsible for the following:

- a. The overall management of the Association.
- b. Convening and chairing the Annual General Meeting and meetings of the Executive Committee.
- c. Acting as the official spokesperson for the Association.
- d. Representing the Association on the international Executive Committee of the Association for Commonwealth Literature and Language Studies (ACLALS).

6. Executive Officer

The Executive Officer of the Association shall be responsible for the following:

- a. Maintaining the membership rolls of the Association.
- b. Maintaining the records of the Association and handle its regular correspondence.
- c. Collecting the membership fees of the association.
- d. Preparing an annual financial statement and present it to the Annual General Meeting of the Association.
- e. Providing each member with the financial statement of the Association for the latest fiscal year.

7. Executive Committee

The Executive Committee of the Association will consist of the President, the Executive Officer, the Past President (for two years), the President Elect (for one year), four Regional Representatives, and two Student Representatives.

8. Executive Committee: Terms of Reference

The Executive Committee shall observe the following terms of reference:

- a. The chief officers of the Association shall belong to the same region of Canada, preferably to the same or proximate institutions.
- b. Regional Representatives will be distributed in the following manner: British Columbia and the Territories: one; Prairies: one; Ontario: one; Quebec: one; Atlantic Provinces: one. The region in which the Headquarters of the Association is situated shall be held to be represented by the chief officers.
- c. The Student Representative(s) may come from any region of Canada.
- d. The position of Past President, as an ex officio appointment, is a non-voting one.
- e. Each elected member of the Committee has one vote.
- f. The Executive Committee shall be convened at least once each year by the President, who will give notice of the meeting to its members by email, mail, or telephone.
- g. An Executive Committee meeting shall always be convened during the regular Annual Meeting of the Association as a whole.
- h. Executive Committee conferences may be held at any time of the year by telephone, but such teleconference must have a quorum of at least four members of the Executive Committee.
- i. All policy actions taken by the Executive Committee shall be ratified by the Annual General Meeting.

9. Executive Committee: Duties

The Executive Committee has the following responsibilities:

- a. To authorize any expenditures necessary to the running of the Association.
- b. To establish ad hoc committees to facilitate and further the activities of the Association.
- c. To recommend membership rates to be set by the Annual General Meeting of the Association.
- d. To appoint a liaison person to handle the local arrangements at conferences.
- e. To decide on all questions touching on the interpretation of this Constitution.

10. Terms of Office

- a. The President and the Executive Officer shall be appointed for a term of three years.
- b. The Regional Representatives of the Association shall be appointed for a term of three years.
- c. The Student Representative shall be appointed for a term of two years.
- d. Elections for the full slate of Officers and Regional Representatives shall take place at the Annual General Meeting marking the conclusion of the Executive Committee's third year of office.
- e. The official headquarters of the Association shall be the institutional address of the current President.

11. Vacancy

The position of an Officer or a Regional Representative shall be considered vacant under the following circumstances:

- a. Death or incapacity.
- b. Resignation, in the form of a letter to the Executive Officer.
- c. Relocation of a Regional Representative.
- d. Failure to retain paid-up membership in the Association.
- e. Removal from the Executive Committee by a vote of three-quarters of the membership present at an Extraordinary General Meeting of the Association. An Extraordinary General Meeting may be convened by the Executive Committee or the President upon the receipt of a petition signed by at least twenty members, or by five percent of the membership, if this figure is higher.

12. Notice of Election

Notice of Elections shall be sent out to all current members no later than three months before the Annual General Meeting of the Association at which the elections are to take place and normally in the Fall Issue of *Chimo*.

13. Nominations

Nominations for all positions on the Executive Committee shall be conducted in the following manner:

- a. The call for nominations to all Executive positions except those of graduate students in the Association, most particularly for the institutional (Headquarter) positions of the chief officers of President and Executive Officer, should be included in the Notice of Elections.
- b. The Fall Issue of *Chimo* will include a Call for Nominations for a graduate representative. The Spring Issue of *Chimo* will normally include a slate of nominees: the election for one graduate representative for a 2-year term may either be held amongst graduate student members at the annual AGM, or, alternatively, at the discretion of the Executive Committee, this process to nominate and elect a graduate representative may be conducted via email at any suitable time. Their terms will be staggered, to ensure continuity.
- c. Written nominations, including the written consent of the nominee, and the supporting signatures of two paid-up members of the Association, shall be submitted to the Executive Officer two months before the Annual General Meeting of the Association.
- d. A full slate of a prospective Executive Committee, together with the site of a proposed Headquarters, shall be prepared by the outgoing Executive Committee for presentation at the Annual General Meeting of the Association.
- e. The proposed slate and the submitted nominations shall be included in a mail or email ballot to be sent out to all members one month before the Annual General Meeting of the Association.
- f. Nominations for any position may be made from the floor at the Annual General Meeting, with the consent of the nominee and the support of two members of the Association present at the Annual General Meeting.
- g. If there are more nominations than vacancies, there shall be a mail or email ballot.
- h. Mailed ballots should be submitted in a plain, sealed envelope. This envelope should be placed inside another envelope, sealed, with the member's signature written across the sealing strip. These ballots shall be verified by the Executive Officer against the current membership rolls. The signed envelopes shall be opened by the Executive Officer at the appropriate point in the agenda of the Annual General Meeting. A member of the Association approved of by the general membership present shall then record the ballots in the plain envelopes. Email ballots shall be downloaded and similarly verified and recorded by the Executive Officer for presentation at the AGM in conjunction with the process for recording regularly mailed ballots.
- i. Each member shall have one vote.

j. Voting at all elections of the Association shall be by secret ballot. Where this is rendered impossible because of email identification, then the Executive Officer and/or the President shall be entrusted with blacking out identifying marks and with maintaining confidentiality.

k. No member of the Executive Committee may stand for more than two consecutive terms.

l. The new Executive Committee shall assume office on September 1 after the Annual General Meeting of the Association at which the elections have taken place or after the Triennial Meeting of ACLALS whichever comes last.

14. General Meeting

The Annual General Meeting or any other Extraordinary General Meeting of the Association shall take place at the time and location of the annual meeting of the Association, usually at and during the meetings of the Congress of the Social Sciences and Humanities.

a. The membership convened at the Annual General Meeting constitutes the Association's highest authority.

b. The order of business at the Annual General Meeting of the Association shall proceed, where appropriate, in the following manner:

(1) Report of the President.

(2) Report of the Executive Officer.

(3) Elections of Officers, Regional and Student Representatives.

(4) Fixing the date and place of the next Annual General Meeting.

(5) Appointment of Committees.

(6) Unfinished Business.

(7) New Business.

(8) Adjournment.

15. Convening General Meeting

In order to convene an Annual General meeting or an Extraordinary General Meeting, the President or the Executive Committee shall:

- a. Give written notice to all members at least three months in advance.
- b. A quorum shall consist of those members present at the Annual General Meeting or the Extraordinary General Meeting.
- c. Each member shall have one vote.
- d. All decisions shall be based on a majority vote.
- e. Notice to convene or to postpone a General Meeting shall be mailed to the most recent address of members in the records of the Association.

16. Fiscal Year

The fiscal year of the Association shall run from January 1 to December 31.

17. Signatures

Except where otherwise provided for, contracts, documents, cheques, or other notes made out in the name of the Association shall bear the signatures of the President and the Executive Officer.

18. Constitutional Changes

- a. Any member may propose an amendment to the Constitution. Such amendments shall require the signatures of ten current members of the Association.
- b. Notice of amendment motions should be sent, with the correct number of supporting signatures, to the Executive Officer twelve weeks in advance of the Annual General Meeting at which it is proposed to have these amendment proposals considered.
- c. The Executive Officer shall circulate these motions to the membership at least six weeks before the Annual General Meeting.
- d. Ratification of amendment motions shall require a two-thirds vote in favour by members in good standing at the Annual General Meeting.

19. Change of Name, Status, Terms of Reference

- a. The Association may change its name, status, or terms of reference only after a referendum indicating that three-quarters of paid-up members are in favour of such a change.
- b. A motion to this effect must be submitted by twenty-five members.

- c. Such a motion should reach the Executive Officer at least three months before the date of the Annual General Meeting at which it is proposed to be considered.
- d. Approval of such a motion shall require the assent of two-thirds of the members present at that Annual General Meeting.
- e. A referendum shall then be organized by the Executive Committee between October 1 and December 31 of that year.

20. Dissolution

- a. The Association may be dissolved only after a referendum organized according to the same methods, procedures, and time-frame covered in the preceding section dealing with change of Name, Status, or Terms of Reference.
- b. In the event of the dissolution of the Association, its remaining financial assets shall be given over to a registered Canadian charity.

This Constitution, with amendments, adapts the Constitution of the Canadian Association for Commonwealth and Literature Studies (CACLALS) at the Annual General Meeting of the Association, held at the University of Prince Edward Island on 25 May 1992 and at the University of Toronto, 24 May 2002.

FINANCIAL REPORT

October 1, 2001 - March 31, 2002

BALANCE (October 1, 2001): \$ 8,808.63

INCOME

Memberships	2,244.00
COSSH 2001 reimbursement	320.87
ACLALS top-up grant	2,381.40
Account interest	4.04
TOTAL INCOME	\$ 4,950.31
Sub-total:	\$ 13,758.94

EXPENDITURES

Administration	
(paper, phone, photocopying, postage)	126.20
Work Study Student	
Chimo Online Archive project	160.00
Chimo 43	
Labels/envelopes	67.07
Printing	507.90
Postage	195.11
	770.08
Executive travel/expenses HSSFC meeting	557.47
COSSH 2001 Aboriginal Roundtable	440.00
COSSH 2002 Travel	371.80
TOTAL EXPENDITURES	\$ 2,425.55

BALANCE (March 31, 2002): \$ 11,333.39

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, Fredericton

Notes from "the Federation" (formerly HSSFC)

1. Federation Initiatives

Name Change: A name change for the Federation was recently approved by Industry Canada. We are now officially known as: Canadian Federation for the Humanities and Social Sciences (CFHSS)/Fédération canadienne des sciences humaines (FCSH).

Strategic Plan: The Plan was approved by the Board at its March 2002 meeting. It sets out objectives for the Federation for the next three years, as well as strategies for achieving them. Highlights include:

- * renewal of scholarly infrastructure, through the Associations and the Federation;
- * attending to the needs of new scholars in our disciplines and associations;
- * working to achieve a doubling of SSHRC's budget and higher levels of support for graduate students;
- * addressing issues of equity, accessibility and participation;
- * developing our leadership role in providing a forum for the discussion of major intellectual and professional issues; and
- * creating financial stability for the Federation.

Associations Project - Renewing Scholarly Infrastructure for the Next Generation

The Federation has received a grant of \$60,000 from SSHRC to undertake a comprehensive review of scholarly associations and their role in research infrastructure in the humanities and social sciences in Canada. Consultations with member associations will take place over the summer and a report with recommendations will be presented to the November 2002 AGM.

New Scholars Task Force: Following on the workshop held at the November 2001 AGM, a task force will be set up to look at how the Federation can work together with the universities to find ways to assist new scholars (e.g., manual of "best practices"). "New" is not in the Federation's understanding limited to "young."

Modern Languages: A joint session was being held on the afternoon of May 28 featuring a keynote speaker, James Cummins of OISE, and two panel discussions, one of which consisted of graduate students. Two surveys have been sent to Chairs of Modern Language departments in order to examine the current state of and future prospects for the modern language disciplines in Canada. Native languages are included.

Fundraising Campaign: The Federation's AGM in November 2001 approved a five-year campaign to create an endowment so that its advocacy, renewal of infrastructure, and extension of services will be put on an assured and permanent basis. *The Canadian Endowment for the Humanities and Social Sciences* has a target of \$11.4 million. For information email endowment@hssfc.ca or contact Dr. Robert Merrett, VP Development, at the Federation.

2. Advocacy

Brochure: Our brochure promoting the humanities and social sciences in Canada was distributed to 33,000 individuals, including all faculty in Canada, to Canada-wide media outlets, provincial premiers and ministers of education, all federal cabinet ministers, federal deputy ministers of education, Finance, HRDC, Heritage, and senior administrators at universities. Feedback has been very positive with requests for additional copies.

Meetings with Key Senior Politicians and Bureaucrats: Meetings have been held with key people at the PMO, Industry, HRDC, the Federal PSE Caucus, senior Cabinet Ministers and their staff (e.g., Anne McLellan and John Manley). Federation representatives have also appeared before the Standing Committee on Finance.

Canadian Graduate Research fellowships (CGRF): The Federation tabled its proposal on the 'CGRF' with the PMO last August. In February 2002, the Government announced the creation of the Trudeau fellowships which feature elements of the Federation proposal.

Breakfasts on the Hill: The four Breakfasts for the 2001-2002 period have been among the most successful ever, with a large attendance at each.

Perspectives: Our electronic newsletter featuring issues of importance in federal science policy from the perspective of the humanities and social sciences is received by over 1,000 people and read by many more.

3. Women's Issues

National Survey of University Faculty Salaries: In conjunction with CAUT Legal Counsel, the Women's Issues Network will engage a preliminary contract with a consultant to determine the feasibility of, and ways and means to conduct, a national gender-based faculty wage survey. This follows the presentation at last year's Congress by Dr. Phyllis Grosskurth, Professor Emerita, University of Toronto, on the pension gap in the academy. (Mediation has successfully resolved this issue at U of T for most of the senior women initially identified in the class action suit filed by Drs. Grosskurth, Franklin, *et al.*)

Genders Colloquium: This was one of three International Colloquia at the 2002 Congress and was organized by the Vice-President Women's Issues, Wendy Robbins, and her Steering Committee. The Colloquium, held May 29th, explored boundaries and *intersections* of various kinds—social, cultural, legal, economic, political, and theoretical—among women and men: lesbian, gay, bisexual, transgendered, and straight. The program is online at: <http://www.unb.ca/par-/gender.htm>

Ivory Towers: Feminist Audits: The second annual WIN "postcard" containing data on the status of women in Canadian universities is now available on the Federation Web site, under policy and advocacy, WIN. There are continuing increases in the percentage of degrees granted to women at all levels, with the *majority* of both Bachelor's and Master's degrees now awarded to women. Women continue to constitute a too small proportion (25.95%) of all full-time faculty, and there is still a gender-based faculty wage gap.

Canada Research Chairs: The Federation continues to be extremely concerned that women researchers are not getting a fair share (only 15.1%) of these prestigious appointments. The Chair of the CRC Steering Committee, Marc Renaud, after commissioning a gender-based analysis of the program, issued a letter to university presidents stating that "it is apparent that women are not being nominated to the full extent of their availability." We seek your advice in finding a solution, such as setting a target for women at each tier, or compiling a list of Canada's outstanding women researchers.

4. Congress of the Social Sciences and Humanities

This year's Congress at the University of Toronto was the fifth to be organized by the Federation and it was one of the largest, with international colloquia, high profile speakers at the Breakfasts on the Campus (Tomson Highway, Bob Rae, and Rex Murphy) plus Annie Cohen-Solal and Thomas Homer-Dixon in the joint SSHRC-Federation Speaker Series. Toni Morrison gave a series of lectures.

On-line Program: for the first time the programs of participating associations were accessible on-line by entering key words.

CIDA-sponsored Sessions: CIDA contributed a total of \$175,000 to 21 of the associations meeting at Congress whose sessions focus on areas that are key to CIDA's mandate.

5. Aid to Scholarly Publications Programme (ASPP)

The ASPP continues to provide support for the dissemination of scholarly research in Canada and to develop a closer working relationship with the presses, which will result in a further streamlining of the file-handling workload to reduce the time taken to process a manuscript. Last year, the Scholarly Book Prize Awards were held at the National Library and featured Ted Chamberlin at the keynote speaker.

Of special interest to CACLALS members: the Raymond Klibansky Prize, for best English-language book in the Humanities, was awarded to Veronica Strong-Boag and Carole Gerson, *Paddling Her Own Canoe: Times and Texts of E. Pauline Johnson (Tekahionwake)*, from University of Toronto Press.

CACLALS is very proud that one of our members, Dr. Diana Brydon, is the new Chair of the Management Board of the ASPP.

6. Partnerships

SSHRC: The Federation continues to maintain close communications with SSHRC on issues of common concern, such as establishing a greater Council profile at the Congress. The Federation also represents the interests of its members in areas such as the Travel Grants program and the Aid to Scholarly Journals. In the case of the former, the Federation has made strong representation to SSHRC to have the program reviewed and returned to its former 3-year cycle, with the possibility that associations not currently funded will be able to apply.

AUCC: The Federation has collaborated with AUCC on a communications strategy aimed at raising the profile of the value of the "Arts and Sciences" in Canada. The AUCC launched a 2-year campaign and established a Web site for the campaign (www.trainyourbrain.ca) and will be distributing posters and other material to students and schools.

CCR: The Federation's Executive Director chairs the Canadian Consortium on Research, which includes the natural and bio-medical sciences and CAUT. The CCR has lobbied strenuously on behalf of increased funding for SSHRC.

Book Reviews

Book Review Editor: Susie O'Brien

Rapt in Plaid: Canadian Literature and Scottish Tradition

by Elizabeth Waterston

University of Toronto Press, 2001

343 pages, \$45.00

Reviewed by Daniel Coleman

McMaster University

"I am retired now and in an empty nest," quips Elizabeth Waterston in the conclusion to this "memoir"—as she calls it—not only of her long career as one of the founders of the university discipline of Canadian Literature in the 1960s and 1970s, but also of her life-long passion for the interwoven literatures of Scotland and Canada. I have to say that although her children may have grown up and moved away, I very much doubt her nest is empty. Think of all the journals from her undergraduate days at McGill and her stateside Masters degree in the mid-1940s; the gray boxes of file cards accumulated during her PhD at the University of Toronto in the Frye-and-McLuhan 1960s; the manila envelopes containing letters from James Reaney, Mary Rubio, or Dennis Lee; and the file folders of teaching notes from her various positions at Sir George Williams (later Concordia University); the University of Edinburgh, where she was a visiting scholar; and the University of Guelph, where she served as Department Chair—think of all the materials that must fill the study where she wrote *Rapt in Plaid*. The file drawers in that crowded room would contain the traces of Waterston's remarkably productive and influential career as co-founder of the journal *Canadian Children's Literature* in 1975, editor of *Seats of the Mighty* (1971) and *Bogle Corbet* (1977) for the New Canadian Library, author of ECW Canadian Writers and Their Works titles such as *Gilbert Parker* (1989) and *Kindling Spirit: L.M. Montgomery's Anne of Green Gables* (1993), co-author of *Silenced Sextet: Six Nineteenth-Century Canadian Women Novelists* (1992) and of *The Travellers: Canada to 1900* (1989), editor of *John Galt: Reappraisals* (1985), and author of numerous articles on a wide variety of topics in Canadian and Scottish literatures between the 1960s and the 1990s. The rich archive in Elizabeth Waterston's supposedly empty nest will show that she was there, on the editorial boards and humanities associations and curriculum committees where CanLit was made, and this book of her table talk gives the reader a tantalizing dose of the inside scoop.

Because of Waterston's stature in Canadian literary studies, then, *Rapt in Plaid* will appeal to two sets of readers: those interested in the interrelations of Scottish and Canadian literatures, and those who want to eavesdrop for what this book reveals from her long institutional memory. For, while the book traces the echoes of Scottish writers such as Robbie Burns, Walter Scott, Robert Louis Stevenson, and Jane Duncan in the writings of Canadians such as John Richardson, Thomas Chandler Haliburton, Hugh MacLennan, and Alice Munro, it also serves as a retrospective of the lifetime of pleasure

these writers have given her "as a teacher, researcher, and editor" (Preface, n.p.). Waterston's consciously emeritas perspective manifests her awareness that the book does not conform to the critical shibboleths of the millennium: this is a book of classic literary scholarship, not of critical or cultural theory. This out-of-timeliness constitutes the book's virtue as well as its vice. At the same time that *Rapt in Plaid* is refreshingly un-*de-rigueur* (How long has it been since you've read a critic who admits she reads for pleasure more than for ideology?), it misses some important critical perspectives that would bolster its own cause.

Waterston divides the book into four parts. The first two examine the influences of what we might call the "Big Names" of nineteenth-century Scottish literature—Burns, Scott, Galt, and Carlyle—that can be detected in Canadian writers such as Alexander McLachlan, Isabella Valancy Crawford, Timothy Findley, Sinclair Ross, and Margaret Laurence. By and large, Waterston identifies this influence as a populist, anti-elitist impulse both in content and in literary form. The poems of Burns and the historical romances of Scott, like the Presbyterian doctrine of universal education (so all people could read the Bible for themselves), assumed an audience of the common people, and the ballads of Robert Service or fiery oratory of W.O. Mitchell reflect that singable, quotable democratic spirit. Waterston identifies high modernism as the enemy of this unpretentious Scottish heritage and mourns the period when intellectual poets such as F.R. Scott, A.J.M. Smith, and A.M. Klein worked hard to sophisticate Canadian literature by lifting poetry from pubs and Burns parties into university seminar rooms with the result that "[p]oetry readings became increasingly rarefied and sparsely attended" (36).

Waterston insists, however, that the Scottish strain of populist writing in Canada did not simply wither away under the high modernists' scorn; rather, it continued to dominate bestsellers' lists while the elitist stuff limped along, bolstered by university bookstore sales. The second half of the book focuses on the processes of internal marginalization. Waterston argues that while, Scotland and Canada have forged national literatures out of their marginal positions in relation to larger national powers to the south, the disqualification of popular literary forms from the "official" canons of Scotslit and CanLit has constituted an internal marginalization of genres, particularly those associated with children and women. In Part Three Waterston follows the thread from Robert Louis Stevenson and J.M. Barrie to Dennis Lee and L.M. Montgomery to show how children's literature—despite the world-wide appetite for its tinkling cadences, thrilling adventures, and sentimental endings—struggled to get any recognition whatsoever from the high priests of the two nations' critical establishments. As co-founder of *Canadian Children's Literature/La littérature canadienne pour la jeunesse*, Waterston spearheaded the drive to bring scholarly attention to the efflorescence of Canadian children's publishing, but a quick scan of the paucity of Canadian universities' offerings of Children's Literature courses would reveal that the struggle is far from won.

More successful has been the feminist project of historical recuperation that informs Part Four of *Rapt in Plaid*. "The life of women in democratic but Presbyterian Scotland

was paradoxical," Waterston writes. "Barred from positions of power in kirk and state, yet educated beyond the level of English girls, they learned the stratagems of indirection.... They governed by gossip" (229). She proceeds, in this final section of the book, to sketch a tradition of women's domestic fiction from prolific Scottish writers such as the nineteenth-century Margaret Sinclair (37 novels) and Margaret Oliphant (55 novels) or the twentieth-century Annie Swan (200 novels!) and Elizabeth Cameron (a.k.a. "Jane Duncan," over 35 books) to Canadian writers such as Margaret Murray Robertson, Sara Jeanette Duncan, and Alice Munro. And she notes how the gossipy, household ethos—particularly of the early women writers—was dismissed by academic patriarchs as insufficiently philosophical in scope or sophisticated in tone to warrant serious attention. This kind of marginalization, Waterston suggests, is something Canadians and Scots have historically endured both from within and without their ranks, and the resulting toughness, the wily capacity to slip passed the barriers, in addition to an unpretentious willingness to do the hard work, have built strong literary traditions in the very sites of exclusion and dismissal.

Each of the four parts of the book are framed by brief, gossipy sections that set the particular segment of the Scotland-to-Canada genealogy in relation to moments in Waterston's own institutional memory. In "Auld Lang Syne," for example, the section that introduces the first part of the book, she recalls, "The legend at McGill [in 1939] is that if you want to pass freshman English, you need to know the Ballads, Burns, and the Bible.... Clearly, at any rate, you need to respond to British (and particularly Scottish) literature, rather than Canadian" (4). Waterston uses such chatty interjections to great effect. In fact, they enact the women's mode she exonerates in such writers as Munro:

the Alice Munro method seems to me to continue a Scottish tradition of a special kind of storytelling, a kind that in its shifts in tone and focus resembles the rhythm of gossip. Gossip, like the chat in [Jane] Duncan's novels, can be, and has been, derided as babble and tattle and giggle and tell. But it is traditionally the women's way of keying into society, keeping tabs on what is happening, and pushing the next happenings in a direction different from the expected, conventional path. Munro's stories perpetuate the old delight in gossip and also prove its serious function. (261)

Accordingly, Waterston tracks Burnsian anti-establishment, carousing lyricism in the verses of Milton Acorn—and then reminds us, in a spicy aside, that Acorn's honorific, "the people's poet," was bestowed in a Toronto tavern (40). Or when she observes that Findley's *The Wars*, like Walter Scott's *Waverley*, takes up the nation-forming trauma of warfare "sixty years since," she confesses in a neighbourly manner that it "is highly unlikely that [Findley] had Scott in the foreground of his mind when he created *The Wars*." But she goes on to reinforce the rumour of Scottish paternity with the gossip's classic device of family resemblance: the names in the novel—Ross, Stuart, Rowena, Heather, even Meg the pony—surely all these show that if Findley wasn't thinking explicitly of Scottish precedents, they were widely enough disseminated in Canadian

culture that these Scottish names seemed appropriate choices for a well-established Canadian family (81).

Moments like these raise the difficult question of how you go about tracing influence. When Waterston wrote to Dennis Lee, asking if Stevenson's *A Child's Garden of Verses* influenced his own poetry for children in books such as *Alligator Pie* and *Jelly Belly*, Lee replied: "As for taking Stevenson as a model deliberately when I started doing my own, I think I can safely say that I virtually didn't.... It's likely a deeper question, whether much of *Garden* sank into my pores and eventually had an influence on what I wrote" (171). There you have the problem in a nutshell: pores, osmosis, family resemblances—not conscious, deliberate imitation. Short of an authorial confession, the tracing of influences and inheritances becomes a mystical, intuitive, non-empirical activity. Not that anybody would doubt Waterston's overall thesis—the predominance of Scots images in Canadian culture can be seen everywhere from the obligatory Sir John A. Macdonald statue in Canadian city parks to Bill 49, which established an official tartan for Ontario as recently as 1999. "Canadian literature like Canadian history is largely Scottish," George Bowering wrote in *A Short Sad Book* (1977); "To get into Canadian literature it helps to be ... named Alex or Ian or Malcolm." There is plenty of historical scholarship (e.g. Stanford Reid's collection of essays *The Scottish Tradition in Canada*, 1976—in which Waterston appears—; J.M. Burnsted's *The Scots in Canada*, 1982 and *The People's Clearance*, 1985; and Marianne McLean's *People of Glengarry: Highlanders in Transition*, 1992) in addition to studies of literature and its Canadian institutions (e.g. the selection of papers from the Edinburgh conference on Scottish Influences on Canadian Literature—where Waterston was the keynote speaker—in the *British Journal of Canadian Studies*, 1992; Henry Hubert's historical study of Canadian universities' literature curricula in *Harmonious Perfection*, 1994; or Carole Gerson's discussion of Walter Scott's huge nineteenth-century Canadian readership in *A Purer Taste*, 1989) to corroborate Waterston's claim that Scots has always been heavy in the air Canadians breathe. So nobody is likely to contest Waterston's thesis of influence. But what, in the end, does she say this influence boils down to? "The weavers of Canada's literary, educational, and social fabric," she writes in the closing pages of the book,

still thread a Scottish colour into the Canadian plaid, twining it with the strong, unbending, unblending colours of other national strands, in spite of tensions, in spite of differences in language, dialect, point of view, religious stance, political colour, gender, class, and race. A singing strength, a romantic belief in ideals, an irony, a sentimentality, are all traceable in part at least to the power of Scottish traditions and authors. (268-69)

It's a rousing hymn of celebration, but the image of weaving other nationalities' colours into the *Canadian* plaid, assimilates the old mosaic metaphor of multiculturalism into a Scottish etiology that will give many readers a familiar Canadian discomfort.

Family gossip may be, as Waterston observes, a key site in which "[e]ach community—and each nation—can recognize its own distinctness," but it can also be, in her own words, what "sets the borders of the nation" (226). That is, a tracing of family resemblances can be as exclusive as it is inclusive; it can become too rapt in the plaid. The tradition of Scottish-to-Canadian writing produced in this book places Scotland as the progenitor of an exclusively white, Anglo-Celtic family in Canada. Paragraphs such as the one above give lip service to Canadian diversity, but, aside from a few paragraphs devoted to Pauline Johnson in Chapter One, the entire genealogy assumes the white mainstream. It's too bad that Waterston's engagement with postcolonial criticism is so tentative, because an understanding of the ambivalent operations of colonial discourse, particularly in settler-invader colonies like Canada, could have refined her discussion of the complex relations between Scottish and Canadian literatures.

Waterston shows that she's aware of the problem when she opens her Preface with these words: "In a multicultural, post-colonial age, it is not fashionable to focus attention on a single, imported strand in the national fabric," but she goes on to insist that "[p]ost-colonial meditation on the development of a national identity ... cannot ignore the evidence that Scottish attitudes and experiences have played a disproportionate part in developing a Canadian tang in literature and life" (n.p.). She returns to this theme in her conclusion: "In transforming the Scottish part of their colonial inheritance, Canadians found a way of resisting cultural pressures from two imperializing nations, England and the United States of America. This is the story that complicates the current dogma about the paths of post-colonialism" (268).

But postcolonial dogma is not as crystallized as she makes it out to be. Mary Louise Pratt's concept of "transculturation" in *Imperial Eyes* (1992), for example, would offer Waterston a way to think about Scottish-Canadian influence as a two-way exchange; so we might have had a chapter on how renowned Canadian writers such as L.M. Montgomery or Alice Munro have influenced *Scottish* writers. Alan Lawson's article on the in-between status of "The Settler Subject" (1995), "colonized" back in the British Isles but now the "colonizer" in the new world, or Katie Trumpener's study in *Bardic Nationalisms* (1997) of the exchange of influences among the "peripheries" of London's Imperial centre (she has a chapter on Scottish-Canadian exchange) would have nuanced and expanded Waterston's speculation that Canadians didn't readily rebel against Scottish literary models because "Scotland, as a fellow colony politically and economically, did not rouse the anxieties that imperialism usually stirs" (87). Finally, postcolonial examinations of creolization and *métissage* may have given her a framework for tracing the Scottish influence beyond the white family through the "many tender ties" (to borrow the title of Sylvia Van Kirk's 1980 study of the relations between First Nations women and the largely Scottish fur traders of the HBC and NWC) that form the historical background for other Canadian authors with Scottish names, such as Maria Campbell or Ian Ross. Such a framework might also have enabled her to see how the history of indentured Scots in the West Indies provides a context for the Biblical cadences of the Bajan dialect in the Canadian fiction of Austin Clarke.

Waterston's impulse to expand the margins of the Canadian and Scottish literary families by including children's and women's literature could have been augmented by the "multicultural, post-colonial" perspectives she tends to leave at the margins of her own book.

Now one book can't do everything. And what *Rapt in Plaid* does do, it does well: it provides us with the expert guidance of a scholar long-established in Canadian and Scottish literary studies to outline a couple of hundred years of interaction between two nations' literary archives, demonstrating as she proceeds how the common love of sentimental song and mocking story, of lofty lyricism and domestic chat, of high adventure and everyday anecdotes, in addition to a ready capacity for self-invention despite an awareness of marginality, have remained steady parallels between these two literary traditions. And, along the way, we gather from her friendly conversation tidbits of remembered gossip from the editorial boards and curricular committees where the scholarly discipline of Canadian Literature was cemented.

Post-Colonial Transformation

by Bill Ashcroft

Routledge, 2001

249 pages

Reviewed by Shao-Pin Luo

Dalhousie University

One of the main figures of post-colonial theory, Bill Ashcroft, after major works such as *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (Ashcroft, Griffiths, Tiffin, 1989) and *The Post-Colonial Studies Reader* (Eds. Ashcroft, Griffiths, Tiffin, 1995), focusses in his new book on the often neglected yet "quite extraordinary ways in which colonized societies engaged and utilized imperial culture for their own purposes" (2). In his introduction, Ashcroft revisits the continuing debate over the term "post-colonial," giving the argument a much-needed global dimension by suggesting that "the term has expanded to engage issues of cultural diversity, ethnic, racial, and cultural difference and the power relations within them, as a consequence of an expanded and more subtle understanding of the dimensions of neo-colonial dominance" (11). The way the book is organised, by what Ashcroft calls "modes" of transformation—interpolation, language, history, allegory, place, habitation, horizon, and globalization—prompts one to read it as a companion piece to *Key Concepts in Post-Colonial Studies* (1998), another book co-written by Ashcroft, Griffiths, and Tiffin. In a way, the chapters are extended essays that provide careful context and nuanced analysis for the succinct discussions in *Key Concepts* of terms such as allegory, place, globalization, and other concepts such as cartography, counter-discourse, palimpsest, rhizome, surveillance, and *testimonio*. Ultimately, Ashcroft forwards an important new

set of vocabularies to articulate the creative and imaginative energies of post-colonial societies.

Beginning his analysis with the concept of "resistance," which is at the centre of the struggle between imperial power and post-colonial identity, Ashcroft explains that to see resistance "as a simple oppositionality locks it into the very binary which Europe established to define its others" (13). While at pains not to disregard the struggle for political freedom and self-determination, Ashcroft, however, insists that it is far more effective and meaningful to engage in strategies for transformation. The importance of transformation, he elaborates, "demonstrates the fascinating capacity of ordinary people, living below the level of formal policy or active rebellion, to foment change in their cultural existence" (21-2). Ashcroft's project is to offer alternative tactics—interpolations—in post-colonial interventions. The post-colonial task, Ashcroft proposes, is not simply to rewrite history or remap geography, but to challenge the fundamental concepts of time, space, narrative. The term "interpolation" counters Althusser's proposition of the interpellation of the subject by emphasising the active agency of the "interpellated" subjects: "This strategy involves the capacity to interpose, to intervene, to interject a wide range of counter-discursive tactics into the dominant discourse without asserting a unified anti-imperial intention or a separate oppositional purity" (47). Among these counter-discursive tactics elucidated in the book are the most enabling concepts of *rhizome* and *palimpsest*. The rhizome, a botanical term for a root system, "spreads out laterally rather than vertically, as in bamboo, which has no central root but which propagates itself in a fragmented, discontinuous, multidirectional way" (50). Ashcroft points out that the imperial project is itself heterogeneous: "It operates through an invisible network of filiative connections, psychological internalizations and unconsciously complicit associations" (50). The rhizome metaphor is useful because it not only problematizes the fundamental frames of binary thinking of "centre and margin" but also redefines the terms of resistance theory. Ashcroft also sees great potential in the concept of a "spatial history" used in Paul Carter's *The Road to Botany Bay* that "examines place as a palimpsest on which the traces of successive inscriptions form the complex experience of a place, which is itself historical" (155). The concept of the palimpsest, originally the term for a parchment on which several inscriptions had been made after earlier ones had been erased, "is a useful way of understanding the developing complexity of a culture, as previous 'inscriptions' are erased and overwritten, yet remain as traces within present consciousness. This confirms the dynamic, contestatory and dialogic nature of linguistic, geographic and cultural space as it emerges in post-colonial experience" (*Key Concepts* 176).

The interpolation of imperial culture is intensively reflected in the issue of language. In his discussions of the distinguishing features of post-colonial literature with its varied strategies of transformation of colonial languages that include direct glossing, syntactic fusion, neologisms, and ethno-rhythmic prose, Ashcroft treats language variance as having a metonymic function in the post-colonial text: "The metonymic gap is that cultural gap formed when appropriations of a colonial language insert unglossed words, phrases or passages from a first language, or concepts, allusions or references. . . . The

inserted language 'stands for' the colonized culture in a metonymic way, and its very resistance to interpretation constructs a 'gap' between the writer's culture and the colonial culture" (75). Ashcroft argues that, amid the "meeting of languages," this "ability to signify difference, and even incommensurability between cultures, at the very point at which the communication occurs" is "perhaps the most fascinating and subtle aspect of the transformative function of post-colonial writing" (81).

Further, Ashcroft introduces the concept of allegory, defined in *Key Concepts* as a "symbolic narrative," and performs a scattering of readings of various post-colonial texts. In the context of historical allegories, for example, he examines Wilson Harris's *Carnival*, an allegory modelled on Dante's *The Divine Comedy*, which illustrates "the densely transformative process of 'infinite rehearsal' through which he enters a tradition of his own making, creating 'gateways' into an imaginative release from the monumental inheritance of history" (106). What is most interesting are two extensive readings of first, a literary text—Shashi Tharoor's *The Great Indian Novel*, and second, the South American *testimonio*—*I, Rigoberta Menchu*. Tharoor's novel, an allegorical rendering of the *Mahabharata*, demonstrates that "India's history is not some appendix to the story of empire. The Raj itself is but one phase in a story that is so vast that it has no beginning and no end" (110). Ashcroft shows a particular fascination with *testimonio*, exemplified in *I, Rigoberta Menchu*, precisely because it is a genre that occupies "a zone of indeterminacy": "It would be difficult to find any form of writing which so comprehensively focusses the issues surrounding the politics of representation, the reality of history, the corrigibility of genre boundaries, the efficacy of political intervention and, indeed, the endlessly complex and argumentative relationship between colonized speakers and dominant First World forms of language use. The power of *testimonio* to interpolate both literature and history—to insert not only a different account but a different discursive modality, a different array of narrative assumptions—stems from its immediacy, its anonymity and its identification of the personal and the political" (113).

While Ashcroft's themes are wide-ranging, and the book seems to follow a rhizomic pattern in its deliberations, the chapters—Place, Habitation, Horizon—appear to be more directly related to one another than the other sections of the book. They seem to form a progressive mode from examining the relationship between cartography and empire in Place, to outlining the strategy of Habitation, a "reconstruction of the lived environment" (124), to advocating a mode of thinking that disrupts and transcends boundaries by seeing the possibilities—the Horizon—beyond them. Ultimately, to escape such self-perpetuating category boundaries as 'nation', 'race', and 'class' is not to create another boundary but its opposite: what Ashcroft calls *horizontality*. "It is in horizontality that the true force of transformation becomes realized, for whereas the boundary is about constriction, history, the regulation of imperial space, the horizon is about extension, possibility, fulfilment, the imagining of post-colonial place" (183). This notion of horizontality compels a shift "from defensive spatial conceptions—resistance as oppositionality—to horizontal conceptions of difference in which the trope of boundary itself is questioned: resistance as transformation" (187).

Ashcroft ends the book by demonstrating the usefulness of post-colonial studies in the global system of cultural interactions. It not only helps us understand the structures and dynamics of global power relations but also provides very clear models for understanding local engagements with global culture: "Post-colonial experience demonstrates that the key to resistance of the global lies not in dismissal, isolation, and rejection but more often in engagement and transformation" (214). A most compelling example comes by way of James Clifford, who in his book *Routes* describes a man who uses an enlarged and elaborate representation of a South Pacific Lager label as the model for the decoration of his shield. Ashcroft acutely asks, "What exactly might be the nature of the agency involved in the appropriation of images, commodities, materials, ideas, which represent both colonial and global dominance" (219)? Instead of perceiving this as a sign of global homogenization, Ashcroft very astutely observes that "The decoration of a shield in this way employs what to the maker of the shield is an exotic, colourful, and intricate design in such a way as to *empty* the representation of all content and *refill* it in a way that asserts its local and cultural function. Far from being a slavish advertisement for South Pacific Lager, the shield confirms the endless appropriability of signification" (220). The world has always been a place of complex interplay of the particular and the general, the unitary and the multiple, and, according to Ashcroft, it is precisely this "constant interchange between the 'local' and the 'global' [that] is itself the key to the transcultural process of globalization" (223).

Gender and Politics in India

Menon, Nivedita ed.

New Delhi: Oxford University Press, 1999

539 pages

Reviewed by Mridula Nath Chakraborty
University of Alberta

Under the aegis of Rukun Advani (author of *Beethoven Among the Cows*), the Oxford University Press in New Delhi has consistently maintained its pulse on critical theory in Indian social sciences and the humanities. The Themes in Politics Series is a new, sustained effort at the teaching of politics in India. As series editors Rajeev Bhargava and Partha Chatterjee note, "most significant writing in Indian politics and Indian political thought is scattered in periodicals; much of the recent work in contemporary political theory is to be found in inaccessible international journals or in collections that reflect more the current temper of Western universities than the need of Indian politics and society." To that end, this volume on Gender is an extremely welcome and timely addition to the vast body of feminist scholarship being conducted in and relevant to India, both within and outside of the teaching machine. The collection brings together essays by scholars who have long honed their feminist skills within the subcontinent, as well as others who locate themselves in what has come to be known as the global world.

Divided conveniently into seven sections, *Gender and Politics in India* offers detailed discussions of the debates and disagreements within the feminist movement in India and delineates the political dynamics of its feminist theories. In "From Chipko to Sati: The Contemporary Indian Women's Movement," one of the many cogent, comprehensive, and must-read essays in the collection, author Radha Kumar clarifies that the phrase 'contemporary Indian women's movement' is itself endlessly debated, given the multifaceted origins and multi-pronged approaches of women's activism in India. Thus the aim of the collection is not to provide a definition of Indian feminist theory or a delineation of its practices, but to foreground the many ways in which it shares in and departs from an overall theory of explaining socio-political relations. Kumar's exhaustive piece is, in fact, an excellent introductory capsule of the various campaigns that fed into a comprehensive sense of the women's network in India; a new entrant into the feminist field may well begin here. Tracing a teleology from the pre-1947 mobilisation of women in the cry for national independence, Kumar skillfully takes us through the radical movements of the 1950s and 1960s, which drew their strength from the Indian Left and took women's emancipatory moves to their logical end: social justice. The trials and triumphs of the many agitations and movements viz. Shahada, SEWA, Tebhaga, Telengana, testify to the crucial role women have played in defining the ideological and material structures of India. Kumar's essay takes us further into the anti-dowry and anti-rape campaigns of the 1980s that challenged caste and other social inequities and moves on to explain the dangerous move post-1980s that saw the rise of the right in India. Economic liberalisation and religious fundamentalism have used the very slogans of feminist rhetoric to consolidate their Hindu ruling class and caste stranglehold in India, and Kumar's essay ends with some of the bitter political lessons that Indian feminists have had to learn.

Barring the last piece on Sexuality by Ruth Vanita, each section of the book explores a particular issue exhaustively in at least two essays: Environment, Work, Law, Historical Overview of the Women's Movement, Community Rights, Victimhood/Agency and Sexuality. One of the common themes running through each of these essays is the intersection between property and rights, whether articulated through issues of culture and social behaviour or scholarship and independent agency. For example, Vandana Shiva's powerful centering of women's access and inalienable rights to a feminised nature is argued in the context of a government policy on forest land. Gabriele Dietrich and Bina Agarwal both question Shiva's essentialising move, but they also take a step forward in ecofeminist thought by arguing that the nature-culture dichotomy is not purely an ideological construct but enmeshed in real material violence. In the section on Work, Nandita Shah, Sujata Gothoskar, Nandita Gandhi, and Amrita Chhachhi demonstrate a historical breakdown of the sexual division of labour in structural adjustment programmes which aim to redress the wrongs of the developmental model of progress. They argue that the global trend to the feminization of labour need not be a negative only but point towards strategies of survival through active state intervention in citizens' rights and services. Rohini Hensman's accompanying piece outlines the impact of technological change on women workers. Ratna Kapur and Brenda Cossman's investigations into law work well with the piece on community rights by

Kumkum Sanghari and Sudesh Vaid, though they are in different sections of the book. Ilina Sen responds specifically to a Marxist critique of feminism made in the 1980s and provides a sense of the Socialist-Marxist divide in the Indian women's movement. Nandita Gandhi and Nandita Shah bring concerns of organisation, autonomy, and the all-important funding factor to bear upon their overview of the women's movement in India. Veena Das's nuanced analysis of the discourse of cultural rights brings state, community, and law into creative tension with cultural memory, notions of the self, and desire. So too, does Vidya Rao's piece on the *thumri*'s feminine voice, which argues resoundingly for feminist agency in the otherwise proscribed social and ideological space of music. Susie Tharu and Tejaswini Niranjana continue with their exemplary materialist work as they question the "visibility of women across the political spectrum" in what is constituted as the new, improved brand of India, where right-wing moves have been trying to destabilise the aims of a broader-based women's movement. They choose crucial moments in the early 1990s to focus on the mobilisation of a feminist subject deployed in the cause of a hegemonic nation, community, and other structures of domination. Ruth Vanita's concluding piece offers alternative languages of perceiving sexuality in India through a questioning of the entrenched institution of marriage and an urgent call to celebrate the more non-victim based and cross-boundaried existences of selves from within the culture.

The feminist movement in India coincided with its Independence movement and started with the specific nationalist agendas of *khadi* and salt *satyagraha*. Thus both nationalism and feminist activism in India were derived from what editor Nivedita Menon calls the "life-sustaining activities in the 'private' realm, linking in a revolutionary manner, to the 'public'." This collection brings together various aspects of the public and the private to generate a cohesive sense of the feminist movement in India, without aiming to be prescriptive or all-encompassing. Even so, the question of representation remains a vexed one, though the various writers address it copiously in their essays. Who gets to write and get published by the English-medium press and academic publishers in India is something that most responsible observers of social relations in India keep an eye on. This concern in turn feeds into the politics of global dissemination and publicity of scholarship within the world arena of feminism. Translations of work done in the regional languages would add to the diversity of this collection and help keep us abreast of what is happening in the vast feminist field. A book of this scope definitely needs a Index, and the series editors should keep this in mind for future volumes and editions. Also, a map of India with the various sites of activity and activism marked out would be an asset.

Upcoming Conferences/Calls for Papers

"Conflict and Cooperation"

CACLALS at COSSH

29-31 May 2003

Dalhousie University

CACLALS invites proposals for papers and panels at our next annual conference to be held in 29-31 May 2003 at Dalhousie University. The overarching Congress theme is Conflict and Cooperation, with three sub-themes: Intersections of Local, National, and Global Issues; Tensions in Representing Justice; and Struggles of Wealth and Creativity.

We hope to present an interdisciplinary program consisting of members' papers, guest speakers, joint sessions with ACCUTE and other related associations, special sessions organized by members, an Aboriginal Roundtable, and a plenary on Postcolonialism, Literature, and Terrorism. Some suggested topics are retaliation and resistance; mergers and partitions; compromise and coercion; negotiation and (ir)resolution; civil wars and cease-fires; and the immigrant dilemma in an increasingly nationalistic climate.

Our sessions are particularly valuable in these troubled times in global politics, and we invite current scholarship and lively dialogue, encouraging interdisciplinary approaches, activist voices, and varied viewpoints. In keeping with our postcolonial focus, we are interested in the many aspects of conflict and cooperation, some of which are based on social and political affiliations and shifting alliances. These changes are reflected in various ways in literature, and we would like to attract scholarly literary work dealing with global, national, and regional issues, as well as with such sources of conflict and identity even within families as religion, gender, race, and sexual orientation.

Those wishing to present papers should submit a proposal of 250-500 words and a bio of approx. 100 words to reach the CACLALS office at Kwantlen University College no later than November 15, 2002. We ask that papers be not longer than 20 minutes (about 10 pages of text). Please note that proposals will be considered from paid-up members of CACLALS only. The papers will be blind vetted by a sub-committee appointed by the new executive.

If you wish to organize a special session or a panel, please write to Robert Fleming describing the session, listing the proposed participants, including a brief bio of each, and offering abstracts of the papers to be read or of the topics to be discussed. Proposals for papers and panels, as well as general inquiries or suggestions, may be sent electronically or by snail mail to Robert Fleming, Department of English, Kwantlen University College, 12666, 72 Ave., Surrey, BC V3W 2M8, Fax (604) 599 2716, email rob.fleming@kwantlen.ca.

The conference program will be posted on our Web site at:
<http://www.unb.ca/CACLALS> under "Conferences."

"Diverse Views and Visions"
10-12 April 2003
Richmond, Virginia

The 2003 meeting of the American Association of Australian Literary Studies (AAALS) will be held April 10-12 at the Omni Richmond Hotel in Richmond, Virginia. "Diverse Views and Visions." Paper proposals related to the theme or more generally on Australian literature and film should be submitted to Dr. Theodore F. Sheckels, Department of English, Randolph-Macon College, Ashland, VA 23005. The deadline for submissions is 15 January 2003. The conference will also feature one or more sessions focused on "Teaching Australian Literature." Paper submissions on this topic are also invited. For further information about the 2003 AAALS meeting, contact Professor Sheckels at tsheckel@rmc.edu.

"Narrative: An International Conference"
27-29 March 2003
University of California at Berkeley

Plenary Speakers: Jonathan Culler, Mary Poovey, Elaine Scarry

The eighteenth annual conference of the Society for the Study of Narrative, dedicated to the investigation of narrative, its elements, techniques, and forms; its relations to other modes of discourse; and its power in cultures past and present. The Conference generally features 250-300 participants.

We welcome papers or panels on all aspects of narrative theory and practice, from any genre, period, nationality, discipline, or medium. We encourage literary subjects (including poetry, pre-modern narrative, and film), as well as cross-cultural and interdisciplinary topics (including folklore, history, law, philosophy, and science). Presentations should be fifteen to twenty minutes long and in English. Conference participants must join the Society for the Study of Narrative. For more information visit www.vanderbilt.edu/narrative/ or email narcon03@socrates.berkeley.edu. To ensure readability, cut and paste proposal into the body of your email. Do NOT send attachments. Snail-mail submissions preferred.

Send two copies of your 500 word abstract and brief vitae by 15 October 2002 to:
Narrative Conference
Department of English
322 Wheeler #1030

University of California
Berkeley CA 94702-1030
narcon03@socrates.berkeley.edu

Co-sponsored by UC Berkeley and UC Davis.
Coordinated by Dorothy J. Hale (UC Berkeley), Catherine Robson (UC Davis), and Seymour Chatman (Professor Emeritus, UC Berkeley).

"Extraordinary Presence: The Worlds of P.K. Page"
October 24-27, 2002.

Trent University
P.K. Page herself will be in attendance

The aim of "Extraordinary Presence" will be to celebrate Page's lifelong achievement in her 85th year and to inaugurate the critical edition of her *Collected Works* under the general editorship of Sandra Djwa and Zailig Pollock.

The Conference will include a number of events:

- * academic papers on all aspects of Page's life and work
- * readings and tributes by poets who have been inspired and influenced by Page
- * a reading by Page herself
- * an exhibit of the visual art of P.K. (Page) Irwin
- * a showing of films by Page and about her
- * a concert consisting primarily of settings of Page's works
- * a banquet

Conference proceedings will be made available to all conference registrants on a CD, which will also include reproductions of Page's visual art, an audio recording of her poetry reading, and an annotated bibliography of works on Page. For further information on *Extraordinary Presence*, including on-line registration, check our website (www.trentu.ca/presence) or contact us by e-mail, telephone, fax, or regular mail.

Email: presence@trentu.ca

Telephone: 705-748-1733

Fax: 705-748-1823

Mail: Department of English Literature
Trent University
Peterborough, Ontario K9J 7B8

Announcements and News of Members

Becky Halvorson now has a full-time position in the English Department at Capilano College, North Vancouver, BC.

Renée Hulan has recently published *Northern Experience and the Myths of Canadian Culture* (McGill-Queen's UP, 2002).

Kelvin Jarvis has published an Index to the *Caribbean Journal of Education (CJE)*, in the latest issue of *CJE* Vol. 21, Nos 1&2 (April-September 1999). *CJE* is the official journal of the School of Education, University of the West Indies. The article is entitled "Caribbean Journal of Education, short history and index for 1983-1999."

Jennifer Kelly has moved with her partner, Alan, to Pincher Creek, Alberta, since her last appearance at a CACLALS conference, where Anna (now four) and Paul (now three) were born, and where she completed her Ph.D. thesis (U Calgary, 2000). She has taught university transfer courses at Red Crow Community College on the Blood Reserve, and has been involved in community activism with the Napi Friendship Centre in Pincher Creek. She is currently revising her thesis for publication as a book, and she is the primary co-ordinator for a team-based project to collect, translate, and publish a collection of stories of survivors of the residential schools on the Blood Reserve. (Drama educator and residential school survivor Ramona Big Head will adapt the stories as a play for performance in communities and schools). Recent publications include "Troubled Canadian Gazing" in *Balayi* (2.1 2000) and "Negotiating Aboriginal Women's Lifestorytelling, White Multicultural Nationalism, and Anti-Racist Pedagogy in a University Classroom," in *Creating Community: A Roundtable on Canadian Aboriginal Literatures*, Ed. Renate Eigenbrod and Jo-Ann Episkeneuw (Bearpaw, 2002).

Laura Moss has moved to UBC to take up a new position. Her new email address is moss1@ubc.ca and her new snail mail address is Department of English, #397-1873 East Mall, University of British Columbia, Vancouver, BC V6R 1Z1.

Wendy Robbins is one of two nominees for the position of President-Elect of the Canadian Federation for the Humanities and Social Sciences. The election is being held this summer by mail-in ballots from association and university representatives. Results will be known shortly after the August 15th ballot deadline.

Jamie Scott has guest-edited a special Canadian issue of the Oxford journal *Literature and Theology* (Vol.16.2, June 2000). It contains the following articles by CACLALS members: Jamie S. Scott, "Religion, Literature and Canadian Cultural Identities"; Gordon Heath, "Passion for Empire: War Poetry Published in the Canadian English Protestant Press During the South African War, 1899-1902"; Deborah Bowen, "John Terpstra and the Sacramental in Urban Geography"; and Ken Derry, "Christianity and (Mimetic) Violence in Canadian Native Literature."

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Graduate Student

(vacant as of September 2002)

Ranjini Mendis has served CACLALS as College Rep and BC & Northern Territories Rep in the two preceding executives. Originally from Sri Lanka, Ranjini had her schooling in Methodist College, Colombo, and did her BA English Honours at the University of Ceylon, Peradeniya. Subsequently, she earned an MEd(English ed.) in Massachusetts, and an MA (English) at the University of Calgary in Renaissance Music and Poetry. With a performer's diploma in piano from the Trinity College of Music, London, she is also a Registered Music Teacher in BC, an avocation for which she has had no time as she has been teaching full-time for nearly two decades and raising a daughter. Ranjini is a member of the English Department at Kwantlen University College, teaching a variety of literature and writing courses, and continuing to promote historically and socially responsible pedagogy. Ranjini's research interests and publications are in postcolonial literature and life writing.

Robert Fleming

is a professor in the English Department at Kwantlen University College in Vancouver, British Columbia, where he has been teaching all manner of undergraduate English and Liberal Education courses for the past ten years. His degrees are BA, MA from UBC; PDP teaching credential and PhD [ABD] from SFU. Since 2001, he is also co-chair of the department, and his non-teaching responsibilities include educational planning, curriculum development, budget management, and general crisis control. In addition to having presented and published articles relating to postcolonial studies and Canadian literature, he has also co-edited and co-written the Canadian edition of *Strategies for Successful Writing*—an essay anthology, rhetoric and research guide, and handbook for post-secondary composition students. This summer he is working on the forthcoming second edition of *Strategies* and preparing for his duties as Executive Officer of CACLALS, which will be hosted by Kwantlen University College beginning in September 2002.

Jill Didur is an Assistant Professor in the Department of English at Concordia University. Her current research interests include posthuman theory, the relationship between historical memory, literature and nationalism in postcolonial India, Hindu nationalism and the challenge to colonial scientific discourse brought by the paranormal claims of Theosophy in India during the 1890s.

Susan Gingell has been a member of CACLALS since the late 1970s and has taught Canadian and other "postcolonial" literatures at the University of Saskatchewan since that time. Her current research and teaching interests include strategies for writing and teaching the oral in anglophone literatures, especially in the Canadian, African, and African-Caribbean contexts.

Kelly Hewson works in the English Department at Mount Royal College and teaches courses in upgrading, advanced composition and rhetoric, poetry, postcolonial literature, and film. A board member of Wordfest, Calgary's literary festival, she is also the local administrator for next May's Commonwealth Writers Prize. She's pleased to

be back on the CACLALS Executive as Colleges Rep, having served as Secretary-Treasurer some years ago.

David Jefferess is in his fourth year of the PhD program in English at McMaster University. He is currently working on his dissertation, entitled "Changing the Story: Postcolonialism, Resistance and Globalization." He has published articles on child rights discourse, popular development discourse, cultural resistance in Malawi, *The Book of Jessica*, *Things Fall Apart* and *Not Wanted on the Voyage*. He is also co-organizing a conference dealing with the politics of postcolonial studies, to be held at McMaster in the autumn of 2003.

Judith Leggatt is an Assistant Professor at Lakehead University. She has published articles on Lee Maracle, Thomas King, Salman Rushdie, and post-colonial pedagogy. She is currently working on a book-length study on representations of dirt and disease in the writings of First Nations women.

Shao-Pin Luo is a SSHRC Postdoctoral Fellow in the English Department at Dalhousie University. Her research interests include postcolonial theory and literature, in particular translation theory and diasporic literature. She has done work on themes of translation, transformation, and transculturation in the texts of Larissa Lai, Hiromi Goto, Ahdaf Soueif, Bharati Mukherjee, and Amitav Ghosh, and has translated a contemporary Chinese novel, *The Castle*, into English. Her postdoctoral project is an interdisciplinary one that examines cultural theories, travel literature, and opera.



CACLALS Executive Committee members, outgoing & incoming: Susie O'Brien, David Jefferess, Jill Didur, Laura Moss, Wendy Robbins, Ranjini Mendis (President, 2002-2005), Robert Fleming (Executive Officer, 2002-2005), Judith Leggatt, Lily Cho, Shao-Pin Luo, Robin Sutherland.

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Over the past several decades, *cultural studies* has become the name for theoretically informed and politically inspired interdisciplinary work in both the humanities and social sciences. While it is only recently (with some notable exceptions) that cultural studies is beginning to find its way into university curricula across Canada, there has long been an indigenous form of Canadian cultural studies whose influence has been felt not just in Canada, but around the world. Despite the growing numbers of scholars who identify with the project of cultural studies in Canada, there is at present no scholarly organization that allows them to share their work and ideas regularly or gives them the opportunity to cultivate long-term collaborators and interlocutors. The *Canadian Association of Cultural Studies* is intended to fill this gap by bringing together scholars working on cultural studies from across the disciplines.

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