

# CHIMO



*Salmon*

*Denny Daines*

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# *Chimo*



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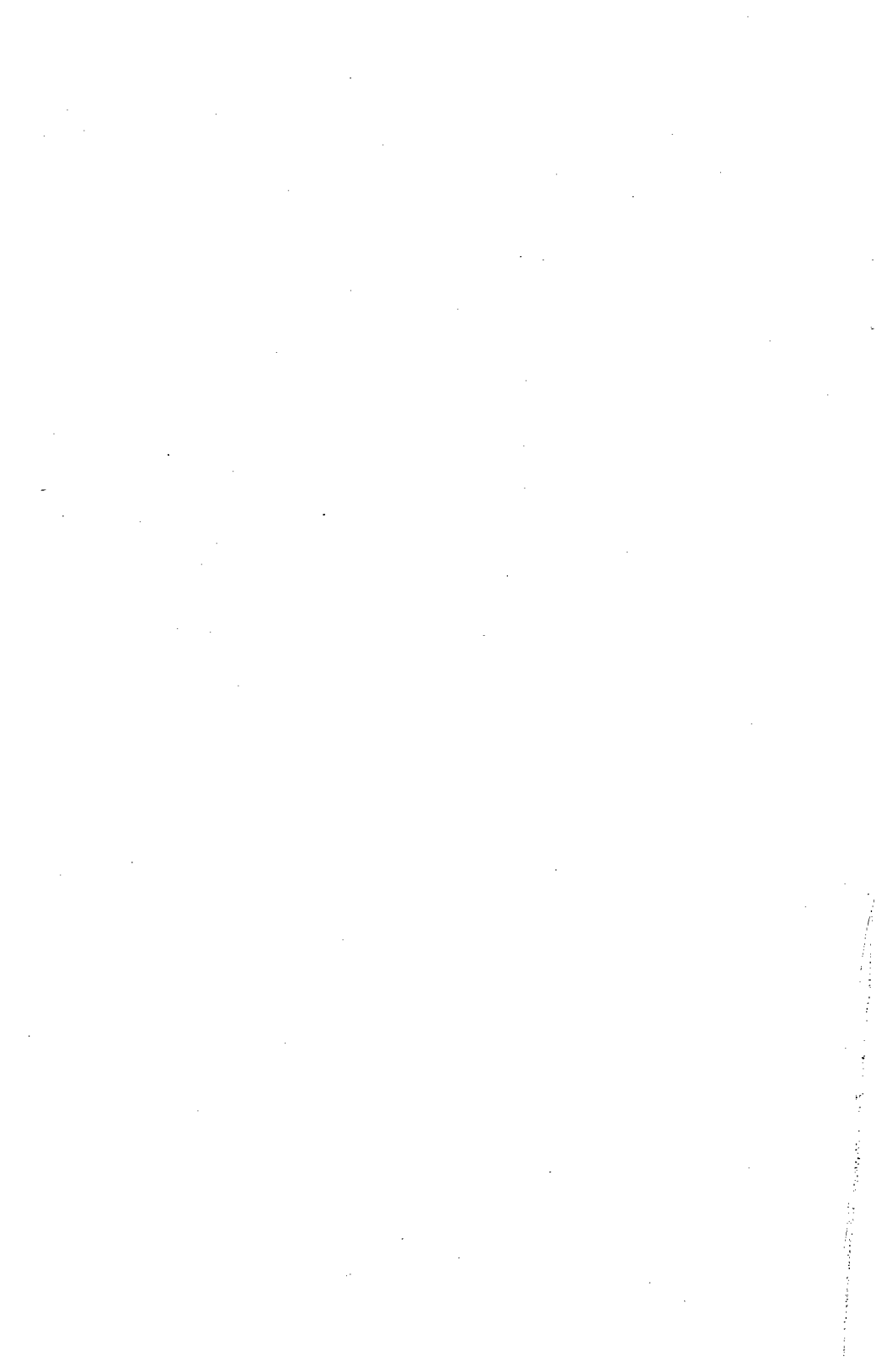
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On the cover: *Salmon*. Danny Dennis is a self-taught Tsimshian Native artist who cites mentors such as master artists Francis Williams and Robert Davidson. Unique to Danny's art are the free-flowing lines capturing the expression of "Freedom," and the infinite possibilities of where a person's spirit can lead.

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## FROM THE PRESIDENT

*Ayubovan (Greetings)*

As this *CHIMO* goes to print, we are preparing for our conference at The University of Manitoba during the Congress of Social Sciences and Humanities. We have a feast prepared for you of keynote speakers, readers, panels, and interesting sessions. I hope you will make every effort to check out the mysteries of Winnipeg, Manitoba; please note that our sessions run from May 28-30th 2004, beginning one day before the Congress.

To my great delight, M.G.Vassanji, emerging from his second Giller, agreed not only to give a Breakfast on Campus reading at the Congress but also a reading at the CACLALS informal dinner on May 29<sup>th</sup>, 2004 at the East India Company Pub and Eatery, #349, York St. Winnipeg. Please invite your colleagues and friends to attend this (no host) dinner event.

We will also have two exceptional keynote speakers: Lynn Mario Menezes de Souza from Brazil and Emma LaRocque from Manitoba, as well as two readers familiar to CACLALS: Cyril Dabydeen and Uma Parameswaran. You will find brief abstracts of papers in this issue, but please check the updated program on the CACLALS website, closer to the conference.

“The Changing Face of CACLALS Secretary-Treasurer”: this issue of *CHIMO* features Jennifer Kelly (smile!) Well-known to CACLALS members as the Graduate Student Rep in the Executive several years ago, she has taken over the many tasks with grace and good humour as of December 1, 2003. Catherine Nelson-McDermott could not get time-release for CACLALS work, which resulted in a stressful situation for her due to her heavy workload at UBC and the CGA, but I am happy to report that despite the distance between coastal British Columbia and Pincher Creek, Alberta, Jennifer and I are getting our work done nicely.

A hot, steamy August at the Hyderabad ACLALS conference is a welcome prospect, I am sure, for those who are digging out of mountains of snow in Eastern Canada, coping with fierce icy windstorms on the Prairies, or trying to find ways to keep warm in unusually freezing weather in British Columbia. The ACLALS website ([www.aclals.org](http://www.aclals.org)) gives accommodation and registration details.

While planning to make a bid for the next ACLALS HQ, we will also be electing the incoming President for CACLALS at the AGM on May 30, 2004, and a graduate student representative to replace Tunji, who has been a very responsive member of the Executive. Wendy Robbins, who will have completed her term as Past-President leaves, the CACLALS Executive with our heartfelt appreciation for her devotion to the well-being of our Association. She continues as Vice-President of

the Federation heading the Women's and Equity Issues Network. We warmly wish Diana Brydon the best, as well, as she has completed her term as Chair of the Aid to the Scholarly Publishing Program Management Board, with resounding success.

We are now in the homestretch preparing to launch the inaugural issue of *Postcolonial Text*, the new fully online journal, with Dr. John Willinsky providing ongoing help with editorial details of the Open Journal System, and Dr. David Maulsby, our Layout Editor, working diligently to get us a pleasing look. The journal is at <http://pkp.ubc.ca/pocol/> accepting submissions of articles, poems, short stories, interviews, and book reviews. Please spread the word.

Meanwhile, with the assistance provided by the IET team at Kwantlen University College, we will be able to get the past *CHIMOs* onto our website. As Wendy Robbins observed recently, the CACLALS website is one of the earliest of the Learned Societies on the web (1996) and it continues to be a useful vehicle of information to our members. In addition, we now have a Discussion/Bulletin Board for your convenience, to respond, post notices, and connect. My thanks to John-Paul Holecka for assisting Jacqueline Gore with PageMaker for this issue of *CHIMO* and to Jane Shen, Ph.D. of the English Department at Kwantlen for agreeing to be Moderator of our Bulletin Board.

Anticipating an exciting year in the life of our Association,

*Sub Pathum (Best Wishes)*

*Ranjini*

February 11, 2004

# CACLALS at COSSH 2004

University of Manitoba at Winnipeg: May 28-30, 2004

Please check the CACLALS website and the Congress website in April for the program

## Keynote Speakers and Readers

### Prof. Dr. Lynn Mario T. Menezes de Souza

Depto. de Letras Modernas

Universidade de São Paulo

“Indigenous Writing in Brazil: perspectivism and postoccidentalism”: A Talk on incommensurable philosophies, cosmologies, identities and forms and themes of writing and history in current writing among indigenous communities in Brazil. (see bio in the Supplement)

(Organized by CACLALS and co-sponsored by ACCUTE)



### Emma LaRocque

Title: “The Aesthetics of Resistance Writing”

Native Studies Professor, noted writer, poet, historian, and social and literary critic

Professor Emma LaRocque has a Ph.D. in Interdisciplinary Studies (History/English, Women’s Studies, and Native Studies), an MA in History, and an MA in Peace Studies. She specializes in colonization and its impact on Native/White relations, particularly in the areas of cultural productions and representation. She researches colonial interference and Aboriginal resistance strategies in the areas of literature, historiography, identity, gender roles, industrial encroachment on Aboriginal lands and resources, and governance.



## Readings

### Evening Reading by M.G. Vassanji

Kenyan-born and two-time winner of the Giller Prize for *The Book of Secrets* (1994) and *The In-Between World of Vikram Lall* (2003), M.G. Vassanji will read at the CACLALS informal dinner on May 29, 2004.

Venue: East India Company Pub and Eatery, #349, York Street, Winnipeg.



### Reading and Book Launch: Cyril Dabydeen

*Hemisphere of Love* and *My Own Tribe* are the latest in an impressive record of books of poetry, stories and novels by this acclaimed author and professor of English at the University of Ottawa. A former Poet Laureate of Ottawa, he is also an editor for the *Journal of Caribbean Studies*.



### Reading: Uma Parameswaran

Born and educated in India and currently a professor of English at the University of Winnipeg, Uma Parameswaran is the author of numerous articles, and three books, on postcolonial literatures, and is also a creative writer. Her books include: *Mangoes on the Maple Tree* (Novel, 2002), *Sisters at the Well* (Poetry, 2002), *The Sweet Smell of Mother's Milk-Wet Bodice* (Novella, 2001), and the 2000 Jubilee-award-winning collection of short stories, *What was Always Hers*.



## Fifth Annual Aboriginal Roundtable

### “Indigenous Knowledges, Pedagogy and Literature”

**Organizer: Rob Appleford, University of Alberta**

This year the roundtable will focus on the role of indigenous knowledges in the practice of teaching and research within the university and within English departments specifically.

While the study of indigenous literatures in Canada has burgeoned in the last twenty years, there has also been a persistent call from indigenous scholars, teachers, and writers to utilize indigenous knowledges not only to understand individual creative practice, but also to transform the ways we read, teach, and study indigenous literatures. For example, indigenous knowledges pose a thoroughgoing challenge to Western modes of pedagogy and inquiry. This roundtable will offer us an opportunity to share strategies and challenges from our experiences in working with indigenous knowledges in the classroom and in our research.

Issues for discussion: indigenous knowledges as pedagogical practice; strategies for teaching indigenous and non-indigenous students as institutional critique (the university, the English department, the classroom), as reading practice; authority



in the classroom; ethics and protocol for guest speakers in the classroom; the risks and revelations of using indigenous knowledges in literary criticism, etc.

## Panels and Joint Sessions

### Postcolonial Professional Concerns Panel organized by Arun Mukherjee and Ranjini Mendis

**Speakers:** Arun Mukherjee (York U),  
Jo-Ann Episkenew (Regina Campus of the First Nations U of Canada),  
Victor Ramraj (U of Calgary)  
Rinaldo Walcott (OISE).  
**Respondent:** Len Findley (U of Saskatchewan)  
**Chair:** Ranjini Mendis (Kwantlen UC)

It is a little over thirty years since the research and teaching of Third and Fourth World literatures began in Canada, first as Commonwealth Literature, which then got reconfigured as Postcolonial Literatures. Although considerable writing and research have ensued on Postcolonial theory and its framing of, and naming of, these literatures, little or no work has been done on the professionalisation of this 'field' of study. Who, for example, defines the scholarly protocols that police the field? What is considered publishable and gets published under the aegis of this field? Who is cited in Canadian research in this area and who is not? What percentage of resources of a Department is allocated to this 'field'? What is taught in the name of Postcolonial Literatures and what is excluded? Who is hired? What is the salience of 'race' in terms of teaching, research and hiring in the field? What sort of mentoring and funding do graduate students working in this 'field' have access to?

These questions erupt from time to time in the critical writing, but only to be passed over. However, after three decades of institutionalising these literatures in Canadian universities, it is time to confront them head-on rather than continue to circle around them.

**Arun Mukherjee** (Organizer), did her graduate work in English at the University of Saugar, India, and came to Canada as a Commonwealth Scholar in 1971 to do a Ph.D. at the University of Toronto. She has taught at several Canadian universities and has published widely on South Asian and minority Canadian literatures. Her most recent publication is her translation of Dalit writer Omprakash Valmiki's autobiography *Joothan: A Dalit's Life* (Samya, Kolkata & Columbia U Press: 2003). She is currently working on the translation of Dalit writer Sharan Kumar Limbale's short-story collection called *Dalit Brahmin*.

**Jo-Ann (Thom) Episkenew** is Associate Professor of English at Regina Campus of the First Nations University of Canada in Saskatchewan. A doctoral candidate

at Ernst-Moritz-Arndt-Universität in Greifswald, Germany, Jo-Ann's area of scholarship is the Literatures of North American Indigenous Peoples. Along with Renate Eigenbrod, she is editor of *Creating Community: A Roundtable on Canadian Aboriginal Literatures* (2002). Her most recent articles appear in *Inroads: A Journal of Opinion* (2001), *Native North America: Critical and Cultural Perspectives* (1999), and *In Search of April Raintree: Critical Edition* (1999). Jo-Ann is currently on sabbatical completing her dissertation.

**Victor J. Ramraj** is Professor of English, University of Calgary, where he has been on faculty since 1970. He was editor of *ARIEL: A Review of International English Literature* (1990-2001) and President of CALJ (Canadian Association of Learned Journals). He is past President of CACLALS (Canadian Association for Commonwealth Literature and Language Studies). He has given numerous lectures and addresses at various institutions nationally and internationally; his most recent was a State Lecture on Postcolonialism and Postmodernism, in Georgetown, sponsored by the Prime Minister of Guyana. He was a judge of the Commonwealth Writers Prize, 1999-2000. His publications include a book on the Canadian writer Mordecai Richler, and an anthology *Concert of Voices: An Anthology of World Writing in English*. He is currently working on a study of the politics of differences and affinities in International English literature. His play "The Dead Son" earned him the Playwright-of-the-Year Award, Georgetown, Guyana, 1966.

**Rinaldo Walcott** is an Associate Professor and Canada Research Chair of Social Justice and Cultural Studies at the Ontario Institute for Studies in Education of the University of Toronto. He is appointed to the Department of Sociology and Equity Studies in Education. Currently he is the Acting Director of The Centre for Media and Culture in Education. Rinaldo is the author of *Black Like Who: Writing Black Canada* (1997), the second revised edition of which was published in 2003. He is also the editor of *Rude: Contemporary Black Canadian Cultural Criticism* (2000). As well he has written and published numerous articles and essays in scholarly journals, magazines and books. At York he served as the Director of the Graduate Program in Interdisciplinary Studies and as the Director for the Faculty Affirmative Action program. Over the years Rinaldo has served on the editorial boards of the *Border/Lines* magazine; *Fuse* magazine; *Topia*; *A Journal of Canadian Cultural Studies*; and *The Journal of Post-colonial Education*.. Rinaldo's interests are in the areas of cultural studies, postcolonial studies and multicultural studies. He holds a Ph.D. from OISE/UT. He was born in Barbados.

**Len Findlay (Respondent)** is Professor of English and Director of the Humanities Research Unit at the University of Saskatchewan. Educated at Aberdeen and Oxford, he moved to Canada in 1974 and has served as President of the Association of Canadian College and University Teachers of English, as Vice-President (External Communications) of the Humanities and Social Science Federation of Canada, and as Senior Policy Analyst for the Universities Branch of the Saskatchewan Department of Postsecondary Education and Skills Training. Widely

published in nineteenth-century studies, literary theory, and the nature and role of universities and the humanities in Canada, he has completed a revised translation and edition of *The Communist Manifesto* for Broadview Press, and is currently collaborating on a book entitled *Introducing the Indigenous Humanities*.

**Ranjini Mendis (Chair)** originally from Sri Lanka, now lives in British Columbia, where she teaches in the English Department at Kwantlen University College, Surrey. She is currently the President of CACLALS and a member of the Board of Directors of the Canadian Federation for the Humanities and Social Sciences (CFHSS). She continues to keep connected to a global network as the co-founding and co-managing editor of the first fully online open-access journal for postcolonial studies from Canada, *Postcolonial Text*, on the web at <http://pkp.ubc.ca/pocol/>

## **Joint Session: CCLA/CACLALS**

### **War in the 20th Century as subject and theme in late 20th century/ early 21st century fictions from around the world**

**Organizer: Craig Tapping, Malaspina University College**

**Chair: Donna J. Penne, University of Guelph**

**Taiwo Adetunji Osinubi**, Comparative Literature, UBC

“African Conflicts on American Film: Cassandra Complexes or Performative Interventions?” A comparative reading of *Out of America: A Black Man Confronts Africa* and *Tears of the Sun*

In this paper, Adetunji examines the reactions of Washington Post reporter Keith Richburg to African conflicts in *Out of America: A Black Man Confronts Africa*, and the deployments of an American military intervention in the film *Tears of the Sun*-which is directed by African-American Antoine Fuqua. He suggests that the film and the travel report are complex responses that mobilise the Rwandan genocide and other African conflicts to articulate new diasporic relations between Africans and African-Americans in an international sphere.

**Katharina Rout**, Malaspina University College

“How can we compare sufferings?” About the Limits of Representation in Nancy Huston’s *Mark of the Angel* and Rachel Seiffert’s *The Dark Room*.

This paper compares two recent novels on the intergenerational effects of trauma caused by National Socialism and WWII: Nancy Huston’s *The Mark of the Angel* and Rachel Seiffert’s *The Dark Room*. While Seiffert draws on photography to explore willful blindness and the emergence of repressed images, Huston speaks of the consolation of music and adopts a totalizing point of view and an almost

provocatively beautiful style, thus raising the central question of the paper: What are the ethical limits of representation?

**Craig Tapping**, English Department, Malaspina University College

“Canadian Imperial Bank of Images or the National Social Conscience: Reading ‘Hiroshima’ in Canadian Literature.”

In poems, plays and fictions by Canadian writers-of both Japanese and non-Japanese backgrounds-“Hiroshima” is transformed tropologically from a geopolitical site in Japan through staged uses as metaphor, symbol, and metonymy to achieve final definition as a fixed and identifiably “Canadian” sign. This paper tracks the appropriation of a foreign place and history, and their metamorphosis into a crucial Canadian cultural site/sign and a social agenda.

### **Debating ‘Black’ Literatures: Conflicts and Paradigms**

**Organizer: Taiwo Adetunji Osinubi (UBC)**

In the decade since its publication, Paul Gilroy’s *The Black Atlantic: Modernity and Double Consciousness* has provided one of the overriding paradigms for examining African-inflected cultural production in the Western Hemisphere. Perhaps one measure of the study’s success is the now-ubiquitous deployment of “the black Atlantic” not only as a catch-phrase for conferences and book titles but also as a category for the creation of academic positions in literature departments. The striking themes of Gilroy’s seminal study (and other publications) have attracted a number of critiques as well as revisions and adaptations to specific locations of African-inflected cultural production.

In a Canadian context, the work of George Elliott Clarke and Rinaldo Walcott can, arguably, be deployed as bookends to a spectrum of critical responses to Paul Gilroy’s study and its employment as a paradigm for debating the heterogeneity of African-Canadian literatures. Both scholars might be assessing and commenting on African-inflected Canadian cultural production, but commentators are often hard-put to reconcile Walcott’s poststructuralist-inclined ‘anti-nationalism’ with Clarke’s bold strategic essentialisms, according to which he espouses both the hybridity of African-Canadian literatures as well as the distinctiveness of certain African-Canadian literatures.

This panel will explore the paradigms and conflicts in debating the mobilities and confluences of African-inflected literary production in the Western Hemisphere.

#### **Presenters**

**Karina Vernon**, University of Victoria

“Research Toward a Genealogy of Black Prairie Cultural Production”

This paper presents a portion of archival research into the cultural production of early twentieth-century black prairie pioneers and their descendants. Material previously unexamined in a scholarly context, such as the memoirs and photographs of a black Manitoban pioneer, writing by Alfred Shadd, plus numerous histories and oral reminiscences, testify to the particularities of black culture on the prairies, where the interarticulation of race and region have refracted blackness uniquely. In light of this new material, the paper considers the extent to which our two major paradigms for thinking black: urban, postmodern and diasporic on the one hand, and regionalist and nationalist on the other, have deprivileged and overlooked the unique and important history of black cultural production on the prairies.

Karina Vernon is a SSHRC Doctoral Fellow in the department of English at the University of Victoria. She is currently researching her dissertation, entitled "The Black Prairies: History, Subjectivity, Writing," about the history of black cultural production on the prairies, from the nineteenth-century settlers to the present.

**David Chariandy**, Simon Fraser University  
"New Ethnicities"

In an essay entitled "New Ethnicities," Stuart Hall describes a shift in Black British cultural politics from a "struggle to come into representation" to a "politics of representation." My paper argues that a similar shift is now taking place in Black Canadian cultural politics, a shift predicated on three interlocking factors: 1) the heightened prominence of Black culture in English Canadian cultural forums; 2) the heightened professionalization of Black Studies in English Canadian institutions; and 3) the very recent emergence of a "second wave" of Black cultural critics in Canada.

David Chariandy is an assistant professor in the department of English at Simon Fraser University. He wrote his dissertation on contemporary Black Canadian literature; and he is currently working on a book-length analysis of contemporary diasporic theory.

**Taiwo Adetunji Osinubi**, Comparative Literature, UBC

*"The Hyphen in a New World Order: African-Canadians vs. Black-Cosmopolitans"*

I investigate in this paper the value and deployments of mobility by black cultural theorists and how different practices of mobility determine the very distinct but related geographies that are the preoccupations of what is now regarded as black transnational studies. I analyze the manners in which Lawrence Hill, Dionne Brand, Yvonne Black and George Elliott Clarke create assimilative or relational geographies by either identifying with or rejecting a specific local/transnational experience. I argue that black British and African-Canadian commentators initially adopt the DuBoisian/Gilroy concept of double consciousness until they come to realize that such borrowings can only work at a distance. The actual journey into

Black America reveals the inadequacies of both double consciousness and any neat formulation of 'the' African-American in speaking black diasporic experience in Canada and Europe.

Taiwo Adetunji Osinubi is a doctoral candidate at UBC. Tunji is interested in critical race theory, travel writing, American, Canadian and African literatures. His dissertation is an investigation of the representation of the legacies of slavery in travel writing by black authors travelling to the American South, the Caribbean and Africa.

## **Confluence - Postcolonialism and Globalization**

**Proposed by: Jessica Schagerl (UWO)**

**Chair: Heike Harting (U Montréal)**

In *An Introduction to Post-Colonial Theory* (1997), Peter Childs and R. J. Patrick Williams note that "'post-colonialism and globalization' is a conversation waiting to happen" (216). What relation does globalization studies have to postcolonial studies? To postcolonial theory? Is it only, as Childs and Williams note, "the culturalist emphasis of current globalization theory which is bringing them closer"? (216). A presentation of work in progress that has, in part, come out of our involvement in the graduate student group of the Globalization and Autonomy Major Collaborative Research Initiative based at McMaster University, this roundtable brings together young scholars from a variety of disciplines who are interested in the confluences, challenges and possibilities of the various ways globalization, postcoloniality, and autonomy interact both discursively and materially with postcolonial literary studies. To this end, each participant is interested in theoretical as well as materialist intersections between, and representations of, postcolonial studies and globalization. Through readings that discuss topics that range from theoretical exchange and globalization (Strauss), to metaphors of inclusion and exclusion used in Political Science (Shah), to the intersections between liberal political theory and postcolonial studies and ecocriticism (Joseph), this roundtable attempts to critically engage interdisciplinary approaches to literary studies and open up new areas of inquiry.

**Heather Snell**, Ph.D. Candidate, Department of English, University of Western Ontario

"The Postcolonial Exotic Revisited"

Building on Graham Huggan's argument in *The Postcolonial Exotic*, I will briefly address the history of exoticization in the West and its conflicted and contradictory relationship with the development of postcolonial studies before I explore the possibility of seeing the postcolonial as a 'place' to read that is simultaneously unsettling and empowering for the reader. My aim is to focus on what Achille Mbembe refers to as the emergence of postcolonial subjects, so that totalized images of the peoples, cultures and nations from which postcolonial texts spring may give way to alternative understandings of difference. I ask why postcolonial

texts are often marketed as foreign places to which readers may travel, how and why perceptions of what is exotic and what is not differ, and finally, how readers co-produce postcolonial texts in the context of a globalized alterity industry directly opposed to the anti-colonial bent of postcolonial scholarship.

Heather Snell's dissertation, entitled *Exotic Places to Read: Desire, Resistance and the Postcolonial*, considers the role desire plays in constructing others in an increasingly globalized world. She has delivered conference papers on the monstrous-feminine in cinema, the gastro-politics of postcoloniality in South Asian literature, and the politics of hybridity in black science fiction. Interested in the relationship between Enlightenment thought and postcolonialism, she has also published a review of Dipesh Chakrabarty's *Provincializing Europe in Ilha dos Desterros* (Brazil).

**Helene Strauss**, Ph.D Candidate, Department of English, University of Western Ontario

"Confluences of knowledge: rethinking theory's global flows"

Taking up David Simpson's notion of "situatedness," I rethink the global spaces of theory. If, as Simpson argues, the logic of situatedness in relation to legal theory, social science, literature and philosophy is essentially aporetic and antinomic, how does one situate cultural/postcolonial theory? Whereas most discussions of theoretical circulation have focused on exchanges between dominant centers of knowledge production, in this presentation I consider theory's flows from Caribbean to South African conjunctures, specifically interrogating the global spaces of theory that influence/determine the conditions of exchange in these contexts. To this end, I ask questions about the movement of intellectuals around the globe, the commodification of theory, the tyranny of the new, and the global relations of power in processes of academic knowledge production and dissemination.

Helene Strauss did her BA Hons and MA at the University of the Free State in South Africa. She is currently completing a dissertation on the politics of theoretical exchange, specifically assessing the applicability of the transferred concept of creolization to post-apartheid South African literature and culture.

**Julie McGonegal**, Ph.D. Candidate, Department of English, McMaster University and a Research Fellow with the Institute on Globalization and the Human Condition "The Politics of Postcolonial Repair: Globalization, the Nation, and Postcolonial Reconciliation"

As part of a new millenarian phenomenon, discourses of reconciliation have of late been routinely articulated in the theatres of national and international politics. The currency of these discourses, as well as their recent proliferation, prompts the question of their relation to processes of globalization. My paper will explore the power of the international gaze to affect and produce discourses of national improvement and repair. The pervasiveness of national projects of reconciliation

are, I will argue, the result of the production of a global gaze generated out of a symbolic yet effectively real 'global village.' Truth commissions, international courts, the United Nations, voluntary human rights organizations, and other extra-national bodies mechanize and institutionalize this gaze, thereby initiating processes of 'righting wrongs.'

Julie is currently completing her dissertation, "Imagining Justice: The Politics of Postcolonial Forgiveness and Reconciliation." Her publications include articles in *Essays on Canadian Literature* and *Women's Writing*.

**Nigel Joseph**, Ph.D. Candidate, Department of English, University of Western Ontario

"The Autonomy of autonomy: what it means to legislate the self in a globalized world"

Autonomy, it seems, has been thoroughly naturalised in many social-science frameworks, especially in the Anglophone world. In postcolonial studies in English departments, however partly because of familiarity with critiques of the "autonomous subject" associated with Althusser, Foucault, Derrida and others, and partly because the fictions from the non-European world that constitute a large part of the reading-lists themselves subvert the expectation that they will describe and celebrate the moral victories of the autonomous self - autonomy leads a much more guilt-ridden and harassed existence; that is to say, it has been radically problematised. Can autonomy be put to work productively without taking into account the way it has been deployed in debates about colonial rule? Does it make sense to talk of the autonomy of nations or groups whose histories lack a tradition of individual autonomy? Should we be suspicious of autonomy, as it can always be shown to be a new, retooled version of Macpherson's possessive individualism? These are some of the questions I hope to raise, with the help of readings from Hobbes and Locke, and from contemporary theorists such as Foucault, Charles Taylor, and James Tully.

Nigel Joseph is interested in interdisciplinary research, particularly the relatively undertheorised area where English studies and political theory overlap. He is currently engaged in exploring the long-term consequences of Hobbes's and Locke's views of the "state of nature" and the contractual society they saw as arising out of this state.

**Nisha Shah**, Ph.D. Candidate, Department of Political Science, University of Toronto

'Metaphor' mosis: Reflections on the Transformation of Political Space  
Moving beyond definitional debates, International Relations scholars have generally come to agree that a social, cultural, economic and political transformative process is underway which the term globalization captures well.



Scholarship in International Relations has focused on the spatial transformation of political space, and questions about this transformation have led to new questions about the proper locus and nature of political community in an increasingly globalized world. Most of the literature on this question posits the existence of a new 'global polity,' underwritten by cosmopolitan values, that contrasts with the territorial state. My presentation contests the representation of the global space as a single entity and its necessary association with cosmopolitanism. Using Zygmunt Bauman's metaphor "Tourists and Vagabonds" and Naomi Klein's metaphor of "Fences and Windows," this presentation will put the single polity claim under critical scrutiny in order to show that the global space is comprised of many polities divided by lines of inclusion and exclusion that are in part the product but also productive of a new dynamic of international politics in the context of globalization.

Nisha Shah has completed her undergraduate degree in the Arts and Science programme at McMaster University, where she was also enrolled in the Globalization Theme School. She obtained a Masters degree in International Relations from the London School of Economics. Her research examines how political community is changing in the context of globalization and how such changes compel the creation of new political categories to capture the scope and dynamics of political community, identity and agency.

**Jessica Schagerl**, Ph.D. Candidate, Department of English, University of Western Ontario "Reconsidering Empire: Reading the IODE's Globality"

Niall Ferguson's *Empire: The Rise and Demise of the British World Order and the Lessons for Global Power* is perhaps the most publicized recent attempt to popularize a 'kinder and gentler' British empire. The resurgence of ideas of empire invites a reconsideration of how some Canadian women responded to 'imperial duty' in the early twentieth century. With a view to unpacking Ferguson's increasingly accepted assertions about the benevolence of empire, I will turn my attention to a postcolonial analysis of the archival collections of one of Canada's foremost voluntary imperial associations for women: the Imperial Order Daughters of the Empire (IODE). Being attentive to how members of the IODE constructed their own globality, especially through association with other imperial groups in the invader-settler colonies, can, I argue, suggest important limits to Ferguson's claims.

Jessica Schagerl is completing a dissertation that explores how white Canadian women conceptualized and represented ideas of 'civilization' and the formation of 'competent' societies with mutual responsibility as individuals; she is also interested in individual responses to global processes, particularly the 'global' peace movement during the First World War. She has published several articles

on Shakespeare in Canada and a review of Peter Hallward's *Absolutely Postcolonial* in *Ilha dos Desterros* (Brazil).

**Heike Härting**, Assistant Professor, Department of English, Université de Montréal

"Speaking Across the Disciplines: Ethnic Civil War and the Rhetoric of Globalization"

Globalization is a contradictory process that restructures social and political space on a supraterritorial and local level, and is far from being completed. In fact, as Arjun Appadurai and Gayatri Spivak argue, globalization discourses rely heavily on mobilizing and reshaping the social imagination to legitimize their claims to cultural and political dominance. How do different disciplines imagine globalization as a discursive field? I wish to raise two questions, both of them examining the effects of the dominant rhetoric of globalization. First, I ask how and to what effect such metaphors of globalization as "riding the juggernaut" (Anthony Giddens), flows, "planetarity" (Spivak), and "scapes" (Appadurai) shape the research imagination. Second, I will consider "cosmopolitanism" as a concept-metaphor of globalization and postcolonial studies and ask how the term gains different critical currency in different disciplines. In particular, I will raise questions about the ways in which radically different concepts of "cosmopolitanism" developed in peace studies and specifically in Sri Lanka's conflict resolution process establish productive links between different area studies and test the limits of both postcolonial and globalization studies.

Heike Härting teaches postcolonial and diaspora studies and contemporary Canadian literature. She was a SSHRC postdoctoral fellow at the University of Western Ontario, where she undertook research on postcolonial narratives of ethnic civil war. She is a co-investigator in the Major Collaborative Research Initiative on Globalization and Autonomy (McMaster University) and an editor of the electronic journal *Postcolonial Text*. She is presently finishing her book project *Unruly Metaphor: Nation, Body, and Diaspora in Contemporary Fiction in English Canada*. She has published in various journals and books, including *ARIEL*, *Third Text*, and *SCL/ÉLC*.

## Abstracts of CACLALS Papers

### Cairnie, Julie

Land and Literature in Zimbabwe

This paper is a response to the current land crisis in Zimbabwe. It examines white women writers' various perspectives on land—in the 1890s and the present. Both the 1890s and the present were/are periods marked by violence and transformation. Writers under consideration include Olive Schreiner, Jeannie Boggie, Alexandra Fuller, and Cathy Buckle.

Julie Cairnie is an Assistant Professor in the School of English and Theatre Studies, University of Guelph. Her research interests include Southern African writing and culture and working-class writing. She is currently investigating the relationship between land and literature in Southern Rhodesia/Zimbabwe.

### Chakraborty, Paul

“Neither in India nor in Pakistan”: Saadat Hasan Manto’s “Toba Tek Singh”

My paper will explore how partition narratives open up the conflicts between the state and home, on one hand, and between the state and its subjects, on the other. I want to read Manto’s short story “Toba Tek Singh,” along with a few other sketches from Manto, to examine how the events of the partition of India - changing maps and forged statehood - violently dislocate the sense of ‘home.’

Paul Chakraborty was born and grew up in Calcutta, India. He holds a B.A. (Honours) and M.A. in English from Jadavpur University, Calcutta, and is now a third-year Ph.D. student in the Department of English, University of Alberta. His Ph.D. dissertation is on narratives of partition in contemporary Indian and Pakistani literature and cinema.

### du Plooy, Heilna

Spatial and historical interstices in *Disgrace* by J. M. Coetzee and *Niggie* by Ingrid Winterbach

The aim of this paper is to analyze and compare the ways in which the two novels reflect on the human condition in times of change and personal crisis. Where Coetzee’s novel addresses the political, ideological and mythical dimensions of personal and collective dilemmas, Winterbach focuses on the regenerative power of individual psychological insight and growth as a resource of humanity.

Heilna du Plooy is professor and head of the subject group Afrikaans and Dutch in the School of Languages at the North West University in Potchefstroom, South Africa. In 2003 she was guest professor at the University of Leiden. She is author of a book on Narrative Theories of the Twentieth Century, as well as various chapters and articles in books and journals on narratology, the novel and Afrikaans poetry. She is also author of two volumes of poetry.

**Emberley, Julia**

Political Kinships: Queering 'the family' in Decolonization

This paper examines 'the family' in the context of First Nations cultural and political practices of decolonization. I discuss three texts, including a report by Pauktuutit, the Inuit Women's Association of Canada, the made-for-television movie *Where the Spirit Lives*, and Tomson Highway's novel, *The Kiss of the Fur Queen*. I am interested in tracing the disparate ways these texts produce intersections along gender, sexuality, 'race,' and decolonial lines.

Julia Emberley teaches in the Department of English at the University of Western Ontario. She has published two books on decolonization and cultural politics, including *Thresholds of Difference: Native Women's Writing, Feminist Critique, and Postcolonial Theory* and *The Cultural Politics of Fur*.

**Gillett, Sue**

Finding Refuge: War and Canadian-Australian Women's Fiction

This paper will analyze the depiction of the consequences of war in three contemporary novels by Margaret Atwood, Anne-Marie Macdonald and Elizabeth Jolley. In each novel, war itself is not in the foreground of the narrative action, which is tied instead to the spatial limits of the heroines' movements; however, it provides an essential context for understanding the dilemmas, changes and chances of these women. I will be paying special attention to the refuge-seeking journeys of the heroines and the relationship of their journeys to the dislocating consequences of men's wars.

Sue Gillett is a Senior Lecturer at La Trobe University, Bendigo, where she teaches Literature, Film and Women's Studies. She has recently completed a monograph on the films of Jane Campion and has published widely on contemporary Australian Literature. She is currently researching European wars in postcolonial women's fiction.

**Halpé, Aparna**

"On her wrist it sleeps": Women, Scars, and the Narratives of Passivity

This paper will attempt to analyze the trope of scarification in recent works of fiction, film and dance theatre. I will demonstrate that scars can be read in a secular, non-allegorical context and provide radical narratives of trauma and recuperation. The works I will focus on are Salman Rushdie's *Fury*, Gurinder Chada's *Bend it like Beckham*, and Rakini Devi's *Caulcutta Manga*.

Aparna Halpé is a Sri Lankan scholar currently reading for her Doctorate in English Literature at the University of Toronto. Her interests include the study of literatures of the Caribbean, South and South East Asia, and South America. Aparna's most recent publication is "Transcending the Fetish: Heathcliff as the Colonial Subject," in *Towards the 21<sup>st</sup> Century: Cross Cultural Identities in Contemporary Sri Lankan*

and *British Writing*, edited by Rajiva Wijesinha and Neluka Silva, and published by the British Council. Aparna also writes poetry.

### **Hlongwane, Gugu**

What Has Modernity To Do With It? Camouflaging Race in the “New” South Africa

This paper, premised on Paul Gilroy’s deconstruction of “race” and “nation” in the “black Atlantic,” will explore the place of alternative modernities in the tentatively “new” South Africa. Whilst the world is in need of the humanism that Gilroy advocates, “post-race” and “post-nation” states are premature ideals for a newly post-apartheid country like South Africa.

Gugu Hlongwane teaches in the English department at York University. She recently completed a Ph.D. dissertation, titled “Simunye (We are One!): Discourses of Nation-Building in South African Texts.” Her area of interest is postcolonial literature.

### **Isaacs, Camille**

Moving Beyond the Native-Born vs. Just-Come Dialectic

This paper will examine how the black Canadian literary identity can move beyond indigenous versus immigrant constructions (native-born vs. just-come) to be more inclusive of the variety of black literatures in Canada, including French/Québécois, prairie, and West and East Coast writers.

Camille Isaacs is a doctoral candidate at the University of Calgary working on Black North American and Caribbean literatures, and the convergences and divergences between the two.

### **Laouyene, Atef**

“I am no Othello. I am a lie”: The Undoing of the Moor in Tayeb Salih’s *Season of Migration to the North*

This paper focuses on how the identity of the Arab-African intellectual in Tayeb Salih’s *Season of Migration to the North* is expressed through the re-inscription of “Moorishness,” one of the most enduring, if controversial, Renaissance master codes. This re-inscription involves an indispensable confluence of two strategies: a deconstructive cultural resistance to the Moor stereotype and a constructive understanding of colonial history and postcolonial identity within a viable perceptual mode.

Atef Laouyene is a Ph.D. candidate at the University of Ottawa, whose doctoral dissertation focuses on the (re)constructions of the modern Arab-African identity in postcolonial counter-narratives. Atef’s research interests include Commonwealth/Postcolonial literatures, 20<sup>th</sup>-century British literature, and modern literary theory.

## **Mannathukkar, Nissim**

### Imagining the 'Nation': Bollywood and the Appropriation of the Past

This paper will take a critical look at the emerging fit between mass culture and nationalisms in post-colonial societies. It will argue that an uncritical celebration of third world nationalisms as a bulwark against capitalist globalization and Western modernity not only ignores the collusion between the two but also masks the deep inequities that mark the imagining of the nation.

Nissim Mannathukkar is currently pursuing a Ph.D. in political studies at Queen's University with the dissertation focusing on Marxism and modernity in the state of Kerala, India. After finishing his M.Phil and M.A. degrees from Jawaharlal Nehru University, India, he came to Canada on a Commonwealth scholarship. His main areas of academic interest are Marxist theory and politics, modernity and tradition, culture, nationalism, films and post-colonial theories.

## **Mingay, Philip**

### Faith and Difference: Teaching (and not Teaching) Timothy Findley's *Not Wanted on the Voyage*

Timothy Findley's *Not Wanted on the Voyage* causes fretful reaction in the classroom, and the objections to the novel often stem from students' religious beliefs and their reverence for the Biblical story of Noah. The notion of Christianity as a factor in changing postcolonial cultures and ideologies thus becomes strikingly apparent. The rejection of *Not Wanted* is often premised not on the book's literary qualities, but rather on its spiritual ones.

Philip Mingay is an instructor at the University of Alberta. His main interest is the political and aesthetic issues surrounding the postcolonial painter figure. He has published on V.S. Naipaul, the relationship between the visual arts and literature, and presented papers on Margaret Atwood, George Lamming, art history, as well as postcolonial pedagogical strategies and theories.

## **Moynagh, Maureen**

### Melancholy and the Historical Imagination in Dionne Brand's *At the Full and Change of the Moon*

In this paper, I want to consider the way Brand's figuring of the Black Diaspora as a "door of no return" transforms historical loss into absence (in LaCapra's terms) in a sublation that, perhaps paradoxically, insists on the historical weightiness of Diasporic experience. I argue that in figuring the legacies of slavery and the Middle Passage as a kind of haunting, Dionne Brand invites us to see in melancholy an open-ended, even creative, relationship to the past.

Maureen Moynagh teaches postcolonial literature at St. Francis Xavier University and does research in the areas of modernism and empire, nationalism/transnationalism, and the literature of the African Diaspora. Recent publications include *Nancy Cunard: Essays on Race and Empire* (Broadview Press, 2002). She is currently working on contemporary African-Canadian post-slavery literature.

**Mullen, Amanda**

There and Back: Rewriting Lost Histories in Lawrence Hill's

This paper will argue that Lawrence Hill uses his fictional genealogy as a means of inserting African Canadian history into Canada's national narrative. He does so by mythologizing historical events such as the Underground Railroad to Canada and the anti-slavery raid on Harpers Ferry. In *Any Known Blood*, Hill creates an authenticating mythology that establishes Canada as home through a narrative grounding of roots in this land.

Amanda Mullen is a Ph.D. candidate at the University of Ottawa. She is currently completing her thesis on the ways five contemporary Canadian writers – Sky Lee, Nino Ricci, Mordecai Richler, Jane Urquhart, and Lawrence Hill – mythologize immigrant histories in their fictions.

**Rollason, Christopher**

Multiculturalism, Empire and the Sense of Place in Orwell's *Burmese Days* and Ghosh's *The Glass Palace*

This paper considers the exploration of the sense of place and of cultural and ethnic identity, as well as the tensions and conflicts attaching to empire and multiculturalism, in two English-language novels focusing on Burma, George Orwell's *Burmese Days* (1934) and Amitav Ghosh's *The Glass Palace* (2000), both of which locate Burma in the contexts of British colonialism and the wider Asian history.

Christopher Rollason (British national; M.A., Cambridge, Ph.D., York), is an independent scholar living in France. Until 1987 he was a lecturer at Coimbra University (Portugal). He has collaborated recently as a guest lecturer with Kakatiya University (Warangal, India) and CIEFL (Hyderabad, India). He is Language Editor for the Atlantic Literary Review (Delhi), and has contributed articles to that journal and to several anthologies published in India; in 2002 he co-edited the anthology *Modern Criticism*, contributing an essay on Walter Benjamin. The Indian literary figures he has written on include Salman Rushdie, Vikram Seth and Vikram Chandra.

**Singer, Sandra**

“Post-Imperial Melancholy in the Textual Other World.”

This paper considers the values of imperial expansion and the evolution of consciousness set out in Doris Lessing’s science fiction series, *Canopus in Argos: Archives*. The focal characters’ Sufi spiritual quest for the synthesis of self is part of the evolving imperial order. The reader experiences Sufi ideas as woven into the texture of the fragmented narrative.

Sandra Singer is an assistant professor in the School of English and Theatre Studies, University of Guelph. She works primarily in narrative and cultural theory, and is co-editor of *Doris Lessing Studies*.

**Sultana, Rebecca**

“In Search of a Home: Lost Souls in Adib Khan’s *Seasonal Adjustment*.”

I examine Adib Khan’s *Seasonal Adjustment* in light of his paradoxical pronouncements about home in comparison to other diasporans. Whereas many cannot reclaim precisely the thing that was lost, they nevertheless “create fictions, not actual cities or villages, but invisible ones, imaginary homelands...” (*Imaginary Homelands* 15). Khan’s character, on the other hand, cannot even accomplish that.

Dr. Rebecca Sultana teaches at East West University in Dhaka, Bangladesh. Her doctoral dissertation was on contemporary immigrant fiction. Her present research interests include postcolonial theory; South Asian literature; U.S. Ethnic literatures; Diaspora studies; cultural studies and contemporary literature

**Taylor, Alan**

Mapping the *House of Seven Gables*

In the discussion of Hawthorne’s *House of Seven Gables* it has been the habit of critics to focus on only certain types of visual images present in the novel—particularly those of photography and portraiture—in the pursuit of discussing the manner in which images or representations assume a discursive role as forms of knowledge and power. However, my desire in this essay is to explore an additional form of visual representation—namely Colonel Pyncheon’s map of Waldo county—which links each subsequent generation of Pyncheons to their collective colonial past. By exploring the linkages between the Pyncheon map of the Maine territory and early colonial maps of New England, what emerges as the Pyncheon family curse is the inherited knowledge that the “broad foundation” on which their country was built is the dispossession of Native Americans from their lands.



Alan Taylor is a graduate student in Boston University's English department. He studies early and nineteenth-century American literature and focuses on texts which narrate the assimilation of nature.

**Wenzel, Marita**

Houses as constructs of identity: Spatial allocation in selected novels by Isabel Allende, Kerry Hulme and André Brink

The symbolic role/function of houses in the lives of their inhabitants can be traced in a wide variety of novels since the nineteenth century. As locations of identity, houses also become repositories of the past (history) and reflectors of a personal and collective conscience. In twentieth-century contemporary novels such as Isabel Allende's *The House of the Spirits*, André Brink's *Imaginations of Sand* and *The Other Side of Silence*, as well as Kerry Hulme's *The Bone People*, houses seem to acquire labyrinthine dimensions, contain brooding silences, store deep and dangerous secrets that often emerge in the form of haunting spirits from the past. These houses all have something in common: they harbour evidence of the past locked away from the public gaze; stories of exploitation, of women's shame, abuse and neglect. In this paper, I argue that houses in "the house of fiction," as James termed it, reveal fascinating stories of their inhabitants and their collective past and that they either protect or imprison their "inmates" who react in different ways to the challenge.

Marita Wenzel is Associate Professor of English at North West University, Potchefstroom (South Africa). She teaches the English novel and South African/postcolonial literature. Her particular fields of interest are Feminist Studies, Comparative Literature (South African, postcolonial and Latin American novels) and Translation Studies. She has published several articles on South African and Latin American authors and has also attended numerous national and international conferences on postcolonial topics.

**Wheelock, Stefan Michael**

Atlantic Slavery and Historical Knowledge: The Concept of "Black" Literature in Eighteenth-Century Politics and Letters

This paper examines the concept of black literary history from the vantage point of its so-called "origins" in African colonial writing traditions of the eighteenth-century. Employing hermeneutic and phenomenological approaches, this paper explores the political paradoxes in establishing a cultural and continuous form of historical knowledge in African-American studies based upon two significant writers in the eighteenth-century, Ottobah Cugoana and Olaudah Equiano.

Stefan Wheelock is assistant professor of eighteenth-century and African-American literature in the English department at the University of Pittsburgh. His areas of

specialization are Atlantic culture and history and Anglophone political philosophy. His research interests are Marxist analysis, phenomenology, and hermeneutics, and he has presented several papers on the role of slavery in Atlantic politics and letters.

**Casas, Maria, Caridad**

"Cultural constructions of orality, scribal culture, indigeneity and Canadian literature in the Haida translations of Robert Bringhurst"

This paper is part of a larger project about a Canadian poet, Robert Bringhurst, and a controversial set of translations he published in a *A Story as Sharp as a Knife* (1999) on some 'classical' Haida stories. The textual decisions that Bringhurst made in his translation are traceable with reference to his assumptions about the verbal art of the Haida of today and of a hundred years ago, about oral literature in general, about the cultural and rhetorical relationship between spoken and written language, about Euro-Canadian scribal culture, and about his role as a poet and translator. I will read his translator's notes as signs of a larger interpretation of the cultural and social world of the original storyteller.

Maria Casas is Assistant Professor in the Faculty of Liberal Studies, Ontario College of Art and Design. She has a doctorate from the University of London and her articles are published in *Ariel*, *Language and Literature*, *Language and Discourse*, and *Social Semiotics*.

(See Supplement on Page 59)

## EXECUTIVE COMMITTEE REPORTS

### Secretary-Treasurer's Report

Taking on the position of (Acting) Secretary-Treasurer has certainly renewed my appreciation for the commitment and energy of the CACLALS organization and for the significance of its work not only in terms of the attention to details involved but in exploring the broader implications of academic institutions and their practices and effects. (I don't think I fully appreciated this when I was a Graduate Student Representative several years ago.)

My taking over the position from Catherine Nelson-McDermott (UBC) has meant an inter-provincial shift, transferring files, and many an email. My primary work to date has been in setting up a membership database, dealing with membership matters and the financial accounting, and getting reintroduced to the work of CACLALS (as well as conference organizing).

I would like to extend my thanks to Catherine for your work as Secretary-Treasurer, for passing on the files to Ranjini in such good order, for answering my many queries, and for continuing to forward messages and mail. Thanks to Rob Fleming, who also provided helpful files. My thanks especially to Ranjini, whose energy is astounding, for your patience and support in this process, and to the CACLALS Executive for the warm welcome.

Please note that CACLALS has a new Discussion Board that you can bookmark at <http://meadow.kwantlen.ca/caclals/>

Please note also that, currently, the address you provide on your membership form is posted on the webpage as part of the membership listing. (We do not include phone numbers). If you have listed your home address as your mailing address (rather than an institution or department), and you do not want it posted on the web page listing, please let me know, as we are always updating the list. We will perhaps change the membership form as well to advise members (especially new members) of this.

We welcome your questions and comments.

Jennifer Kelly  
(Acting) Secretary-Treasurer

## Financial Report

December 1, 2003 - January 15, 2004

<b>Balance (December 1, 2003)</b>	<b>\$11,854.71</b>
<b>Income</b>	
Memberships	829.63
Library Subscriptions ( <i>CHIMO</i> )	18.84
Reimbursement for Office Supplies	169.41
<b>Total Income</b>	<b><u>1017.88</u></b>
<b>Sub-total</b>	<b>\$12,872.59</b>
<b>Expenditures</b>	
<u>Administration</u>	
• bank fees (Dec. and Jan.)	9.46
• transfer of files (to Pincher Creek)	35.10
• postage	25.68
<b>Total Expenditures</b>	<b><u>-70.24</u></b>
<b>Balance (Jan. 14, 2004)</b>	<b>\$12,802.35</b>

Jennifer Kelly, (Acting) Secretary-Treasurer

## BOOK REVIEWS

Editor: Susan Gingell

### *Australian Short Fiction: A History*

Bruce Bennett. University of Queensland Press, 2002. xix + 379 pages

Review by Tracy Ware, Queen's University

In his "Afterword," Bruce Bennett summarizes his fine book: "As befits the history of a literary genre too often neglected by historians, critics and theorists (but not by anthologists and readers), this study attempts a contextualization of authors and texts, sets up conversations among them, and makes international comparisons" (315). Bennett succeeds on all counts because his writing is clear and his sympathies wide. Surveying Australian short fiction from the colonial beginnings to the present, he provides concise accounts of as many writers and stories as anyone could reasonably expect. He is sympathetic to both conventional realism and stories that challenge it; he realizes that the anecdotal, colloquial story in the mode of "bush realism" (69) has been all too influential in Australian literary history, but he argues that there have always been "dissident voices" (77). Their existence helps him establish conversations among Australian writers that are probably more extensive than those among writers in other postcolonial countries. But Bennett insists that "Australian cultural nationalists have been among our most internationally aware writers" (3) and he is always alert to the influence of such diverse writers as Edgar Allan Poe, Bret Harte, Rudyard Kipling, Katherine Mansfield, James Joyce, Jorge Luis Borges, and Margaret Atwood. He graciously begins by noting that [i]n some respects, the Canadians have set a lead for post-colonial countries" (8) with such works as Gerald Lynch's *The One and the Many: English-Canadian Short Story Cycles* (2001) and W.H. New's *Dreams of Speech and Violence* (1987), and this book establishes Bennett as their peer.

Like those Canadian critics, Bennett approaches earlier writers without either condescension or nationalist excess. He begins his chapter on "Unquiet Spirits: 1825-1880" by stating that [i]f we listen to these writers themselves, in their stories, their particular forms of artistry can reveal ways of seeing and understanding that contribute to a wider imagined community of Australians" (11). In early Australian newspapers, Bennett finds an interest in romance, humour, mystery stories, and ghost stories that testifies "to the unsettled consciousness among Australian settlers of the mid-to-late nineteenth century, for whom the prevailing public discourse was one of cheerful optimism" (27). The chapter concludes with a fine account of Marcus Clarke, a "restless experimenter," and the "major short fiction writer in Australia in the period before the *Bulletin* commenced in 1880" (31).

In the next chapter Bennett discusses Henry Lawson and other writers associated with the *Bulletin*. The construction of Lawson as "national icon," he argues, is "a

load too heavy for a single writer to bear" (40). But when he is read otherwise, Lawson remains vital. Here the conversation among Australian writers serves Bennett well, since Lawson's "The Drover's Wife" has "been canonized, and hence praised, criticized, imitated, and parodied and ridiculed." The parodies include important stories by Murray Bail and Frank Moorhouse, and so a national icon "has attracted competing claims of ownership" (60). Bennett also looks at the revisions to "His Father's Mate" to suggest that Lawson may have internalized "the *Bulletin's* contagious 'boil it down' dictum" (58); he follows feminist and New Historicist critics in emphasizing the role of gender in Lawson's work and its reception; and he finds in the contemporary response to Lawson the assumption that "the novel is the natural form of book publication and that short fiction should conform, in part at least, to the norms of the novel, especially in regard to continuities of 'character' and 'setting'"(3). Lawson is important, then, but Bennett implies that in Barbara Baynton's stories of bush life, she is "his equal – or, in some respects his superior" (77). Bennett suggests that "the most convincing evidence of Baynton's literary stature is the interest and admiration revealed in commentaries on her work by three leading exponents of the art of short fiction in Australia– Vance Palmer, Peter Cowan and Thea Astley" (77-78). Nonetheless, it was Lawson who showed Baynton that "the Bush was worth writing about, and ... was a great encouragement to me when I started to write" (her words, qtd. 78). In addition to Baynton, Bennett points to such writers as Rosa Praed, Ada Cambridge, and Louise Mack, who constitute an alternative tradition" (69).

The flexibility needed to write a survey appears even within Bennett's account of Australian Modernism, for here too there are alternative traditions. In a passage that Bennett uses as an epigraph, Peter Cowan argues that "It is the form and pattern, the style, the degree of implication possible, the whole business of technique, that gives the short story its significance as a literary form" (163). The Modernist aspects of this passage are confirmed by Bennett's account of Cowan as an example of the belated influence of such American writers as Anderson and Hemingway on Australian writers, and of one whose "modernist inclinations led him to experiment continually with the form of the story, from novellas to the micro-narrative"(160-61). But when we turn to one of Bennett's other epigraphs, we find a very different view. For Christina Stead, "What is unique about the short story is that we all can tell one, live one, even write one down; that story is steeped in our view and emotion" (120). Stead is a healthy reminder that Modernism was more unruly than we sometimes assume. No historical view can explain why in 1934 Stead should have taken Boccaccio and Chaucer instead of Joyce and Mansfield as her models, but the result was *The Salzburg Tales*, one of the glories of Australian short fiction.

Bennett's core values emerge in his account of the various debates among Australian writers of the last few decades. When Leonie Kramer contrasts Hal

Porter's exuberant style with what she calls "the plain style – sturdy, serviceable prose" (165), Bennett firmly disagrees: "This book has shown something of the diversity of style and intent of the so-called 'realists', which clearly exceeds Kramer's notion of 'sturdy' and 'serviceable' prose" (165). Similarly, he is not enamoured of Patrick White's well-known 1958 attack on most Australian fiction as the "dreary, dun-coloured offspring of journalistic realism" (222). Not only does Bennett argue that White's wish for 'inwardness' and social density in his writings generally found happier accommodation in novels than in short stories" (174), but he is also suspicious of Bail's introduction to the *Faber Book of Contemporary Australian Short Stories*, in which Bail's "incipient postmodern attitude" (222) leads him to find affinities with White's attack on realism. Bennett returns to White in his chapter on "Home and Away: 1980-2000": "One response for writers sensitive to Patrick White's attack on 'journalistic realism' was to turn to fantasy or speculative fiction. But this was not the option chosen by Garner, Malouf, Drew or Goldsworthy, who wished to explore realities closer to the ground"(240). Clearly these are some of the writers that Bennett admires most. Hence, to Olga Masters' belief that "Honesty is important. If you try to bluff you'll be lost. You have to know your characters well; they must be true to life. Readers will soon pick up phonies" (212), Bennett responds: "This is a perfect expression of a realist credo: its realization requires deep sympathetic understanding and close observation" (212). What matters is that Bennett is open to writers with different interests, and so he includes both Stead and Carey among the masters of Australian short fiction.

In addition to its merits as a survey, this book has much to say about influences and debates among Australian writers. Lawson is not the only early writer to appeal to later writers: Michael Wilding has edited two selections of Clarke's work; Cowan "has been [Hume] Nisbet's principal advocate" (91); Moorhouse argues that Steele Rudd is "part of the bedrock of our culture" (87). Stead is admired by both Helen Garner (127) and Janette Turner Hospital (269), while Beverly Famer dedicates "Black Genoa" to Marjorie Barnard (341n74). Gavin Casey demonstrates "that the *Bulletin* tradition could be dusted off and re-adapted to the world of men in frontier societies in different parts of the country" (137). Frank Dalby Davison dedicates his first book of stories to Vance and Nettie Palmer, and one of his stories records his indebtedness to Lawson (137-38). Frank Hardy opposed "what he called 'the Patrick White Australia policy,' a conspiracy of 'castrated academics' in favour of White, Hal Porter and Randolph Stow, which excluded Australia's 'real writers,' such as Katherine Susannah Prichard, Vance Palmer, Barnard Eldershaw and Eleanor Dark, from proper appreciation" (149). Moorhouse and Wilding write "alternative parodic versions of an abortive wake for Jack Kerouac at Sydney University" (191); Hospital parodies White in "For Mr. Voss or Occupant" (271).

Bennett writes well on these and other matters. His book is almost completely free of typographical errors, and it includes a helpful chronology and a full index.

***Celebrating Sri Lankan Women's English Writing 1948-2000 Vol 2***

Ed. Yasmine Gooneratne, Colombo: Women's Education & Research Centre, 2002

Review by Heike H. Härting, Université de Montréal

Yasmine Gooneratne's *Celebrating Sri Lankan Women's English Writing* is a pioneering and outstanding collection of critical biographies of Sri Lankan diasporic and non-diasporic women writers. While the first of the two volumes collects studies of colonial women writers of what was then Ceylon, the second volume is dedicated to the emergence and endurance of 75 contemporary, established and new Sri Lankan women writers of fiction and poetry. Published by the Women's Education & Research Centre (WERC) in Colombo, this "historic volume," as Selvy Thiruchandran in her preface rightly calls Gooneratne's collection, has a clearly circumscribed objective. Like the WERC, whose mandate it is to promote discussions of gender issues and to facilitate research on women's issues in Sri Lanka, the collection seeks to "identify, collect, document and analyze the literary productions of 52 years" by Sri Lankan women writers and thus to try to secure them a "place in posterity" (iv). In scope and critical approach, the book is the first of its kind, for it gives voice and recognition to many authors who, in the past, suffered from critical neglect, a lack of public understanding, and cultural marginalization. Like other former colonies of the British Empire, Sri Lanka used to value its own writers less than the British literary canon taught in its schools. The difficulties women writers encountered were compounded by a patriarchal establishment that, on the one hand, belittled women's writing as bound to themes of romance and domestic life and, on the other, fostered the education of obedient daughters, wives, and mothers. Gooneratne's collection not only counters such misconceived images of Sri Lankan women writers, but she also challenges the assumption that women writers who write in English necessarily belong to a small and privileged social class. On the contrary, Gooneratne emphasizes that "the literary biographies in this survey show that as a result of the profound social, political and economic changes which have occurred in Sri Lanka since Independence, the 'group' of Sri Lankan women who write creatively is no longer subject to these particular limitations" (2). Indeed, as Carl Muller says in a different context, Sri Lanka's women writers have become "the standard bearers of Sri Lankan writing in English" (cited in Gooneratne 2).

The organizing principles for the collection are both practical and critical. From a practical point of view, Gooneratne compiled her biographical entries according to the information she received through questionnaires distributed to the writers. This empirical approach to her enormous task allowed her to



include women writers whose work is often published privately and whose publication record has remained sketchy and difficult to track on account of Sri Lanka's ailing publication industry. Moreover, they enabled Gooneratne to "place each author in the context within which she was writing a particular work of poetry or fiction" (13) and to pay homage to teachers and mentors whose influence and work would have otherwise gone unnoticed. It is perhaps for this reason that the entire collection is dedicated to "The Facilitators: Women Who Taught Us And The Men Who Believed In Us." Gooneratne's collection clearly situates itself in this tradition of facilitators. The book's grassroots approach to the collection of biographies is also reflected in its practice of providing contact addresses and separate bibliographies of the primary and critical works for each author. The meticulous research that went into the compilation of the critical materials, including a General Bibliography and an alphabetically organized "Index of Authors and Their Books," makes this volume an indispensable research resource for anyone interested in or working on Sri Lankan women's writing,

As both an academic critic and one of Australia's foremost diasporic creative writers, Gooneratne applies critically astute and sensitive criteria to the selection of authors. "Quality and/or cultural importance" (18) have been her governing principles. In particular, she includes writers whose "writing is valuable in itself, revelatory of Sri Lanka's cultural context, or potentially valuable to the future development of Sri Lankan women's writing" (20). Quality, however, remains a theoretically contentious selection criterion and tends to posit the author's "first-hand experience" (Gooneratne 12) of what she is writing about as the litmus test for good writing. While the notion of experience as a guarantor of truthful writing risks endorsing narratives of cultural authenticity and originality, in Gooneratne's collection this notion stands as a reminder that many diasporic writers who have been removed from Sri Lanka for years and have avoided becoming involved in Sri Lanka's war-torn present therefore cannot represent this present in their work.

Contemporary Sri Lankan women's writing, as this collection demonstrates, deals with the various ways in which women cope with the experience and trauma of war, yet their writing cannot be reduced to representations of such experience and trauma. Recurring themes of Sri Lankan women's writing include family, marriage, home, and the less traditional feminist issues, exile and displacement, and violence and spiritual healing. For example, the entry on Jean Arasanayagam traces both the development from her early, imagist poetry to poems addressing her present concerns with issues of violence, gender, and identity and the critical reception of her work. Her critical comments on her own work become paradigmatic for the work of many of the writers represented in this collection, that is, her emphasis on the need to engage critically and creatively with the ways in which "art and literature are documentations of the crisis of violence and despair"(30). What makes the entry extraordinary for its genre is its carefully selected quotations from the writer's work and Gooneratne's critical suggestions, for example, to "re-

design” Arasanyagam’s latest publication, *The Outsider*, to make it “an excellent memoir” (35). Both strategies personalize the entry, provide it with critical depth and facilitate a potentially productive dialogue between writers. By the same token, Gooneratne’s entries risk being intrusive and, at times, take too much liberty with the genre of the critical biographer.

Two particular strengths of the collection are, first, its attention to the historical development of a publication infrastructure for women of Sri Lankan origin and, second, its innovative and multi-generic practice of representation. Each bio-bibliographical entry not only contains biographical information and critical comments, but it also presents excerpts from both literary and non-literary texts by the author under discussion. In this way, Gooneratne’s entries provide a clear sense of the multiple social and cultural contexts in which most women writers work. For example, the entry on the eminent scholar, poet, and translator Lakshmi de Silva, who also contributed a comprehensive and insightful essay on Gooneratne’s work to the collection, includes comments on de Silva’s well-known translation of the Sinhalese play *Kuveni* and the risks involved in translating from Sinhala into English. The long entry on Chitra Fernando includes religiously inspired quotations from the author’s journal to establish a meaningful relationship between her work and her strong belief in Buddhism. Entries on more widely known writers such as Rosalind Mendis, who published the first novel written in English by a Sri Lankan woman, Maureen Seneviratne, Anne Ranasinghe, and Punyakante Wijenaike, foreground the various achievements of Sri Lankan women writers. Other entries on writers such as the journalist and novelist Rita Sebastian and the lesbian writer Yasmin Tambiah discuss experimental forms of writing that bring together political comments and life-writing with cross-genre configurations of the prose poem as a formal and thematic engagement with the effects of ethnic civil war.

Gooneratne’s collection then is a ground-breaking volume that makes a significant contribution to the genre of the bio-bibliographic essay, a volume whose informational wealth, critical aptitude and political alertness designate it as an essential research tool in the field. While the collection encourages new research projects on the authors at hand, it also – often in a highly sensitive and self-reflective manner – raises questions about its necessary exclusions of authors and themes. Given its restrictions to fiction writers and poets, the collection excludes Sri Lankan women playwrights, “a source of [Gooneratne’s own] great regret” (6). However, other omissions cannot be fully justified by the intrinsic logic and limits of the collection. For example, such scholars as Neloufer de Mel, Radhika Coomaraswamy, and Kumudini Samuel argue that such tropes as motherhood, suicide, and the woman soldier have been radically changed and politicized by Sri Lanka’s history of civil war and find their reflection in literature. For this reason, the inclusion of such poets as Thiyagarajah Selvanity and Sivaramani

(the former was allegedly killed by the Liberation Tigers of Tamil Elam and the latter committed suicide), would have been a welcome addition to the collection. Yet, as Gooneratne remarks at the beginning of the book, “there are omissions” that she hopes “others will fill in during the years to come” (1). The merits of the collection clearly outweigh its minor problems, including sloppy copy-editing, and mark the collection as a historical milestone in the field of Sri Lankan women’s writing and literary criticism.

#### Work Cited

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**Rabbit-proof Fence.** Based on the book by Doris Pilkington.

Screenplay by Christine Olsen. Dir. by Phillip Noyce. Perf. Miramax Films, 2002

Review by Dorothy F. Lane

“We followed that fence, the rabbit-proof fence, all the way home from the settlement to Jigalong. Long way, alright. We stay in the bush hiding there for a long time” (Pilkington 129).

The removal of Aboriginal children from their homes to state-run institutions is one of the most hotly-debated issues in the former colonies of Canada and Australia. In both countries, “half-caste” children – of Aboriginal and European parentage – were taken from their families, as a proposed remedy for a host of social problems in the early 20<sup>th</sup> century. In Australia, this policy was in practice from about 1900 through 1971, and thousands of children removed; there were also plans for forced sterilization and intentional mating of half-caste females with European males. The children are referred to as “the stolen generation,” tragically cut off from their families, and often informed that their mothers had abandoned them or were dead. Aboriginal mothers were thought by administrators to be lacking in any maternal feeling; they might protest frantically upon removal, but would soon forget their offspring like any other animal. Thus developed a model of what Ulysses Grant termed “aggressive civilization” in North America, Australia, and other parts of the British Empire.

The scars from these attitudes and policies are still visible, and have not been adequately addressed by either Australia or Canada. It is in the context of this debate that Phillip Noyce’s film *Rabbit-Proof Fence* was produced in 2002. It recounts the story of escape from the Moore River Native Settlement by three Aboriginal girls in the early 1930s. The girls walked approximately 1000 kilometres from Moore River, just north of Perth, to their homes in Jigalong, following

the colonial marker of the rabbit-proof fence. The book upon which Noyce's film was based was published in 1996, and tells the story from a personal perspective: the three girls grew up to be Doris Pilkington's mother and aunts.

*Rabbit-proof Fence* is a film that would contribute a powerful historical and creative focal point in any postcolonial studies course. My own course in "Australian fiction(s)" would benefit greatly from the inclusion of this film. However, I would recommend that instructors use the book along with the film and reflect on the significant ways in which the two texts diverge. To me, the book is still the more powerful record. It transgresses boundaries between fictional and historical accounts, incorporating transcripts of conversations and telegrams, and photocopies of actual documents, and integrating Aboriginal storytelling into an extraordinarily brief, yet complex text. Pilkington begins by explaining the difficulty of writing the story: the two surviving women – her mother, Molly, and her auntie, Daisy – are elderly, illiterate, and innumerate. An Aboriginal perspective also informs Pilkington's descriptions of space and the natural environment, as she explains in the introduction: "seasonal time and the features of the natural environment are more important to recounting this journey than are the western notions of time and distance" (xiii). Pilkington begins by explaining how her family found a home in Jigalong, following the rapes of Aboriginal women by a series of colonizers. Displacement of Aboriginal peoples in Australia began at least a century before the escape story, and the Mardu settlement at Jigalong is itself a result of colonial claims on Aboriginal territories.

In fact, the relations of white men and Aboriginal women underlie the entire story. Removal policies can, like the rabbit-proof fence, be read as attempts by colonizers to address problems of their own making. In Pilkington's account, the colonial population appears weak and ignorant. They build a fence in order to halt the invasion of imported rabbits from the east into the farmlands in West Australia; inspectors are hired by the government to patrol the fence and repair damages. Notably, it is these inspectors who often become parents of half-caste children, and yet have no power to prevent their removal. And the fence is ultimately futile: there are more rabbits on the west side than the east. The children are also treated as animals – labeled "mongrels" – but Pilkington demonstrates that they cannot be fenced in. Ironically, in fact, the fence becomes their roadmap for escape, and the authorities and settlers are always one step behind them. As Pilkington writes, "for the three runaways, the fence was a symbol of love, home and security" (109). In Noyce's film, it becomes an umbilical cord, linking Molly and her mother.

Molly's perspective dominates the narrative, and that telling is both spare and powerful. For instance, when the girls arrive at Moore River after their first ship voyage and encounter with the city, Molly immediately sees the settlement as "incarceration" (70). She "decided ... that she and her two sisters were not staying here" (76). Noyce's film retains that focus on Molly's perspective, but there are significant differences in the way the story is told; most important, the overall

impression is far more theatrical – with more screaming, yelling, and physical violence – in contrast to the quiet commentary of Pilkington’s book. Peter Gabriel’s adaptation of Aboriginal melodies and sounds from nature, along with Chris Doyle’s remarkable cinematography, make this a film in the tradition of Nicholas Roeg’s *Walkabout* or Peter Weir’s *Gallipoli*.

Noyce, originally from Griffith (NSW), left Australia to produce films such as *Dead Calm* and *Patriot Games*. *Rabbit-Proof Fence* is Noyce’s first Australian film in over 12 years, and he was apparently tempted to reject the screenplay at first. Why then did he decide to make it? One review highlights screenwriter Christine Olsen, who targeted Noyce personally. However, as Robert Manne (*Sydney Morning Herald*, February 23, 2003) explains, child removal policies are a hot topic in Australia today. The report titled *Bringing Them Home* (1997) launched a series of accusations, claims, and denials on the part of Aboriginal families, the government, and Christian churches in Australia. As Manne explains, “No episode in our history is more ideologically sensitive or of greater contemporary significance for indigenous/non-indigenous relations than the story of the stolen generations.” In Canada, a similar pattern is emerging regarding what is termed the “lost generation”: the children removed to attend residential schools. It is perhaps for these reasons that some reviewers of Noyce’s film have focused on the issues it addresses rather than the story it tells. While some reviews praise Noyce for bringing forward an impetus for acknowledgement and reconciliation, others question the veracity of the film, or argue that the girls are “belittled by their own drama,” as Mark Freeman writes.

In general, then, the glorification of Noyce is of concern for a postcolonial scholar. Noyce, for instance, recorded his training of the child actors – Evelyn Sampi (Molly), Tianna Sansbury (Daisy), and Laura Monaghan (Gracie) – and this element is included in the DVD version of the film. Commentators praise Noyce for both his discipline and compassion in dealing with these girls – a kind of “tough love” that is presumed necessary. He also builds up the role of the Aboriginal guide who appears only briefly in Pilkington’s book; played by David Gulipil of *Walkabout*, this guide silently follows the girls along their journey and finally allows them to escape.

The other controversial aspect of the film is its treatment of the European representatives, particularly A.O. Neville, the English-born Chief Protector of Aborigines portrayed by Kenneth Brannagh. Again, Noyce and Brannagh have been praised for creating a complex Neville, who sincerely believes in the value of his actions. In part, this view reflects other accounts of Neville’s policies and work; for instance, he kept scrupulous records and articulated a dogmatic and reasoned philosophy: “The sore spot requires the application of the surgeon’s knife for the good of the patient, and probably against the patient’s will.” In Noyce’s film, however, one tends to feel sorry for Neville – because of his ridiculous, though sincere beliefs – rather than horrified by his detachment. Moreover, while the Moore River

Settlement was state-run, with no involvement by Christian missionaries, the film confuses state and church influences. This confusion makes it easy to target religious fanaticism, and allows us to consign such policies and attitudes neatly to the past.

The most powerful part of Noyce's film is its inclusion of the real Molly and Daisy at the end; they are filmed walking along the fence, talking about their experience. The scene has been compared to the end of Steven Spielberg's *Schindler's List*, and again the director has received praise for its inclusion. More powerful, to me, is the chapter in Pilkington's book titled "What Happened to Them? Where are They Now?" which recounts Molly's retransportation to Moore River, and her escape with an 18 month-old daughter, Anabelle, in 1941. Molly walked back to Jigalong with Anabelle, leaving her other daughter, Doris herself, behind at Moore River. Anabelle, removed again from Jigalong three years later, was told she was white and an orphan; she did not see her parents until the age of 25, and still refuses to acknowledge her sister or her Aboriginal background. Pilkington has noted in interviews that Anabelle symbolizes "a nation in denial." Gracie never returned to Jigalong, and died in 1983. Daisy, whom Pilkington honours as having "skill and love for storytelling, [a] vivid memory and [a] zest for life" (133), lived on a mission until it closed in the 1970's.

To me, then, the film does not adequately capture the strength of these women, or the respect and love – as well as the pain – out of which the story was written. The choice to tell this story of survival and pride, out of all the suffering in these women's families, is like the rabbit-proof fence itself: translation of a symbol of shame and imprisonment into a symbol of love and home. I wonder, finally, whether the cinematic depiction facilitates the disclosure, or simply allows viewers to purge their guilt in righteous indignation, requiring nothing further of them. I would certainly raise these issues in the context of a postcolonial studies course

## CONFERENCE REPORTS

### **Transcultural Improvisations: Performing Hybridity**

The Performance of Theory; Theory in Performance

UBC Oct. 16-19, 2003

By Sneja Gunew

The conference built on the international three-year Transculturalisms project sponsored by the International Council for Canadian Studies (ICCS) for which I had been appointed as one of five directors. One of the central organizing principles of the project, exemplified in the UBC component, has been the notion of 'performance' in its many variants. Two groups in the ICCS 'Transculturalisms' project (including our sister group based in Latin America) examined *métissage*/hybridity in some of its facets, and performance permeated the four themes we were examining: Indigeneity; mixed race; performing hybridity (new art forms) and citizenship/immigration/multiculturalism. Throughout this project we analyzed the ways in which individual bodies, constituted in specific spaces and places, 'performed' their social relationships with institutions, the dominant culture and with other 'minorities'. Thus, performance in its many aspects was a component which structured many of the seminars and conferences. The 'we' consisted of a number of networks: an international team drawing on scholars in Canada, Australia, USA, UK; the Transculturalisms teams framed by the International Council of Canadian Studies (ICCS) based in Germany, Canada, New Zealand and South America; an interdisciplinary group of UBC scholars including a number of graduate and undergraduate students.

The final event of this conference focused on the ways in which artists/performers have created new art forms and how these contribute to advancing the conceptualizing of *métissage*/hybridity as well as clarifying its embodied everyday complexities. It showed how artists produce theory and, conversely, how academics 'perform' theory. While there is a burgeoning tradition of performance theory (whether one deals with it in theatre and related arts or in the work of feminist philosopher Judith Butler, who grounds her influential notion of the 'performative' in J.L. Austin's speech act theory), there has been surprisingly little work done on the ways in which theory itself is 'performed' within an academic and pedagogical framework. Consonant with the aims of the Transculturalisms project at large, the conference also put the Canadian context in dialogue with other transcultural communities. The conference humanized theories of hybridity—even as we critiqued them—through the stories performed by the invited artists/performers.

Events began Wednesday afternoon when we invited three local independent filmmakers to present a symposium of their work. Dorothy Seaton showed initial footage from a documentary-in-progress: "10 Things Every Brown Girl Should Know."

This was followed by Debora O's award-winning video "Blood" and finished with Nikola Marin's "Going (and Coming) to Paris." Thursday evening we had a Public Panel at the Vancouver Public Library on D.D. Jackson's and George Elliott Clarke's new jazz opera "Québécois: Negotiating Mixed Race Identity in Canada." The event was moderated by Shelagh Rogers from the CBC and singers Yoon Sun and Dean Bowman performed excerpts from the opera. A memorable moment was Yoon Sun singing a duet in which she took both parts. The composer and librettist were also present, and the panel was sponsored by Coastal Jazz, with whom we had been collaborating to stage the opera as an integral part of the conference.

The conference began the next day at UBC's Robson Square space with a panel on the opera featuring Ajay Heble (who had commissioned the opera and premiered it a few weeks beforehand at the Guelph Jazz Festival). Heble argued that "the opera delights in envisioning new forms of social mobilization that accent diversity and difference." In "What colour is the voice?" George Elliott Clarke spoke about his project of opening up the traditional genre of Eurocentric opera to the orality of Black musical traditions such as Jazz. Furthermore, as he put it provocatively,

*Québécois* is... in-your-eye political because ... While Montreal is understood easily as being (for some, quite problematically) a multiracial, multicultural, bilingual enclave, Quebec City has remained a bastion of primordial (racial) purity in popular thought. By putting Asian and African couples in that setting, I am attempting to claim one of the major symbols of Canadian and Quebecois history and culture for the communities of culture—who also have long roots in both polities... In what ways does 'Québécois' complement and complicate *négritude*?

Jesse Stewart, a doctoral candidate from Guelph, discussed the various musical influences in *Québécois*, and Kevin McNeilly, from the English Dept. at UBC, speculated about the reception the opera would receive when it was performed in Québec. When *Québécois* was rousingly performed that evening at the Vancouver East Cultural Centre it precipitated discussions which permeated the rest of the conference. For example, 'to what degree did the marriages at the end resolve the tensions or merely draw attention to them?' 'To what extent did the opera subvert or reinforce racial and gender stereotypes?'

Back at the conference, UBC Geography MA student Chris Harker discussed the controversial work of film-maker Jayce Salloum, with Laura Marks, a recent faculty appointment at SFU, responding. Toronto film-maker and teacher b.h. Yael screened and discussed her film *Fresh Blood, A Consideration of Belonging*, which deals with the many intersections of identity, including its racialized aspects within Jewish culture. As a lesbian and Iraqi Jew, she examined issues of Jewish racialized identity, women's roles, Arab/Jewish dichotomies and the way these come together in Iraqi Jewish culture, as well as the personal implications of the politics of Palestine and the Jewish Holocaust. Ann MacKinnon, who teaches in UBC's Women's Studies programme, responded. The final session was Richard Fung's "Sight Specifics:



Picturing a Chinese Caribbean,” in which Fung departed from his usual domain of Queer theory and video to look at a range of recent autobiographic videos he had made. He addressed, “the (im)possibilities of representing Chinese bodies in the geopolitical landscape of the English Caribbean, or conversely, of seeing the Caribbean through Chinese subjects.” Focusing on specific works that relate to Trinidad and Tobago, such as *My Mother’s Place* (1990), *Sea in the Blood* (2000) and *Islands* (2002), Fung read his own video practice through and against theoretical formulations of postcoloniality, diaspora and identity (race, sexuality, gender, class and nation). Lily Cho, a postdoctoral fellow from UC Riverside, responded. Fung’s work raised the problematics of negotiating the use of oneself and one’s own family in artistic productions.

The weekend’s events were held at the Long House at UBC. The first panel, moderated by Laura Moss from UBC’s English Dept., featured Warren Cariou from the University of Manitoba speaking about the “*rigoureau*” (shape shifter) in Métis narratives as a trickster figure. As Cariou pointed out, “The *rigoureau* is usually portrayed as treacherous and untrustworthy to those outside the Métis community, but as a cultural hero to members of that community, because it validates their sense of their own shifting status.” Well-known Pueblo storyteller and critic Simon Ortiz, currently teaching at Toronto, gave a memorable bilingual performance of ‘story’ as pedagogical tool. Local First Nations artist Marie A. Baker followed with her satire on ‘native performances,’ and the session concluded with a response from doctoral student Michelle La Flamme, UBC English Dept.

The panel on Indigenous storytelling was followed by one which involved a number of local academics who are well-known for subverting traditional academic performativity. Roy Miki (SFU English and Governor-General’s award for poetry) interwove, in his own words;

pieces from creative and critical texts to explore the malleable contours of subjectivity as it negotiates current cultural densities. In the case of one “i” who has been invested with the over-and-under tones of “Japanese-Canadian,” the shuttling between the “national” and the “global” has prompted the un-ravelling and re-imagination of historical frameworks.

Ashok Mathur (Critical and Cultural Studies, Emily Carr) probably had the conference’s most creative title: “How Ashok awoke one morning after a night of restless dreams and found himself transculturalized into a white boy: a performance of racial hybridity, academic fluidity, and other acts of insipidity.” Aruna Srivastava (English, U Calgary) spoke eloquently about how the body of the teacher becomes an often unacknowledged part of the pedagogical performance. University of Victoria doctoral student Karina Vernon responded with an appropriate performance which challenged the audience to “flip the script.”

The Contact Zone Crew (Wayde Compton and Jason de Couto from SFU) presented “The Reinventing Wheel: A Turntable Poem,” a performance project which

incorporated original, recited poetry recorded on dub plates (temporary one-off records) mixed live with various pre-recorded hip hop and spoken-word records on two turntables, to address issues of mixed-race identity (black/white and Japanese/Caucasian) in the context of Vancouver. Andrea Pearce (English, UBC) responded with a creative “performance essay.”

In contrast to the jazz opera of the previous evening, the use of music as pedagogical vehicle was illustrated by means of a range of First Nations hip-hop artists. 2002 Canadian Aboriginal Music Award Winners ‘War Party’ from Hobbema, Alberta, showed how First Nations’ hip-hop has much to say about how to negotiate the ‘Rez’ and urban identity; including struggles with alcohol and drug abuse; struggles between traditional and modern or post modern life, between elders and youth, and between the Canadian government and self-government. ‘War Party’s hybrid performance demonstrated how First Nations’ youth appropriate the do-it-yourself ethics of hip hop to create personal and political expressions that speak to both the urban and traditional indigenous life. Their presentation was juxtaposed with stunning performances by local artists Manik, Skeena and OS 12 from an urban setting.

The final day of the conference began with a panel of academics (moderated by Erin Hurley, English/Theatre, UBC), who brought together performance theory and academic practice. The session took its name, “Professing Performance,” from a forthcoming book by Shannon Jackson (Performance Studies, UC Berkeley). In “Racial Performativity and Anti-Racist Performance” Jackson explores “the historical conjunction in the 1990s between theories of performativity and so-called identity politics... crafting an encounter between theory and performance practice.” Stacy Wolf (Theatre, U. Texas) explored the intersection of Broadway Musical Theatre and “Queering Jewishness” by looking at the work of Ethel Merman and Barbara Streisand. Joni Jones (Theatre and Dance, U. Texas) explored “The Role of The Jazz Aesthetic in African-American Theatre,” seeing it as simultaneously multi-vocal and group oriented—that is, preserving individuality in the midst of collaboration.

Local dance artists Kokoro, Barbara Bourget and Jay Hirabashi, who describe their work as post-Butoh, presented their new work “()”—a meditative performance of the (im) possibility of human, gendered interaction, quite impossible to capture in words. Their artistry plus the setting of the Long House had a number of the audience members in tears. The artists subsequently answered audience questions, followed by a response from Women’s Studies MA student Michelle Gojkovich. The conference ended with a talk and presentation by Odissi/Orissi dance expert Ratna Roy and her partner David J. Capers (Evergreen College, Washington), which explored some creative interactions between a very ancient dance language and contemporary community dance pieces. Lauren Hunter, doctoral student, Women’s Studies, UBC responded with both an academic paper and her own installation, “Eyes of Desire,” a project which examined colonial voyeurism. For further conference details consult the website: <http://transculturalisms.arts.ubc.ca>

## **“The Politics of Postcoloniality: Contexts and Conflicts”**

October 2003, McMaster University

By Julie McGonegal

At a time when many scholars, most notably Michael Hardt and Antonio Negri, are predicting the demise of postcolonial studies, several scholars recently gathered at McMaster University to discuss the future of the field. While more questions were raised than answers provided, many of those present contested as premature the view that postcolonialism as a field has had its day, and suggested that the controversies that plague the discipline represent important and productive debates rather than a critical standstill. In reviewing and assessing the state of postcolonial studies in her opening address, “The Ends of Postcoloniality,” Diana Brydon questioned the hastiness with which Hardt and Negri have dismissed postcolonial theory as regressive and irrelevant to the challenges of globalization. While suggesting that it is far too early to mourn the death of postcolonial studies, however, Brydon appropriately began by reflecting upon the loss our field has suffered in the death of Edward Said. Drawing on Said’s insistence on the need to move beyond a politics of blame, she outlined some of the stereotypes that inhibit the productivity of a politics of postcoloniality and speculated on ways we might surpass them.

This suspicion of the cheap cynicisms and clichés of postcolonialism’s critics was shared by virtually all of the conference presenters. In a paper entitled “Indeterminacy and the Ethics of Postcoloniality,” presented in the form of a three-act play, Laura Moss suggested that a productivity inheres in the contradictions of postcolonialism. Focusing on the space of resistance that the postcolonial classroom opens up, Moss made the case for the vital importance of the interrogative mode of postcolonial studies. David Chariandy, in his paper, “Postcolonial Diasporas,” began by observing that diaspora studies and postcolonial studies are suspect to similar criticisms and accusations, and he concluded by wondering if the rise of diasporic studies might nevertheless provide the postcolonial critic with an opportunity for acknowledging its exclusion of migrant and marginalized experiences. The problematic exclusionism of postcolonial studies was also a key theme of a provocative and energetic roundtable discussion on “(Un) doing Colonialism: Postcolonialism in the Classroom.” Davina Bhandar concurred with E. San Juan Jr.’s contention that postcolonialism is culpable for what it repudiates, arguing that the notion of the anti-racist educator is itself framed in a discourse of racism in which the subjectivity of the educator matters significantly. Other participants, such as Rick Monture and Teresa McCarthy, spoke of the replication of colonialist structures in Indigenous Studies programs, focusing on the unavailability of tenure-track positions, among other institutional problems.

Many presenters objected to the prediction of postcolonialism’s demise while proposing ways to bring about change in the discipline: Heather Zwicker, in tracing

the corporate genealogy of the Bechtel company, argued that the re-assertion of US world dominance necessitates a move toward more materialist practices; Helen Scott, in reading the fiction of Edwidge Danticat, maintained that postcolonial intellectuals must begin to pay heed to the contemporary economic, political, and military effects of colonialism and overcome their disdain for “totalizing” theories if they are to rise to the challenge of such new imperialists as Niall Ferguson and Michael Ignatieff; and Chandrima Chakraborty, in interpreting the writings of Bankimchandra Chattopadhyay, contested the failure in postcolonial studies to pay adequate attention to the contexts of postcolonial authorship and publication and to the conditions of their arrival in the Western academy.

The failure to adequately investigate the conditions of postcolonial writing was an underlying concern of Himani Bannerji’s plenary talk, “Always Towards: The Problematic of Decolonization, Nationalism, and Postcolonialism in the Works of Rabindranath Tagore.” Bannerji reread Tagore’s works in light of India’s nationalist movements and conflicts. This emphasis on the historical and political situatedness of postcolonial authors was carried into several of the conference’s afternoon presentations. Neil ten Kortenaar addressed Salman Rushdie’s literary careerism, particularly his endeavor to acquire authority and construct for himself an audience; Chelva Kanaganayakam considered the issues of censorship and exile that frame the relation between the author and the postcolonial nation, focusing on the work of Coetzee, Ondaatje, and Goonesekera. In the same panel, Tilottama Rajan addressed, autobiographically and theoretically, the question of “postcolonial” intellectuals situated outside the field of postcolonialism. Drawing on the theories of Jean-Luc Nancy, Jacques Derrida, and Jean-Francois Lyotard, she queried the extent to which “visible” minorities are subtly interpellated, as a result of the rise of postcolonial studies, into working on their own ethnicities, and made the case for the productivity of the postcolonial position of “not belonging.”

A final roundtable session appropriately closed the day by considering the role postcolonial theory might play in anticipating future events, including the resurrection (in the new forms) of old colonies. Here Suha Kudsieh addressed the commodification and marketing of imperial altruistic (pre)texts, while Sandro Mezzadra discussed postcolonialism as a displaced genealogy of globalization that radically reconfigures present time. The enduring presence of political exploitation and civil strife was a central part of the day’s final plenary address by Asha Varadharajan. In a talk entitled “Intimations of the Next World Order: Signs of Trouble in Postcolonial Studies,” Varadharajan set out to reconceptualize Etienne Balibar’s discussion on civil society and citizenship in terms of the concept of the sacred, arguing that we need concepts of citizenship that incorporate the sacred, that see the secular and the sacred in conjunction with each other. Contesting Hardt and Negri’s failure to theorize the sacred in *Empire*, she argued for the need to account for the ideological dimensions of religion by drawing on the case of

contemporary Hindu fundamentalism/nationalism.

These challenging yet invigorating discussions carried on into the evening as conference participants enjoyed a meal together at a local café, where they were entertained with lively dub poetry performed by artist Clyde Brooks. The conference stimulated a wider conversation on the possibilities and limits of postcolonial theory that is not likely to conclude any time in the foreseeable future. Indeed, the conversation will continue in the shape of a published set of reflections and responses produced by a number of conference participants. Expect news of its release in the new year.

## UPCOMING CONFERENCES/CALLS FOR PAPERS

### **“Narratives of ‘Home’ in South Asian Literature”**

Venue: London, School of Oriental and African Studies  
Thornhaugh Street, Russell Square, London WC1H 0XG  
24-25 June 2004

The notion of ‘home’ has been central to mankind throughout history. Modernity problematised this notion, gave the search for ‘home’ new poignancy. The modern individual, living in a universe where ‘all that is solid melts into air’ has had to redefine the concept of home in relation to the changing roles of man and woman, to renegotiate his/her identity within his/her specific histories and locations. The widespread experience of migration has required a re-mapping of connections among the self, home and the community. ‘Home’ has acquired a new importance in today’s ‘global village’ of transnational corporations where large categories like ‘nation,’ ‘first/third world,’ etc. have been dramatically destabilised. Moreover, quests for the culturally perfectly located ‘homes,’ exemplified by religious fundamentalism, neo-Nazism, etc., point to the urgent need to address the politics of home today.

The search for the location in which the self is ‘at home’ has been one of the primary projects of modern literature all over the world. This workshop’s objective is to map the narratives of ‘home’ in South Asian literature from the advance of modernity on the subcontinent till the present day. It aims to read more than the domestic into representations of the home, to explore not only the geographical, but also the psychological and material connotations of ‘home’. Its goal is to disassemble the concept of ‘home’ in all its incarnations – as confinement, as stability, as security, as myth and as desire. Our objective is to problematise ‘home’ and its experience in different contexts and in different ways. Martin and Mohanty, for instance, engage with the notion of ‘being home’ (‘the place where one lives within familiar, safe, protected boundaries’) and of ‘not being home’ (‘the realization that home is an illusion of

coherence and safety based on exclusion of specific histories of oppression and resistance, the repression of differences even within oneself'). We aim to investigate if and how home changes its significations when articulated from different locations, in different languages and by different subjects, paying particular attention to ideological determinants like gender and class. The organisers of the workshop encourage also specialists on diaspora writing to submit proposals in order to achieve the widest possible comparative perspective. Though the focus will be kept on literature, we also invite papers dealing with narratives of home in media, particularly film.

Paper proposals should be no longer than one page (typed A4) and should be sent by email to Dr. Lucy Rosenstein ([lr1@soas.ac.uk](mailto:lr1@soas.ac.uk)) by 1 March 2004.

Abstracts and the conference programme will be advertised on the CSAS website in due course at <http://www.soas.ac.uk/csas>

For more information please contact Dr. Lucy Rosenstein.

### **Other Voices, Other Cultures: Rereading Orientalism**

Department of English, Jadavpur University, India

International Seminar: August 12, 13 and 14, 2004

Papers are invited for a multidisciplinary international seminar to be held for three days at the Department of English, Jadavpur University, to pay tribute to the late Professor Edward Said, the Palestinian-American scholar and activist internationally renowned for his revaluation of Orientalism as a relation between culture and power. The organisers are particularly interested in reappraisals of Said's work and an extensive discussion of contentious issues and debates concerning Orientalism.

The title and abstract of the paper (not more than 500 words) should reach us either by post or in the form of an e-mail attachment to [chandreyeen@vsnl.net](mailto:chandreyeen@vsnl.net) by March 31, 2004. The duration of the entire paper should ideally be 30 minutes. Local hospitality will be provided, but participants are expected to arrange for their own travel funds.

## **The Challenge of Pluralism; The Power of Interpretation**

12th Conference of The International Society for Religion, Literature and Culture

Uppsala University, Sweden, 22-24 October, 2004

The growing impact of pluralism on modern societies raises issues of stability and adaptability, freedom and discipline, conviction and tolerance, relativism and standards of judgement and scholarship. The absence of dominant monolithic systems of thought highlights the role of social institutions and processes of interpretation in defining acceptable practices and useful modes of perception.

### **Main Speakers**

Anders Jeffner (The Royal Academy of Letters, History and Antiquities, Stockholm): "Interpretations of Religions and Religious Interpretations"

Torsten Pettersson (Uppsala): "Pullulation and Pruning: Scholarship Confronts Multiple Interpretability"

Mona Siddiqui (Glasgow): "An Inquiry into Contemporary Ethical Discourse in Islam"

### **Registration**

Please note that *all* participants must register, in March/April 2004, on the conference website or by mail according to instructions to be published on the web site [www.akademikonferens.uu.se/litre1](http://www.akademikonferens.uu.se/litre1). Submission/acceptance of papers does not count as registration.

### **Welcome to the Conference!**

Carl Reinhold Bråkenhielm, Dept. of Theology

Gunilla Gren-Eklund, Dept. of Asian and African Languages

Torsten Pettersson, Dept. of Literature

Uppsala University

## **Beyond Autoethnography: Writing Race and Ethnicity in Canada**

April 29-30, 2005, Wilfrid Laurier University, Waterloo, Ontario

Recent works by ethnic, multicultural and minority writers in Canada have become more diverse and experimental in style, subject-matter, and genre. No longer are ethnic and minority authors identifying simply with their ethnic and racial groups in opposition to dominant culture. Many authors consciously attempt to question or problematize the link between ethnic identity and literary production, while still recognizing the racialized context in which they write. This two-day conference brings together scholars, students, and artists in order to explore ways in which representations of race and ethnicity have changed in Canada. How have globalization, rapid shifts in technology and communication, cross-cultural and intra-community networks, and racial and cultural hybridization affected or challenged representations of the Other in contemporary novels, plays, poems, and films? In what ways have recent cultural productions moved beyond the politics of identity, beyond what Françoise Lionnet has termed "autoethnography," or ethnographic autobiography? We invite papers that examine such issues as race and writing, gender, sexuality, resistance, nationhood, and otherness in Canadian literature and culture.

Please send a 500-word proposal and a one-page *cv* by August 1, 2004 to one of the organizers:

Eleanor Ty, Canadian Studies/ English, Wilfrid Laurier University, Waterloo,  
ON N23C 53C5 [ety@wlu.ca](mailto:ety@wlu.ca)

Christl Verduyn, Department of English and Film Studies, Wilfrid Laurier  
University,

Waterloo, ON N2L 3C5, [cverduyn@wlu.ca](mailto:cverduyn@wlu.ca)



## NEWS & ANNOUNCEMENTS

### New Secretary Treasurer

We warmly welcome **Jennifer Kelly** to the  
CACLALS Executive as the Secretary-Treasurer

Jennifer Kelly earned her Ph.D. at the University of Calgary (2000) working with Aruna Srivastava. Her areas of research and interest include Aboriginal literatures in Canada and Australia (particularly Aboriginal women's lifestorytelling and narratives of Residential School/The Stolen Generation), postcolonial theories and literatures, feminist theories and literatures, Canadian Literatures, critical race theory, whiteness studies, and critical pedagogy. A revised version of her Ph.D. thesis, entitled *Beyond*

*Tolerance: Aboriginal Women's Lifestorytelling, Multiculturalism, and a Politics of Transformation* is currently under review at Mc-Gill-Queen's University Press, and she is currently completing, with a team of former students of residential schools on the Blood Reserve in southern Alberta, the collection *"You May Laugh": Kainai Stories of Residential School*. She currently lives in Pincher Creek, Alberta, with her partner and their children, aged six and four.



### African Studies Field School in Ghana: May 14 – June 24, 2004

Mount Royal College, Calgary, Alberta, in conjunction with the University of Calgary, is organizing a six-week cultural field school to Ghana in the spring semester of 2004. The school is open to post-secondary students from Canada and abroad. The Credit Travel Study program will offer participants a cross-cultural experience. The program includes two travel excursions as well as extended stays in the Ashanti and Volta Regions. The first excursion will be to Northern Ghana, where participants will visit local villages, historic colonial centres, Mole National Park, and other sites of national and/or historic interest. A second excursion will be to the coast to visit historic castles, museums, cultural centres, and the Kakum National Rainforest. The extended stays will provide participants an opportunity to undertake research projects on topics of their choice. Participants will stay in local communities that provide an intensive cross-cultural ethnographic experience.

Courses that will be offered on the trip are Field Studies in Africa (AFST 400 – full

course); Political History of Ghana (POLI 597.34 half course); Women in African Literature (ENGL 387.34/ENGL 3329.001 half course). The estimated cost of the program is \$7,178.00 (Cdn). The cost includes airfare, accommodation, tuition fees, meals, etc. For more information about the program, please contact Dr. Yaw Asante at [yasante@mtroyal.ca](mailto:yasante@mtroyal.ca) or Dr. Wisdom Tetteh at [ucalgary.ca](mailto:ucalgary.ca)

**Special Issue** of the University of Toronto Quarterly, Fall 2005:  
*The Politics and Poetics of Haunting in Canadian Literature  
and Visual Culture*

For many years, Canada was renowned for its supposed lack of ghosts. In 1833, Catherine Parr Traill proclaimed: "As to ghosts or spirits they appear totally banished from Canada. This is too matter-of-fact a country for such supernaturals to visit." Over a hundred years later, Canadian poet and critic Earle Birney echoed her sentiments stating that "it's only by our lack of ghosts we're haunted." These assertions need to be revisited because Canadian authors, artists, and film-makers are obsessed with ghosts and haunting. A host of writers and artists, including Margaret Atwood, Anne Marie MacDonald, Jane Urquhart, Timothy Findley, Michael Ondaatje, Daphne Marlatt, Kerri Sakamoto, Joy Kogawa, Eden Robinson, Dionne Brand, David Cronenberg, Atom Egoyan, Robert Houle, Karoo Ashevak, Jessie Oonark, Colette Whiten, and Sandra Meigs have taken pains to map the intricacies of haunting.

Dr. Marlene Goldman (Department of English at the University of Toronto) and Dr. Joanne Saul (Department of English and Film Studies, Wilfrid Laurier University), guest editors of this issue seek papers that address questions such as:

- \* How does living with ghosts entail a politics of memory, of inheritance, and of mourning that continues to shape Canadian literature and visual culture?
- \* What is the impact of the Gothic on Canadian art and writing?
- \* How do works by First Nations authors and artists interrogate Canada's supposed ghostlessness?
- \* To what extent does an interest in ghosts signal anxieties associated with multiple or diasporic identities?
- \* Is there a distinct significance to haunting in women's textual and artistic productions?
- \* If ghosts signal the return of a secret, something repressed, then what types of secrets (ranging from personal and familial to national and extranational) are encrypted in the texts under consideration?
- \* What is the impact of haunting on textual and artistic production; for instance, to what extent is abjection (understood textually as an impulse toward decomposition, disintegration and the breaking-up of language) implicated in treatments of haunting?

Submitted essays should conform to *University of Toronto Quarterly* house style based on *The Chicago Manual of Style*. Please send two copies of completed papers, along with a copy on disk (double spaced, max. 25 pages) and a brief professional bio (50 words) by December 1, 2004 to:

Dr. Marlene Goldman and Dr. Joanne Saul,  
c/o *University of Toronto Quarterly*  
334 Larkin Building, 6 Hoskin Avenue  
Trinity College, University of Toronto  
Toronto, ON M5S 1H8  
Queries: (416) 978-3055 or [utq@chass.utoronto.ca](mailto:utq@chass.utoronto.ca)

### **A special issue of *Social Text***

The Social Text Collective is pleased to accept papers for a forthcoming special dossier on the work of Edward Said  
Deadline: September 30, 2004

The editors of *Social Text* invite contributors to pay tribute to Edward Said, an admired colleague and friend. In its first issue, *Social Text* published Edward Said's essay, "Zionism from the Standpoint of Its Victims" (1979), a chapter in the then-forthcoming book, *The Question of Palestine*, and, almost a decade later, the journal dedicated a special issue to Colonial Discourse, featuring an interview with Said, along with essays dialoguing with his work. As a way of remembering Edward Said, *Social Text* announces a special issue edited by Gyan Prakash and Ella Shohat. This issue hopes to reflect on themes central to Said's work, highlighting his interventions in the politics of knowledge, and his impact on a number of fields. In the spirit of Said's writings, we invite contributions that cross geographical and disciplinary boundaries, while also reflecting on his life and work in relation to the major transformations, shifts and contradictions in our intellectual and political landscape.

Papers should be submitted by e-mail if possible, as an attachment saved in Microsoft Word. The text should be double-spaced, no more than 8,000 words, with numbered endnotes. For style, please follow the *Chicago Manual of Style*, 15th edition. The author's name, affiliation, address and telephone number should be listed on the front page of each copy. For further information, please contact the managing editor at [misharon@rci.rutgers.edu](mailto:misharon@rci.rutgers.edu).

Hard copies may be sent to: Managing Editor, *Social Text*, 8 Bishop Place, New Brunswick, NJ 08901

**Canadian Literature special issue on South Asian Literature:** Susan Fisher, Ed. *Canadian Literature* invites submissions on any aspect of South Asian Canadian writing (i.e., diasporic writers from India, Pakistan, Sri Lanka, or from the South Asian communities of the Caribbean and Africa). It is also interested in poetry and interviews that would be suitable for this special issue. Please note new deadline: July 1, 2004.

For details about submitting to *Canadian Literature*, please contact [www.canlit.ca](http://www.canlit.ca)

**Chandrima Chakraborty** has received a nomination for the Horst Frenz Prize for Best Graduate Student Paper presented at the annual conference of the American Comparative Literature Association (ACLA).

Her paper: "Robinson Crusoe, Robinsonades and Postcolonial Repetition" was presented at San Marcos, California for ACLA 2003.

### ***Crossing Borderlands: Composition and Postcolonial Studies***

Edited by Andrea A. Lunsford (Stanford U) and Lahoucine Ouzgane (U of Alberta) January 2004

On the surface, postcolonial studies and composition studies appear to have little in common. However, they share a strikingly similar goal: to provide power to the words and actions of those who have been marginalized or oppressed. Postcolonial studies accomplishes this goal by opening a space for the voices of "others" in traditional views of history and literature.

Composition studies strives to empower students by providing equal access to higher education and validation for their writing. For two fields that have so much in common, very little dialogue exists between them. *Crossing Borderlands* attempts to establish such an exchange in the hopes of creating a productive "borderland" where they can work together to realize common goals.

**Cynthia Sugars** has recently edited two essay collections on Canadian literature and postcolonial theory. *Unhomely States: Theorizing English-Canadian Postcolonialism*, a collection of essays on Canadian postcolonial theory, is coming out with Broadview Press in February 2004. This anthology, spanning the years 1965 to 2001, includes many of the foundational texts of Canadian postcolonialism as well as more recent pieces. A second collection, *Home-Work: Postcolonialism, Pedagogy, and Canadian Literature*, is being published by the University of Ottawa Press in May 2004. This collection contains the proceedings of the May 2002 "Postcolonialism and Pedagogy" conference held at the University of Ottawa.

**Gary Boire** (Chair, Department of English and Film Studies at Wilfrid Laurier U) has taken an appointment as Dean of Graduate and International Studies at Lakehead University, Ontario.

## ***In Progress***

### **In our own voices: toward a pedagogy of decolonization**

June Jordan, the African-American poet, educator, and activist, writes that “black history and/or studies is not an option. It is mandatory, most of all, because we must know ourselves.” Similarly, many women of colour, and others located in the margins of academia, have insisted on the importance of knowledge, consciousness, education, and pedagogy to larger projects of claiming voice. But what sorts of knowledges, and what imaginings of our learning and teaching, might such a politics and pedagogy of decolonization entail? This project means to open up this question, and seeks essays, creative writing, stories, life-writing, artwork, photographs, and anything else you can imagine and create to address issues of anti-oppressive education for an anthology. It aims, particularly, to centre the voices of students, and those of us on the margins.

### **Some possible topics and questions might include:**

What does education/the university look like from the margins?

How do racism, sexism, homophobia, transphobia, ableism, classism, colonialism, etc. impact your learning and teaching?

How are power & privilege negotiated in your classrooms?

How are voices silenced and/or claimed in classrooms?

What does an anti-oppressive, liberatory education & curriculum look like to you?

What is the relationship between activism and education? What is the place of politics in the classroom?

How does the learning that happens in classrooms translate (or not) into everyday life?

What is the place of experience, of affect, of memory, of desire, of story, or of bodies in learning and teaching? Whose experience matters, and how does it count?

Are identity politics and/or the politics of identity relevant to your learning/teaching?

What do anti-racist and anti-colonial knowledges do?

Can education be transformative of social and political inequities?

What do knowledges and pedagogies of resistance look like?

What does it mean to learn and teach toward decolonization?

Prima Tagore

c/o Learning and Teaching Centre

University of Victoria, Victoria, BC

This project is being undertaken with the support of UVic's Learning and Teaching Centre and Thirdspace, UVic's Feminist Student Newspaper

For more information, please email: [ptagore@uvic.ca](mailto:ptagore@uvic.ca)

*The Journal of Caribbean Literatures (JCL)* invites CACLALS members to attend the 8th International Conference On The Short Story In English, to be held at Alcalá de Henares, Spain, October 28-31, 2005. Writers will be in attendance from France, England, South Africa, China, New Zealand, Sri Lanka, India, Spain, and the United States.

<http://www2.uah.es/shortstory/presentation.htm>

The work of the Australian poet and writer **Peter Nicholson** can be found at <http://peternicholson.byteserve.com.au> and <http://nla.gov.au/nla.arc-32262>. He has published three books of poetry: *A Temporary Grace* in 1991, *Such Sweet Thunder* in 1994, and *A Dwelling Place* in 1997.

**Sam Durrant** returned to the UK to take up a lecturer position at Leeds University in 2000. He has just married, and his first book, *Postcolonial Narrative and the Work of Mourning: J.M. Coetzee, Wilson Harris and Toni Morrison*, has just been published by State University of New York Press. Sections of the book were first presented at CACLALS conferences and he would like to thank CACLALS members for all their encouragement and feedback. Anyone planning a trip to the UK who would like to give a talk at the newly formed Leeds University Postcolonial Studies Centre should contact Sam at [s.r.durrant@leeds.ac.uk](mailto:s.r.durrant@leeds.ac.uk)

#### **Recent Publications:**

**Fernando, Chitra.** *Cousins*. Nugegoda: Sarasavi, 2003. (first Sri Lanka edition) ISBN 955 573 2817. (207pp)

Preface by Prof Yasmine Gooneratne, a glossary of Sri Lankan words used in the novel and "Suggestions for Further Reading". Those who would like to purchase a copy could write to Sarasavi, 30, Stanley Thilekerane Mawatha, Nugegoda, Sri Lanka. E mail address: [sarasavi@slt.lk](mailto:sarasavi@slt.lk)

**Lokuge, Chandani.** *Turtle Nest* (Penguin Books Australia, 2003; forthcoming, Penguin India, 2004).

*Turtle Nest* is about the search for true restfulness in an impassionate world. A compelling, disturbing, intensely readable novel by the acclaimed author of *If the Moon Smiled* (Penguin Books Australia, 2000)

**Excerpts from the Report of the 2003-2004 Annual Meeting of the  
Canadian Federation for the Humanities and Social Sciences  
November 21-23, 2003 Ottawa**

**New Executive Committee and Board of Directors**

Don Fisher is the Federation's new President-Elect after serving as V.P. Research Dissemination for one year. Co-Director of the Centre for Policy Studies in Higher Education and Training at UBC, Dr. Fisher will keep the Research Dissemination portfolio until an election is held in the new year. President Doug Ooram thanked outgoing executive members Patricia Clements (Past-President) for her dedication to the Federation and Diana Brydon (Chair, ASPP Management Board) for her skilled leadership during a time of reorganization of the Programme. Sociologist Jim Frideres replaces Dr. Brydon.

The 2003-2004 Executive Committee is:

President: Doug Ooram (U of A)

President-Elect: Don Fisher (UBC)

VP External Communications: Denise Pelletier (UQAM)

VP Research Dissemination: Don Fisher (interim)

VP Women's and Equity Issues: Wendy Robbins (UNB)

VP Development: Rob Merrett (U of A)

Chair, ASPP Management Board: Jim Frideres (Calgary)

The President thanked the outgoing members of the Board for their dedicated service.

Welcomed to the Board are:

Douglas Baer (Canadian Sociology and Anthropology Assoc., Victoria)

Suzanne Crosta (McMaster University)

June Madeley (Society for Socialist Studies, UNB, St. John)

Ranjini Mendis (Canadian Assoc. for Commonwealth Literature & Language Studies, Kwantlen UC)

Robert Proulx (UQAM)

Keith Wilson (Assoc. of Canadian College & University Teachers of English, Ottawa)

**The SSHRC Transformation Process Gets Underway**

Much of the meeting focused on SSHRC transformation, with an address by Doug Ooram, a delegates' workshop and a presentation by the Agency itself. SSHRC President Marc Renaud and Executive Vice-President Janet Halliwell addressed the Board and laid out a consultation timetable that, pending SSHRC Council approval, begins in January 2004. They plan to ask each university to name a representative who will facilitate a transformation consultation committee. From April to June, SSHRC will synthesize the responses through the university-based

and other consultations into a final report and series of recommendations to government.

The Federation has been invited to partner with SSHRC in this exercise by conducting its own parallel consultation with the associations, as the campus consultations take place. A highlight of the Federation's consultation process is a proposed meeting of association presidents during our regular Spring Board Meeting. Dr. Owsram identified the need for decisive action because of the convergence of three things: "a federal interest in post-secondary education; a public receptivity to the human sciences; and our own community's sense of urgency and therefore focus on this issue." The Federation will contact its member presidents and university representatives in January to outline the full consultation process.

### **Women's Issues Portfolio Expands to Include Equity**

In accordance with the Federation's Strategic Plan calling for issues of equity, accessibility and participation, the Board voted to expand the Women's Issues portfolio to address four more priorities: Aboriginal issues; disability; race and ethnicity; and sexual diversity. In addition to changing the VP's title to Women's and Equity Issues, for the position now held by Wendy Robbins, the Board decided to expand the membership of the Women's Issues Steering Committee to six members for a transitional two-year period, (after debating the creation of a committee separate from women's issues to deal with equity.) In January 2004, nominations will be sought for new members who are members of and/or have special expertise in the new equity groups. At least half of the elected positions must be held by women.

*Read the full report on the Federation website at [http:// Fedcan.ca](http://Fedcan.ca)*

## **The Meeting of the Small Associations Electoral College Canadian Federation for the Humanities and Social Sciences: November 2003**

Co-Chairs: Ranjini Mendis and Wendy Robbins

In Attendance: Fourteen Association Reps, Jacqueline Wright and Marianne Fizet (Federation)

Topics that were discussed:

1. Need for increase in travel funding for graduate students (SSHRC)
2. Time release for association executives, editors of scholarly journals
3. Online vs. print journals
4. Need for Translators
5. Congress: funding for special/keynote speakers at sessions
6. SSHRC travel grants for associations currently not eligible for funding



## 1. Travel Funding for Graduate Students

If SSHRC is interested in encouraging new scholars to attend conferences, the Associations should be offering them more travel funds. New scholars want to hear established senior scholars but they too cannot be attracted without funds. The program of Aid to Occasional Research Conferences and International Congresses in Canada is available only if Associations submit a fully confirmed program by October, a nearly impossible task.

The group felt that the small associations are keeping the flame burning and that we are the reason SSHRC exists. We need to emphasize the importance of our Associations representing scholars who are not in the centre.

## 2. Time Release and Recognition for Association Work

We discussed the necessity for time release for association executives and editors of scholarly journals. The group suggested that the Federation write a letter to Heads of Departments about the work being done by the Presidents and Secretary Treasurers of Associations. For example, the outgoing President could write to VP of new institution.

## 3. Online vs Print Journals

Technology and Credibility.

Members felt that SSHRC should not force Associations to go in one direction as we don't have resources or training to put journals online. Some felt that we should keep print issues for the time being, especially as online journals don't have credibility in Humanities as yet. We do not need to burn print journals. However, the suggestion was made for Association news bulletins to be online – in PDF format. It was recognized that this was a very controversial issue, especially as online journals are effective in internationalizing research.

## 4. Translation

Revisited the need for translating internal documents and items to be posted on the association website.

## 5. Congress

1. How can we convey to SSHRC the importance of Small Associations?
2. How can we convey to public at large the importance of the work of Small Associations?

Groupings of Associations: Should size matter?

Yes and No. Thematic groupings were favoured by some but a concern was expressed that smaller associations may be swallowed by larger associations.

Suggestions:

1. Joint sessions should get more support under the "Aid for Interdisciplinary Outreach program"
2. International Speakers should be invited and funded by the Federation

3. SSHRC should reinstate funding for the Shared Program of Allied Associations

Why not tie the funding issue to SSHRC's " Knowledge Transfer Unit"? This would be Networking and thereby we won't need to invent something new. SSHRC transformation should give the Federation a chance to speak on behalf of Associations.

Lack of senior scholars and international speakers at Congress tied to scarcity of funding.

Marianne Fizet (Federation) noted that at last year's Congress, participants were able to go to other associations. Federation hasn't moved on the Passport idea because some Associations were not keen. She mentioned a survey that would be sent out to the Associations for a response on this issue, and advised us that the Federation website is still in debt. She also noted that Association programs are not received on time.

Thoughts from members via e-mail:

"Our continuing issue is that of SSHRC funding (or lack of it) to associations that joined the Federation in the last few years. Associations are alive but paralyzed because they run on a volunteer basis. We should link the Congress special events to partner associations such as the law society etc." Susan Markham-Starr, CALS (Canadian Association for Leisure Studies)

"I suggest that in the meeting of small associations we discuss the issue of conference funding. Small organizations are struggling financially given the current SSHRC approach to conference funding and are forced to rely on the SSHRC Aid for Occasional Conference Program as the only source of funding." Natasha Artemeva, CATTW (Canadian Association of Teachers of Technical Writing)

Recommendations:

1. Several associations have not been able to benefit from the "Aid to Attendance" program that has been under review since 1997. We propose that in the process of SSHRC reorganization, this program not be lost and that the associations that have not been able to apply for the "Aid to Attendance" program be invited to apply for funding (for travel grants).
2. More support for joint sessions under the Federation "Outreach" program (currently \$250 per Small Association.)

Respectfully submitted,  
Ranjini Mendis and Wendy Robbins

## **A Short Report on SSHRC Travel Funding** **By Jacqueline Wright, CFHSS**

Travel grants to “Learned” societies have been in existence since the 1960s and have undergone a number of transformations over the years. Administered by the Federation during the 70s and early 80s, the awarding of the grants was taken over by the Social Sciences and Humanities Research Council in the late 80s and combined with its program of administrative grants. The new program was called “Aid and Attendance to Learned Societies” and was organized on a three-year cycle, thus providing a degree of security for the societies and permitting them to plan more effectively for travel to their annual meetings.

In 1995, SSHRC underwent severe budget cuts and was required to make changes to some of its funding programs, specifically those that involved core funding. Consequently, the Canadian Federation for the Humanities and the Social Sciences Federation of Canada and their member learned societies had their administrative grants phased out over a 3-year period. By 1998, the “Learned” societies were left with only the travel portion of the grant. At that time, there was no attempt to put this funding on a 3-year cycle; instead the program continued in an ad hoc fashion with societies being informed in November/December of the amount of the grant. The cheques, however, were sent the following March, at the end of SSHRC’s fiscal year, leaving those responsible for the affairs of their societies uncertain of the amount they would be able to disburse to the program participants, in particular to their graduate students.

In addition to creating problems for societies receiving the grants, this continuation of the program from year to year has resulted in the exclusion of those societies which did not benefit from this program in the mid-90s. Currently, 12 member associations do not receive funding.

The Federation has taken up the matter with SSHRC on a number of occasions and, in February 2002, met with SSHRC representatives in an attempt to resolve the situation. It was indicated that a review would be forthcoming but that the issue should be examined by the Federation in the context of the Associations Project in order to produce statistical information on how the monies were spent.

The issue of travel funding and its importance for “Learned” associations will be one of several key recommendations to SSHRC in the report from the Associations Project.

**Lynn Mario Menezes de Souza**

Lynn Mario is Professor of English in the Department of Modern Languages, University of Sao Paulo. At present Visiting Professor at the University of Western Ontario, he has published in the area of English Language Teaching, Critical Pedagogy, Teaching of Literature, Post Colonial Theory and Indigenous Writing in Brazil.

**Abstracts:**

**Guttman, Anna**

Charles Taylor in India?

This paper probes the utility of the work of Charles Taylor, in particular 'The Politics of Recognition' - closely linked to the politics of multiculturalism in Canada - in coming to terms with Indian cultural diversity. Though the term multicultural has been applied repeatedly to India, it is mainly used as a descriptive term, while religious communalism, regional separatism and caste tensions have consistently brought challenges of negotiating conflicting demands in a diverse society to the forefront. Can lessons be drawn from comparing the two countries' experiences?

Anna is about to submit her PhD in the School of English, University of Leeds, entitled 'The politics of language and nation building: The Nehruvian legacy and representations of cultural diversity in Sahgal, Rushdie, and Seth', and has publications forthcoming in *Clio* and *Journal of Commonwealth and Postcolonial Studies*.

**Grafton, Kathryn**

Challenging Canonical Ideals of "Best" and "Representative": The Anthologizing of *Bluesprint: Black British Columbian Literature and Orature*, edited by Wayde Compton In *Bluesprint: Black British Columbian Literature and Orature* (2001), anthologist Wayde Compton rescues texts "to bring them into the public consciousness, and into the Canadian and African-Canadian literary canons." This paper examines Compton's anthologizing as a postcolonial act that both resists ways of knowing what constitutes British Columbian, Canadian and African-Canadian literary canons and identity and reconstructs a canon of black B.C. writing and a legitimated version of black B.C. experience.

Kathryn received her B.A. in English from UBC, and her M.Phil. in Publishing from the University of Stirling, Scotland. She has worked in publishing and marketing, new-media communications and Web Publishing workshops. She is a second-year Ph.D. student in English, working on the intersection of globalism, online communities, and imaginative Canadian works of literature, film, and e-narrative.

**Libin, Mark**

From Ceylon to Sri Lanka: Shifting National Identity in the Fiction of Michael Ondaatje.

My paper examines the politics of postcolonial national identity by observing how representations of national space in Michael Ondaatje's 1982 memoir of "Ceylon," *Running in the Family*, and his first "Sri Lankan" novel, *Anil's Ghost*, in 2000. I read the transition in national monikers from the colonial to the postcolonial in Ondaatje's texts as the final stage of a complex negotiation of national identity on the author's part, a struggle with nationality which is ongoing through *In the Skin of a Lion* and *The English Patient*.

Mark Libin is an assistant professor at the University of Manitoba, specializing in critical theory and contemporary literature. He has recently presented papers on Rohinton Mistry, Anita Rau Badami, Daniel David Moses, as well as on J.M. Coetzee and Sindiwe Magona.

**Antje M. Rauwerda**

Hotels and Zoos: Accommodating Diaspora.

Yann Martel caused offense in the Canadian media when he commented that multicultural-Canadian authors win awards because "Canada is the greatest hotel on earth". Pico Iyer has similarly written that Canada's cities are "motel rooms writ large". Both Martel's and Iyer's comments reveal the diaspora's preoccupation with literal abodes; in both cases the m/hotel image is a celebration of unlikely cultural cross-pollinations. Martel's *The Life of Pi* negotiates questions of migrancy in metaphors of accommodation. Pondicherry zoo, in particular, mimics a city hotel in which immigrants and exiles from around the world are juxtaposed.

Antje Rauwerda is an Assistant Professor of Postcolonial Literature at Saint Mary's University in Halifax, NS. She has published in *Canadian Poetry*, *The Journal of Commonwealth Literature*, *The South Asian Review* and *Victorian Literature and Culture*.

**Simpson, Maya**

Thinking Beyond the Native/White Binary: Teaching Aboriginal Literature in the Multicultural Classroom

Often in the discussion about the issues surrounding Aboriginal Literature, a dichotomy takes shape - Native vs. non-Native - where the term non-Native is equated with white and thus excludes professors and students of colour. The racial paradigm of Native/non-Native provides a rigid discussion on race.

Academics who are non-Native but are visible minorities hold a liminal position, experiencing racial and cultural oppression but also not sharing in the unique experience of Aboriginal peoples in Canada. My paper will argue that we need to think outside the racial paradigm of Native/ non-Native (that assumes that non-Native means white) to include people of colour.

Maya Simpson is currently in the fourth year of her doctoral program at the University of Manitoba. Her dissertation, provisionally entitled, "Mixophobic: Multiple Identities in Literature by Canadian Multiracial Writer," investigates the existence of mixophobia in Canadian society through literature written by Canadian multiracial writers. Her fields of interest are Canadian literature, postcolonial theory and literature.

### **Thieme, Katja**

Ideas of Race, Class, and Social Mobility in the Writings of Early Canadian Feminists

Due to their relative social mobility, women were seen as excellent objects for the social reforms propagated by early Canadian feminists. While the white slave panic or the idea of the fallen woman are governed by the possibilities of downward mobility, some reformist stories also tell of upward successes. Writings by Emily Murphy, Nellie McClung, and Ellen Knox, attest that just as there are rules for socially appropriate behaviour, there are also rules for social advancement. Because social structures are seen as part of national identity, so are the processes of social mobility.

Katja Thieme is currently writing her dissertation in the English Department at UBC. In her project, she uses language and rhetorical analysis to investigate the Canadian women's suffrage movement.

Bio of Discussant: **Diana Brydon** (UWO)

Panel: **Debating Black/African-Inflected Literature In Canada: Paradigms and Conflicts**

Diana Brydon, Robert and Ruth Lumsden Professor of English, teaches Canadian and postcolonial literatures and theory at the University of Western Ontario. She conducts her current research on fictions of home, diaspora and the postcolonial within the interdisciplinary context of a SSHRC-funded Major Collaborative Research Initiative examining "Globalization and Autonomy" and within the disciplinary contexts of a SSHRC grant investigating postcolonial theory and changing category constructions within literary study.

## *Getting Ready to Launch....*

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*Postcolonial Text* is a refereed, open access journal which invites articles and reviews, as well as poetry and fiction, on postcolonial, transnational, and indigenous themes. It is one of a new generation of electronic journals committed to publishing critical and creative voices within and across disciplinary boundaries, edited by a team spanning three continents, and backed by a highly regarded international editorial board representing the best in postcolonial, cultural, and literary studies.

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