CHIMO

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Chimo

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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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Contents

From the President

Ayubovan (Greetings)

We have been immensely busy during the past months eagerly preparing for our conference in London, Ontario. Delegates to the August 2004 conference in Hyderabad would have noticed that their program included interdisciplinary plenaries, drawing attention to social and political conditions affecting the peoples of "postcolonial" countries. You may also remember a point of view expressed by a member at the Triennial General Meeting (TGM) regarding the need to include the rather neglected area of Language Studies in the conferences and activities of the Association. I am happy to report that we too have, yet again, drawn on a wider scholarly community in our May conference program, which will open with a talk by a Sociologist and fiction writer, Himani Bannerji, and feature renowned scholar and cultural and pedagogy theorist Henry Giroux in a major joint plenary. Among other highlights are Ted Chamberlin in an "Author meets Critics" panel that we are introducing at this conference; Monique Mojica, an Aboriginal artiste; the popular Aboriginal roundtable; a reading by Lorna Goodison; a book launch by Renate Eigenbrod; and a full program of presentations—altogether a program that holds promise for lively discussion and conviviality.

In response to our call for nominations for President-Elect of CACLALS, we received a nomination of Sukeshi Kamra of Carleton University, seconded by Cynthia Sugars and Nandi Bhatia. We warmly welcome Sukeshi to the post of President-Elect and thank all who have shown a keen interest in working for CACLALS. The election for the new President and Executive will be held at the Annual General Meeting on May 30, 2005.

The matter of the ACLALS election having resurfaced on the CACLALS public listserv, I feel that a brief response from me is called for in this issue of *CHIMO*. The transfer of charge from India was completed in March 2005, and ACLALS moved to British Columbia, Canada, where I am situated. As you may have read in the Summer 2004 *CHIMO*, the CACLALS co-chair bid for Stephen Slemon and Victor Ramraj could have been put into motion only if the ACLALS Executive approved a Constitutional Amendment, which the Executive opted not to do. A follow-up required notification to and a postal ballot of 3000 ACLALS members. The two nominees were not prepared to accept a Chair/Vice-Chair arrangement, despite a concerted effort on the part of the ACLALS Executive and me to persuade them in this regard.

In these circumstances, I was nominated by the ACLALS Executive and urged by all but one who were present (the USACLALS Chair having left the meeting early) to accept the nomination. I was thereafter unanimously elected to the

Chair at the TGM. As discussions at the Executive meeting are held *in camera*, the General Body was not privy to the reasons for the decisions taken by the Executive, and some delegates were swept away by various versions of what had happened, what should happen, etc. Understandably, there was confusion over the turn of events. The members present began to realize that an expeditious Constitutional change was not feasible (as such a poll may or may not have approved a general amendment to the Constitution and may not have been retroactive even if it was passed.) Shortly after the ACLALS conference, Stephen Slemon resigned from the Vice-Chairship.

Since Stephen's resignation there has been unrelenting pressure from the remaining Vice-Chair for me to resign from the Chair so that he may rearrange the Executive with suggestions of other CACLALS members as better suited to the position than I and my affiliated institution. You might want to refer to the two-page insert from the CACLALS Executive in the previous CHIMO for the clarification received by them from the ACLALS Executive. With the election long past (see TGM Minutes in the previous issue of CHIMO), and throughout these challenging months, the message from ACLALS has been for me to "hang in there"—which I have done.

The work has now begun. Arun Mukherjee accepted the ACLALS appointment of the Vice-Chair post left vacant by Stephen Slemon, Paul Matthew St. Pierre the post of Secretary, and Timothy Acton that of Treasurer.

Canada is the new headquarters of ACLALS—something to certainly celebrate. I invite you all to contribute your talents and participate in ACLALS activities to ensure a wonderfully productive term.

I look forward to seeing you at the CACLALS conference in London, Ontario come May.

Best wishes,

Ranjini

British Columbia, Canada
April 2005

CACLALS 2005 Conference
Congress of Social Sciences and Humanities
University of Western Ontario: May 27-30, 2005

Program

MAY 27, 2005

8:45: Breakfast (Physics and Biology Bldg: PAB 34)

9:00-10:00 Opening session: Himani Bannerji (York U) (PAB #36)
Chair: Sukeshi Kamra (Carleton U)

"Versions of modernity: comparing reflections on decolonization"

Himani Bannerji, fiction writer and professor in the Department of Sociology at York University, teaches in the areas of anti-racist feminism, Marxist cultural theories, gender, colonialism and imperialism. Her recent publications include *Of Property and Propriety: The Role of Gender and Class in Imperialism and Nationalism* (edited and co-authored with S. Mojab and J. Whitehead, 2001), *Inventing Subjects: Studies in Hegemony, Patriarchy and Colonialism* (2001), and *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism and Racism* (2000).

10:15-11:30 Session #2 (PAB 34) Chair: Susan Gingell (U of Saskatchewan)

Bertrand Bickersteth (Grand Valley State U): "Illiterate Luxuries: Defining the Literature of African-Canadian Pioneers in Alberta and Saskatchewan"
David Chariandy (Simon Fraser U): "'The Routes of Feeling': Diaspora and the Transmission of Affect"
Sandra Singer (U of Guelph): "African Canadians and the Affects of (Not) Belonging"

11:30-1:00: Lunch

1:00-2:15 Session #3 (PAB 34) Chair: Jill Didur (Concordia U)

Asha Sen (U of Wisconsin): "Situating /Dancing Like a Man /Alongside Indian Regional Language Productions"
Deepa Chordiya (U of Toronto): "Instinctively Bilingual: Translation Theory and the Position of the Indian-English Writer"
Karen Dielman (McMaster U): "What Elder Wiebe the Older Remembered: The Mennonite Experience with Government in Canada, 1870-1925"

2:30-3:45 Session 4 (PAB 36) Chair: Dorothy Lane (U of Regina)

Nora Stovel (U of Alberta): "A Labour of Love: A Tree for Poverty: Somali Poetry and Prose: Margaret Laurence's African Translations"
Melissa Jacques (U of Alberta): "Sleeping with the Enemy: Bryan James' *The Stockholm(e) Syndrome*"
T. Evelyn Ellerman (Athabasca U): "Literature as a Cornerstone of Citizenship in Colonial Papua"

4:00-5:00 Session #5 (PAB 34) Chair: Judith Leggatt (Lakehead U)

Timothy McIntyre (U of New Brunswick): "J.M. Coetzee's Post-Apartheid Autobiography: Truth, Ethics, and Textuality"
Julie Cairnie (U of Guelph): "South African Writing and the Iconography of AIDS"

MAY 28, 2005

9:00-10:15 Session #6 (PAB 34) Chair: Maria Caridad Casas (U of Toronto)

Prasad Bidaye (U of Toronto): "'But You': Exilic Spirituality in Zulfikar Ghose's *The Triple Mirror of the Self*"
Julie Mehta (U of Toronto): "Rocking to a New Rhythm: How Amitav Ghosh Employs the Exotic to Negotiate Liminal Spaces"
Gugu Hlongwane (St. Mary's U): "Privileging Indigenous Knowledge Systems in Zakes Mda's *The Heart of Redness*"

10:30-11:45 Concurrent Sessions:

Session #7 (PAB 34) Chair: Jennifer Kelly (U of Calgary)

Asma Sayed (U of Alberta): "Transnationalism, Women and Home: Monica Ali's *Brick Lane*"
Wendy Robbins (U of New Brunswick): "'As Canadian as Possible Under the Circumstances': Paradoxes of Citizenship and Belonging in Stories by Some Canadian Mothers of the Nation"
Sidney Eve Matrix (U of Winnipeg): "How to Win Your Man. And Live Happily Ever After: Ideologies of Love, War and Gendered Citizenship in Advice Columns of *The Toronto Star* circa 1940"

Session #8 (PAB 36) Chair: Neil ten Kortenaar (U of Toronto)

Jennifer Andrews (U of New Brunswick): "Diane Glancy's Transformative Poetics: Articulating a Native Christianity"
Kofi Campbell (U of Western Ontario): "'inside this north american culture of

death': Internal Colonization and the Culture of Street Life in Bud Osborn's *hundred block rock*"
Sarah Brouillette (U of Toronto): "Zulfikar Ghose and the Demands of Citizenship"

11:45-1:00: Lunch

1:00-2:30 CACLALS & CCLA Joint Session : Author Meets Critics Panel (PAB 137) Organized and Chaired by Susan Gingell and Jill Didur of CACLALS

Author: J. Edward Chamberlin (U of Toronto)
Critics: Neil ten Kortenaar (U of Toronto), Cheryl Suzack (U of Alberta), Regna Darnell (U of Western Ontario)

J. Edward Chamberlin was born in Vancouver and educated at the universities of British Columbia, Oxford and Toronto. Since 1970, he has been on the faculty of the University of Toronto, where he is now University Professor of English and Comparative Literature. He has been Senior Research Associate with the Royal Commission on Aboriginal Peoples in Canada and Poetry Editor of *Saturday Night*, and has worked extensively on native land claims in Canada, the United States, Africa and Australia. His books include The *Harrowing of Eden: White Attitudes Towards Native Americans* (1975), *Ripe Was the Drowsy Hour: The Age of Oscar Wilde* (1977), and *Come Back to Me My Language: Poetry and the West Indies* (1993). His latest book, *If This Is Your Land, Where Are Your Stories? Finding Common Ground* (2003) was published by Knopf Canada and in paperback by Vintage (2004).

2:45-4:00 Concurrent Sessions:

Session #9 (PAB 34) Chair: Diana Lobb (U of Waterloo)

Sophie McCall (Simon Fraser U): "'There is a Time Bomb in Canada'"
Prabhjot Parmar (U of Western Ontario): "*Across the Black Waters*: Then And Now"
Paulomi Chakraborty (U of Alberta): "Partition and Displacement in Jhumpa Lahiri's *Interpreter of Maladies*"

Session #10 (PAB 36) Chair: Jennifer Kelly (U of Calgary)

Summer Pervez (U of Ottawa): "Transnationalism and its Discontents: Sexual Transgression and Self Possession in Monica Ali's *Brick Lane*"
Jessica Schagerl (U of Western Ontario): "Citizenship at the Cusp of Coloniality"
Terri Tomsky (U of British Columbia): "Jewish Like Me: Transcultural Allegiances and Hybrid Communities"

4:15-5:30 Session #11 (PAB 34) Chair: Dorothy Lane (U of Regina)

Benzi Zhang (The Chinese University of Hong Kong): "The Paradox of 'Here' and 'There': Translocal Citizenship in Chinese Diaspora Literature"
Guy Beauregard (National Tsing Hua U): "Redress Reconsidered: Reading September 22, 1988"
Pik-Ki Luk (U of Calgary): "Floating Island and identities: Post-1997 Hong Kong English Poetry"

MAY 29, 2005

10:00-11:30 (AH 201) Henry A. Giroux: "Edward Said, Worldliness and the Responsibility of Intellectuals" (Organized by CACLALS and jointly sponsored by CIESC and CSSHE)

Introduced by Jill Didur (CACLALS)
Discussion period moderated by Cecille de Pas (CIESC) and Ranjini Mendis (CACLALS)

Abstract of Henry Giroux's talk:
In the current historical moment, critical education and the promise of global democracy face a crisis of enormous proportions. It is a crisis grounded in the now common-sense belief that education should be divorced from politics and that politics should be removed from the imperatives of democracy, evidenced in a tension between democratic values and market values, between dialogic engagement and rigid authoritarianism. Faith in social amelioration and a sustainable future appears to be in short supply as neoliberal capitalism performs the dual task of using education to train workers for service sector jobs and produce life-long consumers.

In this talk, Professor Giroux will examine Edward Said's work on the public intellectual and worldliness as a way of raising new questions about the responsibility of academics in dark times, and what it might mean for scholars to not only redefine the meaning of higher education, but also the promise of a cultural politics in which pedagogy occupies a formative role.

Henry A. Giroux received his doctorate from Carnegie-Mellon University in 1977. He has taught at Boston University, Miami University, and Penn State University. He currently holds the Global TV Network Chair Professorship at McMaster University. He has published numerous books and articles and his most recent books include *Stealing Innocence: Youth, Corporate Power, and the Politics of Culture* (St. Martin's Press, 2000); *Impure Acts: The Practical Politics of Cultural Studies* (Routledge, 2000); *Theory and Resistance in Education: Towards an Oppositional Pedagogy* (Bergin and Garvey Press, 2001); *Public Spaces/Private Lives: Beyond the Culture of Cynicism* (Rowman and Littlefield,

2001); *Breaking Into the Movies: Film and the Culture of Politics* (Basil Blackwell, 2002); *The Abandoned Generation: Democracy Beyond the Culture of Fear* (Palgrave 2003); *Take Back Higher Education* (co-authored with Susan Giroux, 2004); *and The Terror of Neoliberalism* (2004). His primary research areas are cultural studies, youth studies, critical pedagogy, popular culture, social theory, and the politics of higher and public education.

11:30-1:00: Lunch

1:00-2:15 Session #12 (PAB #34) Chair: Prasad Bidaye (U of Toronto)

Veronica Austin (U of Waterloo): "Meaning Unhinged-Page design in Shake Keane's *One a Week with Water*"
Diana Lobb (U of Waterloo): "Categorical Questions: Genre and Shani Mootoo's *Cereus Blooms at Night*"
Wendy Pearson (U of Western Ontario): "Re-Placing the 'Not Here' of the Colonial Archive: Sexuality, Citizenship and Queer Belonging in Shani Mootoo's *Cereus Blooms at Night*"

2:30-3:45 Session #13 (PAB 36) Chair: Jo-Ann Episkenew (First Nations U of Canada)

Melina Baum-Singer (U of Western Ontario): "The Return of the Past: Questioning Historical Causality in Oliver Goldsmith's *The Rising Village*"
Mac Fenwick (Trent U): "Circling the Unseen Centre: time and community in Jane Urquhart's *The Whirlpool* and Thomas King's *green grass, running water*"
Maria Caridad Casas (U of Toronto): "Eco-criticism meets the First Nations: the possible transposition of West Coast environmental concerns into a translated Haida narrative"

4:00-4:45: A Reading by Lorna Goodison (UC224)
Introduced by Judith Leggatt (Lakehead U)

Lorna Goodison was born in Jamaica and has received much recognition and many awards for her writing in both poetry and prose, including the Commonwealth Poetry Prize (Americas Region) and the Musgrave Gold Medal from Jamaica. Her work has been included in the major anthologies and collections of contemporary poetry published in the United States, Europe and the West Indies over the past fifteen years. Her work has also been translated into several languages and published widely in magazines from the *Hudson Review* to *MS Magazine*. Her paintings have been exhibited throughout the Americas and in Europe; and she has published two collections of short stories: *Baby Mother and the King of Swords* (Longman, 1990) and *Fool-Fool Rose is Leaving Labour-in-Vain Savannah* (Kingston: Ian Randle Publishers, 2005). Her books of poetry

include *Tamarind Season* (Kingston: Institute of Jamaica,1980), *I Am Becoming My Mother* (London: New Beacon, 1986), *Heartease* (London: New Beacon, 1988), *Selected Poems* (Ann Arbor: University of Michigan Press, 1992), *To Us, All Flowers Are Roses* (Chicago: University of Illinois Press, 1995), *Turn Thanks* (Chicago: University of Illinois Press, 1999), *Guinea Woman: New and Selected Poems* (Manchester: Carcanet, 2000), *Travelling Mercies* (Toronto: McClelland and Stewart, 2001), and *Controlling the Silver* (Chicago: University of Illinois Press, 2005). She lives in Toronto, Ontario, and Halfmoon Bay, British Columbia, and teaches in the Department of English and the Centre for African and African-American Studies at the University of Michigan.

5:00-7:00 UWO President's Reception for CACLALS

MAY 30, 2005

9:00-10:15 Guest Speaker: Monique Mojica (UC 224)
Organized by ACQL, and jointly sponsored by CACLALS & CATR

"Stories from the Body: Blood Memory and Organic Texts"

Monique Mojica (Kuna/Rappahannock Nations) is an actor and published playwright. She belongs to the second generation of performers spun directly from the web of New York's Spiderwoman Theater. Her play *Princess Pocahontas and The Blue Spots* was produced by Nightwood Theatre and Theatre Passe Muraille, and CBC has produced a radio drama version of the play. Monique has taught for McMaster University's Department of Indigenous Studies as well as the Banff Centre for the Arts' Aboriginal Arts Program. She was a former Associate Director of the Centre for Indigenous Theatre and a past Artistic Director of Native Earth. Among her theatre performance credits are the premieres of *The Adventures of a Black Girl in Search of God*, Nightwood Theatre/Obsidian Theatre; *Red River* for Native Earth Performing Arts/Crows Theatre; *Mango Chutney* for Nightwood Theatre; and *Sucker Falls* for Touchstone Theatre/Ruby Slipper. Monique received a Best Supporting Actress nomination from the First Americans in the Arts for her role as Grandma Builds-the-Fire in Sherman Alexie's *Smoke Signals* and was seen most recently in the one-woman show Governor of the Dew for The National Arts Centre/Globe Theatre.

10: 30-12:00 Aboriginal Roundtable (PAB 34) Organizer and Chair: Maria Caridad Casas (U ofToronto)

Speakers: Jennifer Andrews (U of New Brunswick), Daniel Heath Justice (U of Toronto), Jennifer Kelly (U of Calgary), Ric Knowles and Monique Mojica.

12:00 - 1:00 Lunch and Book Launch (PAB 36)
Renate Eigenbrod (U of Manitoba): *Travelling Knowledges: Positioning the Im/Migrant Reader of Aboriginal Literatures in Canada*. Winnipeg: U of Manitoba Press, 2005

1:00-2:15 Concurrent Sessions:

Session #15 (PAB 34) Chair: Julie McGonegal (McMaster U)

Anna Guttman (School of Oriental and African Studies, London, Eng.): "Moors, Moguls and Survivors: The Figure of the Jew in Contemporary Indian Fiction"
Sandra Singer (U of Guelph): "Tattoos, Scars and Disabilities: Disfigurement in J.J. Steinfeld's Writing"
Robin Freeman (Deakin U, Australia): "Holocaust Memorialization and Cultural Identification in the Writing of Australian Second Generation Survivors"

Session #16 (PAB 36) Chair: Sukeshi Kamra (Carleton U)

Kristina Kyser (U of Toronto): "Rohinton Mistry and the Paradox of 'Canadian Content'"
Eddy Kent (U of British Columbia): "Strawberry Curry and the Schitz"
Gillian Roberts (U of Leeds): "From the National to the Global: Citizenship and Cosmopolitanism in Michael Ondaatje's Fiction"

2:30-3:45 Session #17 (PAB 34) Chair: Heike Harting (U de Montreal)

Geraldine Balzer (U of Saskatchewan) : "Minnie Aodla Freeman's *Life Among the Qallunaat*: A Colonizing Journey into an Unhomely Land"
Don Randall (Bilkent U): "War Migrations and Australian Identities: David Malouf's *Perspectives*"
Julie McGonegal (McMaster U): "Unsettling the Settler Postcolony: Australian Reconciliation and National belonging in David Malouf's *Remembering Babylon*"

4:00-5:00 AGM (PAB 36)

CACLALS Informal Dinner at Jambalaya (646 Richmond Street)

FROM THE SECRETARY-TREASURER

Hello CACLALS Members,

In order to reduce the workload of Secretary-Treasurers of its member societies, the Federation has announced that it has contracted a new membership system. Societies can subscribe for a set fee according to membership numbers and the system will handle the finances and maintain the membership database. I, for one, recommend that CACLALS subscribe to this system, and I will report on the logistics of this at this year's AGM.

The budget remains healthy and in keeping with figures from previous years. This is commendable given that costs continue to rise while grants (SSHRC Travel Grant and the Aid to Interdisciplinary Outreach Grant for the conference, for example) have remained at the same rate for a few years now. It is also commendable that CACLALS has been able to support presenters at our conference, particularly graduate student members. Membership numbers continue to grow at a steady pace. We are currently at 209 members. While I continue to try stay on top of membership renewals, please remember to update your membership and your membership information.

Please be sure to subscribe to the CACLALS listserv (caclals-l@kwantlen.ca) via the CACLALS webpage, as conference information, calls for papers and important announcements are posted there by members. There is also a CACLALS Discussion Board (http://meadow.kwantlen.ca/caclals) where concerns and issues can be discussed in more detail.

I would like to express my appreciation to the CACLALS Executive, particularly Ranjini Mendis, for your support (and patience) as I learned the details of the Secretary-Treasurer position.

Wishing you all a safe and restful summer,

Jennifer Kelly
Secretary-Treasurer

FINANCIAL REPORT: APRIL 1, 2004 - MARCH 31, 2005

Balance (March 31, 2004)	**12,344.05**
Income:	
Memberships:	4,510.04
Grant for SSHRC Transformation Consultations	394.25
Reimbursement of Bank Fees	90.49
Conference Grants:	
Aid for Interdisciplinary Outreach	250.00
SSHRC Travel Grant	3480.00
CCLA joint session	110.00
ACCUTE joint session	375.00
ACQL joint session	100.00
Total Income	+9,309.78
Expenditures	
Postage	28.22
Conference 2004	10,880.98
Conference 2003 (cheque reissue)	150.00
Conference 2001 (cheque reissue)	120.00
Bank fees	308.65
Admin Support	50.00
CFH Membership	1,543.00
SSHRC Transformation Consultations	478.49
Office supplies	20.91
CHIMO 48	2,295.08
Total expenditures	-15,875.33
Balance (March 31, 2005)	**5,778.50**

BOOK REVIEWS
Editor: Shao-Pin Luo

AN OPEN LETTER TO TED CHAMBERLIN BY WAY OF REVIEW

J. Edward Chamberlin, *If This Is Your Land, Where Are Your Stories? Finding Common Ground*. Knopf, 2003. 271 pages. $36.95. Paperback edition by Vintage, 2004. $22.00.

Review by Susan Gingell, University of Saskatchewan

Dear Ted,

Thank you so much for my copy of *If This Is Your Land, Where Are Your Stories? Finding Common Ground*; I can't tell you how many times I've asked students, colleagues, and friends to listen to this passage or that. In writing this review, I wondered at first if you'd find it odd that I want to talk about style before substance, but decided that you'd see a choice between them as a false one, akin to the choices between imagination and reality, word and world, upon which so much of your book turns. I chose the medium of the open letter principally because I felt you were talking to your readers as much as writing to us, using personal anecdote and colloquial language, issuing impassioned directives—"Think about it" (19, 29) and "let's be clear what this means" (129)—and reaching out in your rhetoric to engage us with somehow more than rhetorical questions, like the one about the Rastafarian song "By the Rivers of Babylon": "Songs like this don't really bring the dead back, or take you home, do they?" (75). These are questions that seduce us toward agreement before you provide answers, the passion of the response as powerfully persuasive as *what* you say: "Oh, but they do; they surely do" (75).

Other stylistic features also help readers to climb aboard the train of your thought and travel far along its lines. Sometimes it's the way you tell a story to make a point (and which can later be economically referenced as analogy) when you've discussed a story from another context or part of the world, and by this means you build the case for the common ground you're looking for. I was immediately taken by your tale of trying as a child to eat peas with a knife, as did Mary Kozak, the Ukrainian woman who helped your mother with housework and was dear to your parents. And I smiled when you said that the habit your parents were quite prepared to accept as proper for Mary they saw as simply bad manners when you tried it—because the ceremony was not yours. What gave the story even more resonance was the way you made it echo when explaining linguistic relativity or the embarrassed reaction of Judge McEachern (like that of your parents) to the Gitskan elder Antgulilibix wanting to sing as she shared her *ada'ox*, which recounts the Gitskan past, in the courtroom that was hearing her people's land claim. Often you lend a poetic texture to your prose by marrying

through sound a number of things we've come to see as contradictions, opposites, of each other, things like myth and math, Genesis and genetics. And I found myself primed to assent to your argument about the common ground between the multiple forms of *Them* and *Us* that both inevitably constitute our ways of being in the world and threaten us with extinction if we cannot find the common ground of wonder, the mystery of paradox, that is at the heart of all our stories, and if we cannot come to recognize the way we all both believe what metaphor is telling us and don't, and thus learn to do the same with stories, theirs as well as ours.

The way you wear so lightly the considerable learning acquired during your tenure as researcher for the Royal Commission on Aboriginal Peoples and director of an international project on oral and written traditions is enormously winning, and the book calls forth admiration just for the range of your examples as they run from Australian Aboriginal resistance oratory to African praise songs, cowboy lyrics to blues laments, creation stories to constitutions, nursery rhymes to national anthems, and modern Western canonical poetry to ancient and contemporary riddles and charms. If there's one kind of voice I barely caught though, Ted, it is the voice of women. I'm simply not satisfied by your following up your discussion of "I am a Man of Constant Sorrow" with the parenthetical note:

> For those who are wondering where the women were, there was another version written by Sara Ogan, a young miner's wife in Harlan County, Kentucky, who had to leave her home because her family was blacklisted from the mines for taking part in a strike. It was called "Girl of Constant Sorrow." (99)

I'm troubled at the book's androcentricity (just five women actually speak in your book, four if you don't count Billie Holiday singing someone else's lyrics). So my heart lurches a little before I can applaud the serious attention you pay to the sometimes-sentimental poems and songs that have given ordinary people pleasure, strength in times of trouble, or a model of moral behaviour to aspire to, works like Ian Tyson's hymn to western painter Charlie Russell, "The Gift," and the "Invictus" and "If" of Victorian England. You're sure right, though, that singing the blues somehow lends comfort to our hurt hearts.

That you avoid notes signaled by superscript numbers caused me some consternation, but after reading the volume through the first time, I found most of my questions about sources were answered in the notes I then discovered at the back. Still, I occasionally felt slightly frustrated by the lack of information that scholars usually convey in endnotes, like examples of the Aboriginal stories you mention (but don't exemplify) when explaining that both Aboriginal peoples and European transplants to North America told stories that wondered about the others with whom they now shared a continent but who seemed not to behave in a civilized manner. Yet because I know that many readers are turned away by a book with footnotes, and given the crucial importance of what the book is trying to do—about which, more in a moment—your making the book reader-friendly

to a broad audience did seem to me more important than providing detailed scholarly apparatus.

I have to say that I don't really buy your assertion about the scope of the book's aim: “This book has a modest ambition: to give the reader a sense of how important it is to come together in a new understanding of the power and the paradox of stories” (239). Even what you immediately go on to say suggests a far greater significance for the work: “If we can do this, I believe we will be able to understand how the contradictions that are part of the art of storytelling are also part of the nature of our lives *and our conflicts over land*, and how the way we divide the world into Them and Us is inseparable from the way we understand the stories themselves [emphasis added]." So much in your book commands a respect for the Aboriginal peoples and other dehumanized and murderously oppressed peoples of the world, and your proposal that Canadians return underlying title to the country, now vested in the Crown, to the First Peoples of this land is surely an immodest proposal, if also an original and potentially promising one. But when you explain that such a return would change nothing and everything, replacing one legal fiction with another while yet also “finally provid[ing] a constitutional ceremony of belief in the humanity of aboriginal peoples in the Americas” (231) and a model for other nations with similar histories of land appropriation, I could have wished that you had not characterized that return—without qualification—as a “trick” (229). Wouldn't it have been better to choose a different term when so many Euro-Canadians' actions in relation to Aboriginal peoples and their land must seem to have been tricks to those peoples? I just can't convince myself that this trick will align easily in their minds with their own trickster traditions. Had you been a little clearer about the need to match symbolic with material actions, which I know you believe in, my worries might have been diminished.

In the end, though, this book, which seems to me the result of a lifetime of reflection, is one for which I'm grateful. It's a humane celebration of our capacities to serve human needs in story and song, believing them and not, welcoming equally the strange and the familiar. Oh, and for the final gift of a great answer the next time I'm pressed to explain just what it is people like me do at the university, a thousand thank-yous, Ted:

> I tell stories. That's what we all do there, in ceremonies of belief and disbelief, of wonder and surprise. We tell stories about evolution or the decline and fall of the Roman Empire; we imagine the drama of a Big Bang or a Great War; we sing songs about justice and freedom or chaos and order. And we make up new stories and songs. We call the old ones teaching and the new ones research. (234)

Yours in admiration,
Susan Gingell

CORPOREAL TRAFFIC IN THE CONTACT ZONE: TO EAT OR BE EATEN?

Barbara Creed and Jeanette Hoorn, eds. *Body Trade: Captivity, Cannibalism and Colonialism in the Pacific*. Routledge, 2001. 296 pages. US$26.95.

Review by Mridula Nath Chakraborty, University of Alberta

The trope of cannibalism has long been acknowledged as central to the imperial narrative. The suggestion of the consumption of the enlightened self by the dark, devious and devilish hunger of the native other is a fascinating fabrication of the colonial encounter. In fact, as Peter Hulme explains in *Colonial Encounters*, the words "Caribbean" and "cannibal" derive etymologically from the same root. *Body Trade: Captivity, Cannibalism and Colonialism in the Pacific* explores the extension, to lands in the Pacific Ocean, of the idea of captivity narratives and the resultant obsession with cannibalism. On a continuum with tales of European (mis)adventures in the Atlantic Ocean, here too, contact-zone hysteria erupts in the representation of the native bodies that populate Australia, New Guinea, New Zealand, Fiji, the Marquesas Islands, New Caledonia, the Philippines, Indonesia, and Korea. The essays in this collection not only deconstruct how such frenzied panic came to be produced, but also (de)scribe how the recurrent anxiety of colonialism in the South Seas in the period 1700-2000 is enacted through "the crucial areas of desire and the unconscious" (xiv).

Divided into four parts, the collection brings into relief the very constructedness of the evidence that supports narratives of captivity and cannibalism and underlies such themes as "friendship and betrayal, disavowal and ambivalence and the making of the exotic/erotic body" (xv). The sections are titled "Circus, Trade and Spectacle," "Manufacturing the 'Cannibal' Body," "Captive White Bodies and the Colonial Imaginary in *Terra Australia*," and "Film, Desire and the Colonised Body."

Consumption, of course, is central to the colonial enterprise. To consume and be consumed, to captivate and be captivated, to fascinate and be fascinated—these mirror-image binaries of colonialism go into the making of the European self that is both Questing and Quested ("Mr Fielding/Dr Aziz, I presume?" in E.M. Forster's *A Passage to India*). Thus, the propaganda of enlightenment in enterprises such as phrenology leads to a "traffic in skulls" (Turnbull 3), which is horrific not because it provokes genocide but because of the "expropriation of land, social anomie, alcoholism and violence" (120) that accompanies such traffic. Paul Turnbull analyses the pseudo-scientific justifications that made possible such "rare work amongst the professors" (4) as excavating indigenous burial places in Australia between 1820 and 1840. The "resurrection business" (11) involving skulls and other bodily remains was just a euphemism for feeding the burgeoning market in medical education, a hallmark of Western scientific thought. Chris Healy expands on the phenomenon of Australian breastplates

(engraved brass plates derived from protective throat armour, that marked and placed in hierarchy aboriginal chiefs) as "another device in the technology of colonial capture" (24). This time, the explicitly racialised discourse at the heart of this darkness is sublimated into a photographic tableau of both "primitive subject" and "usual [criminal] suspect" (31). From here, it is an easy jump to the Colonial Exhibition of 1931 in Paris, where the exhibition of Kanaks from New Caledonia moved its audience either to wonder or to denigration and repulsion. Yves Le Fur's essay uncovers how the tattoos of Polynesian people became *a la mode* in the wake of such voyeurism and provokes thought about the popularity tattooing and piercing have currently achieved in contemporary Western societies. Also of particular interest to Canadian scholars is Mary MacKay's account of the Australian Native Mounted Police, which provides a captivating contrast to the history of race relations in the Royal Canadian Mounted Police. All these pieces call into question assertions of authentic encounter and the acquisition of real artifacts, which were the spoils of colonial mis-recognition and murder.

The *pièce de résistance* of this collection is in Section Two, which takes up the ways in which European consciousness manufactured a selfhood through "invented experiences" of "the alien, the demon, the 'other'" (69) in loaded narratives evocative at once of Marlowe's sea yarns and the scripts of present-day televised *Survivor* episodes. Gananath Obeysekere decodes the language of verisimilitude that belies colonial encounters of the inhuman kind: the infamous cannibal feast. Obeysekere's coverage of Peter Dillon's 1788 eyewitness accounts of savage rituals in the Fijian islands is a studied and damning indictment of Western "anthropophagy" (69). As Peter Hulme explains in his foreword, Obeysekere knows just how to read "the poetics of 'witness'" that produced cannibal "evidence" and exposes the intimate connection between the consumptive native (in both senses of the word) and the enlightened self (ix). Can adventures on the Coral Sea be far behind? Also in Section Two, Robert Dixon traces the connection between Ion L. Idriess's 1933 novel *Drums of Mer* and Raymond Blanco's 1996 contemporary dance production, based on the novel, for the Aboriginal Islander Dance Theatre at the Seymour Centre in Sydney. The production ran into trouble, not so much for the "sensational episode of ritual decapitation and cannibalism" that it opened with and which Islander consultants claimed as their own heritage, but because the "legal ownership" of the material was still vested in the estate of Idriess! (113) Thus Dixon examines both the textual and the material "faces of [ongoing] colonial captivity" (113), as does the following essay by Paul Lyons, which locates the "seen" (126) of cannibalism in Charles Wilkes' *Narrative* and Herman Melville's *Typee*.

Sections Three and Four are less remarkable. The first is somewhat predictable in reiterating the conclusion that captive white bodies in *Terra Australia* inhabit a gendered imaginary space. Susan K. Martin, Julie E. Carr, and Kate Darian-Smith all explore the various ways in which the gendered body was domesticated

through "commodity racism" (186). That the section is so obviously gendered itself is only to be expected. Section Four contains essays by Jeanette Hoorn, Barbara Creed, and Freda Freiberg on the filmography of the colonised body and continues with the same theme of the (en)gendering that accompanies the violence of colonial contact.

The difficulty of reviewing such a dense collection is that one does not quite know how to process the devastatingly detailed information while assimilating the diversity and depth of thought. Scholars familiar with the texts under analysis will no doubt find this an invaluable addition to their field of enquiry, but the real strength of the collection is the multiple theoretical and pedagogical uses the essays can be put to. The editors have rigorously and meticulously accomplished a prodigious feat: there seem to be no gaps; one essay leads up to another, performing thereby the apparently seamless job of transition that academics are so fond of insisting their students achieve in their prose. All who teach postcolonial literatures will find this collection an asset to their library.

IMAGINING LONDON WITH JOHN BALL

John Ball. *Imagining London: Postcolonial Fiction and the Transnational Metropolis*. University of Toronto Press, 2004. 295 pages. $45.00.

Review by Neil ten Kortenaar, University of Toronto at Scarborough

The writers from the former British Empire who produced such a remarkable outpouring of creativity in the second half of the twentieth century did not just imagine their own continents and nations into literary being. They also took as their self-appointed task the reimagining of the world. And part of that reimagining involved writing London, the former imperial capital, the cultural capital that the colonials had first encountered in books and in school, and a destination to which migrants from the former colonies travelled and where they sometimes made homes. John Ball has produced a masterful synthesis of how London has been reimagined by Canadian, West Indian, and South Asian novelists.

Although his chapters bear the names "London NW," "London SW," London SE," and "London Centre," Ball's book is not organized on topographical principles. The titles refer to the national homes of the writers he discusses (Canada, the West Indies, India, and Black Britain, respectively). The focus of his study, as of the writers he discusses, is less London as a particular place than London as a site in global networks, especially the networks of imagination and feeling that shadow the routes of migration linking the metropole to its ex-colonies. The postcolonial writers were less interested in the English working class, in mod or swinging London, or in the condition of England than in the relationship of

London to the colony and to the rest of the world. At first, I was surprised to see no map of London, but this is entirely appropriate. Had there been a map, it would have had to be a map of the world with lines drawn between London and other places. As the subtitle proclaims, the London imagined by postcolonial novelists is very much a "transnational" city.

In each of the three main chapters, Ball tells three narratives, each covering the last 50 or so years. As he analyses a series of novels in chronological order, what unfolds is, first, the story of how colonial and ex-colonials came to think of themselves as more than just sojourners and to claim a space for themselves in the capital. This is the story of how people ceased to be overawed by London and in the process became Londoners. At the same time, he narrates the story of what happened to the city as it ceased to be the seat of empire, became an uneasy multicultural metropolis, and finally achieved a new relation to the rest of the world, becoming genuinely transnational. This is the story of how those who had to reinvent themselves also reinvented London. And finally, Ball's particular focus provides an illuminating account of the changing preoccupations of three important postcolonial literary traditions. For snapshot portraits of how Canadian, West Indian, and Indian literature in English have developed, I would strongly recommend reading Ball's chapters on how each literature imagined London.

At the same time, the reader can also discern another narrative that stretches across the different chapters, a narrative whereby postcolonial writers struggle mightily with the task of imagining London and finally succeed in creating a London of the mind worthy of the postcolonial experience. London has, of course, been reimagined in every age: readers of literature carry vivid images of the cities of Shakespeare and Jonson, of Dickens and Conan Doyle, of Forster and Woolf. But an especially strong sense of London came from the first half of the twentieth century and was fashioned by immigrants: Eliot, James, and Conrad. This was the London that the postcolonial migrants in the second half of the twentieth century believed they were travelling to. Ball discusses Eliot ("The Waste Land") and Conrad (*Heart of Darkness*) at several points because of their importance to the writers he discusses. Eliot, James, and Conrad already described a transnational city, linked to spaces across oceans, but they were writing about a city which they had successfully recentred on themselves. The postcolonial writers of the second half of the twentieth century had a much harder time finding a home in London and consequently had a harder time writing about it. Something that strikes a reader is the featurelessness of postcolonial London. This is not the London of fog, the London of eccentricity and quaintness, the London of pop and chic. It is instead a mere site on a map and a peculiarly cramped psychological space. The Canadian novelists (Swan, Davies, Atwood, Richler, Pullinger, Bush) only ever sojourn in London, and their novels are about people who must return to Canada. This need to return is strong even in the early novelists who show a genuinely colonial sense that London is more real than Canada is. The West Indians (Lamming, Rhys, Selvon, Naipaul, Salkey, Riley,

and Gilroy) are, by contrast, immigrants. The novelists do not intend to return to the Caribbean and, by and large, do not do so (though they do not all stay in Britain). These immigrants are, however, unhappy. They observe more of London than the Canadians do, but Ball does a fine job of showing how confined their experience of London tends to be. Often readers get only a sense of famous monuments, close quarters, and labyrinthine streets. The London of the West Indians was much more a place of exile than it was for the Canadian expatriates. The portrait of London by South Asian writers (Markandaya, Desai, Rushdie, Ghosh) is, for whatever reason, more triumphant. Ball is particularly taken by Rushdie's *The Satanic Verses* and Ghosh's *The Shadow Lines*, which provide the climax of his larger narrative. Only with Rushdie and Ghosh do we become aware of a London that is not just the experience of a minority or defined in relation to an elsewhere but is indelibly imagined in a way that cannot be ignored and that all readers will now carry in their heads.

Ball's final chapter concerns Black British writing of the last decade or so, the writing produced by the first generation to be born in Britain. He gives the most attention in this chapter to Hanif Kureishi and Zadie Smith, writers who include far more of London (the suburbs, white Londoners, the new space created by the meeting of minorities, the experience of growing up) than do the first-generation immigrants. Here, at the end of the book, is where we get the strongest sense of London as a particular local space, although the links to other spaces in a global network that so preoccupied the earlier generation remain very strong. In the course of telling these fascinating and important narratives and providing masterful readings of particular novels, Ball also offers us many wonderful insights: into the significance of the coming of electrical light and how the extended hours of twilight struck people from the tropics; the relation of the West Indian limer to the continental tradition of the flâneur; the relation of racial stratification in the colonies to the class and racialized stratifications in London; and the city as an oceanic space. This is a capital study.

LESSONS FROM FLOUR HILL

Paulette Ramsay. *Aunt Jen. Caribbean Writers Series*. Heinemann, 2002. 105 pages. US$11.95.

Review by Sally Chivers, Trent University

As a well-published academic with experience teaching in the United States and the West Indies, Paulette Ramsay seems, in this, her first novel, to have a classroom audience in mind. This is not to say that the book is didactic but rather that it teaches well. And at an impressively slim 99 pages of narrative, the epistolary novel will fit well into any number of contemporary course syllabi, on Caribbean fiction, the history of the novel, postcolonial writing, women's creativity, and contemporary genre studies, including auto/biography. The edition

is thoughtfully constructed to include two glossaries (one of terms and one of sayings) that enable a smooth reading that would have been marred by the use of footnotes or endnotes.

Readers follow the unrequited correspondence that young Sunshine attempts with "Aunt Jen," her mother, who has inexplicably left her daughter in Flour Hill while she pursues her own fortune and ill-gotten love in England. From the young teenager's vantage, readers witness a subtle blend of personal and political changes to Flour Hill, Jamaica, and Jamaicans in the global context. Following a long narrative tradition of linking grandmothers and granddaughters more closely than mothers and daughters, Ramsay sketches a family dynamic rent by dislocation and reinforced by commitment to the space where Sunshine has been left with her grandparents.

Sunshine is a spirited and spiritual young girl whose perspective siphons the views of older generations. Her connections with Ma (her grandmother), Gramps, Uncle Johnny, Uncle Roy, and Granny P. make her mother's dismissal of her the more puzzling and curious. Structured in part as a mystery and one that the narrator has less and less interest in solving, Ramsay's narrative foray keeps readers guessing. Sunshine's relentless disappointments in the object of her correspondence evoke a strong sense of the confusions of teenagehood along with the disruptions of the novel's historical frame.

Sunshine's vivid dreams are central to the plot structure, and communal attempts to explain them fuel both the events in the book and the complexity of characters in conflict. Her dreams focus on her mother, but those around her read other signs of bad luck into them. Ma's insistence that they seek understanding from Madda Penny requires time because she cannot ask Gramps to pay for what he does not value, though in the end he takes her dire prognostications seriously. The dreams illuminate Sunshine's mental confusion, but they also highlight a central preoccupation of this book. The book relies not only on readers' abilities to interpret but also on Sunshine's own interpretations of the limited signs she receives from her mother, of the actions of those around her, and of her own subconscious.This is a novel in part about communication and, mostly, its failure. At the heart, of course, lie Sunshine's failed attempts to communicate with her mother. But the disconnectedness of people is most highlighted by a poignant but jarring scene within the book. Ma, who never visits anyone else's house, decides to visit Mrs. Delgado, a woman who always stuck out in Flour Hill and removed herself from the social sphere in the face of personal tragedy. The women sit in silence until Ma goes to leave, at which point Mrs. Delgado speaks unexpectedly, only to say "adios" (82). The inexplicable understanding between the women underscores the mysteries that Sunshine recognizes and gradually penetrates through the book. She thinks these women may have understood each other, but mostly she finds Ma's behaviour "strange strange strange" (83).

As Sunshine matures, she also becomes more attached to Flour Hill and the people who have remained loyal to it and to her. This progression is quite overt, but it is subtly reinforced by the placement of Creole within the book. Near the beginning, the Creole expressions occur in quotations and in Sunshine's attempts to paraphrase the speech patterns of her relatives. But as she becomes aware of the political context of her physical location, she herself begins adopting the expressions within her own letters to her mother.

Set in the early 1970s, with a brief surprising departure into the 1990s, most of *Aunt Jen* spans nearly four crucial years in Jamaican history. Though Sunshine's strong personal voice screens the events, her own situation is deeply affected by the post-secession migration from Jamaica to remote ports of call and by the election of Michael Manley. The book is a good and quick read for all, but students would benefit from reading this novel at least three-fold. It is a delicate but deeply woman-centred narrative. It is full of narrative experiments that create interpretational openings. And it is an intense articulation of the politics and poetics of Jamaican identity.

UPCOMING CONFERENCES AND CALLS FOR PAPERS

2005 Guelph Jazz Festival Colloquium
Improvising Matters: Rights, Risks, Responsibilities

The Guelph Jazz Festival, in conjunction with the Macdonald Stewart Art Centre and the University of Guelph, invites proposals for papers to be presented at our annual three-day international multidisciplinary colloquium. This year's colloquium will take place September 7-9, 2005 as part of the 12th annual Guelph Jazz Festival (September 7-11). It will bring together a diverse range of scholars, creative practitioners, arts presenters, policy makers, and members of the general public. Featuring workshops, panel discussions, keynote lectures, performances, and dialogues among researchers, artists, and audiences, the annual colloquium cuts across a range of social and institutional locations and promotes a dynamic international exchange of cultural forms and knowledges.

This year's colloquium will take up the question of why improvisation matters. While we invite papers that address any issues of musical improvisation in relation to rights, risks, and responsibilities, we are particularly interested in the following questions and concerns:

What's at stake in an improvised musical performance and for whom? If, as many contemporary theorists have suggested, creativity and innovation are vital tools for building sustainable communities, promoting social cooperation, and adapting to unprecedented change, then what role might improvisation play in this context? What kinds of critical questions might the theory and practice of improvised music-making open up about artistic expression and responsibility; about the role of arts presenters and audiences; about intent and interpretation; about histories and communities; and about activism and forms of critical practice? At its best, improvisation can encourage us to take new risks in our relationships with others, to work together across various divides, traditions, styles, and sites, and to hear (and to see) the world anew. As a fundamental site for the choices made and the challenges emerging out of social contexts, improvisation can provide a trenchant model for new forms of social mobilization that accent agency, collaboration, and difference. But is it possible, by definition, for things to go “wrong” in an improvised performance? Who is responsible, and for what? What's at stake, and for whom?

We are particularly interested in papers that cut across communities of interest and involvement and that speak to both an academic audience and a general public.

Please send (500 word) proposals or completed papers (for 15 minute delivery) and a short bio by May 31st to:

The 2005 Guelph Jazz Festival Colloquium,
c/o Dr. Ajay Heble, Artistic Director, The Guelph Jazz Festival
123 Woolwich Street, second floor
Guelph, Ontario N1H 3V1 CANADA
email: jazzcoll@uoguelph.ca
Fax: 519-763-3155

ANNOUNCEMENTS

GRADUATE STUDENT CONFERENCE HELD
Midnight's Grandparents: First Wave South Asian Writing in English, a Century Later
Saturday, March 5, 2005, Trinity College, University of Toronto

"Midnight's Grandparents: First Wave South Asian Writing in English, a Century Later" was organized in response to the recent deaths of three foundational figures in Indo-Anglian literature: Mulk Raj Anand, R.K. Narayan and G.V. Desani. Papers explored aspects of this unique generation and their significance for the contemporary landscape of postcolonial literature, theory and criticism. Topics explored included the following:

- sites of narrative space: local, rural and the village
- postcolonial, yet pre-globalization and pre-diasporic, narratives and contexts
- the trope of the Untouchable and the legacy of Mulk Raj Anand
- South Asian literature in English as a form of translation
- the male authorship of early South Asian writing
- the rise of the South Asian novel in English
- the mis-/representation of orality
- the pre-Rushdie aesthetic(s)

Professor Amitav Kumar (Dept. of English, Penn State University) delivered a keynote address at the conference. His distinguished works include *Husband of a Fanatic* (2004), *Bombay, London, New York* (2002), and *Passport Photos* (2000).

Organizers:

Lipi Biswas-Sen
Doctoral Candidate
Dept. of Spanish and Portuguese
University of Toronto

Prasad Bidaye
Ph.D. student
Dept. of English and
Centre for South Asian Studies
University of Toronto

NEWS OF MEMBERS

John C. Ball spent part of this winter teaching 20th-Century literature to high-school English teachers in Bhutan, which he thoroughly enjoyed; while in Asia he gave the keynote lecture at a postcolonial literature symposium at Chukyo University in Nagoya, Japan. The conference theme was "What is a Classic? Postcolonial Literature and the Canon," and John's paper, entitled "Rewriting a Classic from Sea to Sea: Oceanic Imaginings and Postcolonial Appropriations," examined Douglas Glover's *Elle* and Yann Martel's *Life of Pi* within the "Robinsonade" tradition.

Chandrima Chakraborty writes: "I will be receiving a prize for the Best dissertation on South Asia given by the Canadian Asian Studies Association. There are three prizes: a first prize and two honorable mentions. My dissertation is one of the honorable mentions. My dissertation title is 'Religion, Gender and Nationalism: The Trope of the Ascetic Nationalist in Indian Literataure.' The award will be given at the Canadian Council of Area Studies Learned Societies Conference on April 30th at Montreal."

Effective January 1st, **Jo-Ann Episkenew** was seconded to the Indigenous Peoples' Health Research Centre where she will serve a three-year term as Assistant Director. The job will be half administration and half research. The Indigenous Peoples Health Research Centre (IPHRC) is a partnership between First Nations University of Canada, University of Regina and the University of Saskatchewan, with broad support from various health boards and Aboriginal health organizations. IPHRC is supported by the Institute of Aboriginal Peoples' Health (IAPH), an Institute of the Canadian Institutes of Health Research (CIHR), and the Provincial Government. Funding provided to IPHRC is primarily focused on building capacity in health research among Aboriginal people, communities and institutions through trainee support, and promoting research into areas of Aboriginal health. Jo-Ann is interested in applying the study of narrative as a health research methodology.

Rob Fleming, former Secretary-Treasurer of CACLALS, has been appointed Associate Vice-President, Learning, at Kwantlen University College.

Lahoucine Ouzgane and Robert Morrell have edited *African Masculinities: Men in Africa from the Late 19th Century to the Present*. (New York: Palgrave Macmillan, March 2005).
http://www.palgrave-usa.com/Catalog/product.aspx?isbn=1403965870

Jamie Scott writes: "As of 1 July 2004, I have enjoyed the rank of Full Professor. May I take the opportunity of this news appearing in CHIMO to thank colleagues who may have written references in support of my promotion, since I believe the process does not include the relaying of any information about the results of these letters."

Jamie has published two books: *Canadian Missionaries, Indigenous Peoples: Representing Religion at Home and Abroad* (Toronto: University of Toronto Press, 2005), edited with Alvyn Austin, which include his essay, 'Cultivating Christians in Colonial Canadian Missions' (pp. 21-45); and *Mixed Messages: Materiality, Textuality, Missions* (New York: Palgrave/Macmillan, 2005), edited with Gareth Griffiths, which includes his essay 'Penitential and Penitentiary: Native Canadians and Mission Education.' (pp. 111-33).

Jamie's 'Residential Schools and Native Canadian Writers,' appears in Geoffrey Davis *et al*., eds. *Towards a Transcultural Future: Literature and Society in a 'Post'-Colonial World* (Amsterdam and New York: Rodopi, 2004), pp. 237-46. He also edited a special Canadian issue of the Oxford University Press journal, *Literature and Theology*, and contributed the introductory essay, 'Religion, Literature and Canadian Cultural Identities,' *Literature and Theology* 16.2 (2002): 1-14. This issue contains five further essays by Canadian colleagues on different aspects of the interplay between religion and literature in Canadian cultures—English, French, Aboriginal and New Canadian. Jamie has also presented papers at international conferences in Uppsala (Sweden), Sydney and Brisbane (Australia), Frankfurt and Aachen (Germany), Bergen (Norway) and at the Triennial Conference of the European Association for Commonwealth Literature and Language Studies (Malta; March, 2005).

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Vol 1 No 2

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We invite you to send your articles, poems and short stories and/or get involved in the editing process

Ranjini Mendis and John Willinsky, Managing Editors

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