

Chimo



**The Newsjournal of the Canadian Association for
Commonwealth Literature & Language Studies
Number 55** **Spring 2008**

Chimo (Chee'mo) greetings [inuit]**Editor: Neil ten Kortenaar****Book Reviews Editor: John Ball**

Chimo is published twice yearly by the Canadian Association for Commonwealth Literature and Language Studies. It is provided free of charge to members of the Association. Non-members may obtain single issues at \$3.00 per copy. Please address editorial and business correspondence to:

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The Editors appreciate receiving all extended submissions in electronic form (Microsoft Word, if possible). The Editors reserve the right to amend phrasing and punctuation in items accepted for publication in *Chimo*.

CACLALS Annual Membership Fee: Regular \$50.00, Part-time Sessional and Post Docs \$20.00, Student or Unwaged \$20.00. Please address membership correspondence to Maria Caridad Casas, Department of English, University of Toronto, 170 St. George Street, Toronto M5R 3M8, or by email to maria.casas@utoronto.ca

On the cover: *Three Birds*, 2003, ink on paper. Damon Badger-Heit graduated from the Saskatchewan Indian Federated College at the University of Regina in 2003 with a B.A. in English and Indian Art. Since then he has developed as a practising artist with works displayed at Saskatchewan galleries, including the 5th Parallel, Otherside, Exchange, and Wanuskêwin. Damon is also a freelance writer with contracts from a number of organizations, including the First Nations University of Canada, the Regina Leader Post, and the OSAC. In 2003, the Saskatchewan Arts Board awarded Damon an Individual Assistance Grant to develop his play *Broken Bones*. Having recently completed an eighteen-month contract as an art instructor at the MacKenzie Art Gallery of Regina, Damon has accepted a position as Project Manager for Common Weal Community Arts Inc., an arts organization dedicated to achieving social justice by connecting artists and their art with the community. Damon Badger-Heit is a member of the Mistawasis First Nation of Saskatchewan.

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The Canadian Association for Commonwealth Literature and Language Studies

TABLE OF CONTENTS

From the President..... 3

From the Secretary-Treasurer..... 4

Note regarding Travel Grants to Presenters at the 2008
Conference..... 5

Financial Report..... 6

Conference Program CACLALS 2008..... 7

Calls for Papers..... 13

Upcoming Conferences..... 14

Member News and Publications..... 16

Items of Interest..... 16

Book Reviews..... 17

CACLALS Online..... 26

CACLALS Executive Committee..... 27

FROM THE INTERIM PRESIDENT

Greetings

The big news is, of course, the annual CACLALS conference, which will be held at the University of British Columbia May 31-June 2, in conjunction with Congress 2008, the gathering of Canadian scholarly societies in the Humanities and Social Sciences. Given this year's theme, *Thinking Beyond Borders*, CACLALS is poised to occupy a prominent position at Congress: after all, we have been thinking beyond borders in every sense (thinking internationally and thinking without borders) since our very inception as an organization. Thinking Beyond Borders is not something we started to do this year. We are therefore pleased to announce a very strong program designed to showcase the valuable intellectual work the members of CACLALS are doing. Check it out on page 7.

In Vancouver we will host two keynote speakers. The first, Laura Chrisman of the University of Washington, is the author of *Postcolonial Contraventions: Cultural Readings of Race, Imperialism and Transnationalism* (Manchester UP, 2003). Professor Chrisman will discuss "The Challenge of Black Worldliness," looking at the relations between black South African nationalists and African American intellectuals in the early 20th century and at how black ideas of modernity and of being in the world traveled. We live in an era that is proclaimed to be the age of cosmopolitanism and globalization, but it is important to remember both that globalization and cosmopolitanism are not new and that these phenomena come in many kinds, hegemonic and anti-hegemonic. It is more accurate to speak of cosmopolitanisms in the plural than in the singular. Ato Quayson of the University of Toronto, author of many books, including *Strategic Transformations in Nigerian Literature*, *Postcolonialism: Theory, Practice or Process?*, *Calibrations: Reading for the Social*, and *Aesthetic Nervousness: Disability and the Crisis of Representation*, will be our second invited speaker. The co-writer of a forthcoming study of African Literary Theory, he will speak on "A History of African Literary Criticism and Theory." CACLALS members will know the history of African literature and also brands of postcolonial theory applied to African literature, but the time has come to consider how African criticism and theory themselves have developed and changed over the course of the last century.

Another highlight of the Vancouver conference will be the eighth Annual CACLALS Aboriginal Roundtable, this year on the theme of "Aboriginal Literature: Illuminating Interdisciplinarity and Pedagogy." At Vancouver, we will have 45 members presenting papers on all fields of postcolonial literature. This promises to be an eventful and exciting conference.

Please note: all who wish to attend the conference, and that includes presenters, must register through the Congress 2008 website: <http://www.fedcan.ca/congress2008>. There are subsidies available to cover the travel expenses of presenters: please see the note from Maria Casas at the end of the secretary-treasurer's report.

On the last day of the conference, at 4 PM on June 2, we will hold the CACLALS AGM. At that time we will ask the membership to ratify the executive slate for next year. I propose to continue as president for a full term (I have been interim president this past year), and Maria Casas will continue as secretary-treasurer. We have the backing of the current executive. The rest of the slate has yet to be finalized but will be announced on the website and on the listserv well before the AGM. It is always possible to nominate people for all positions from the floor.

Hope to see many of you in Vancouver

Neil ten Kortenaar

FROM THE SECRETARY-TREASURER

Greetings,

Exciting plans are underway for the 2008 CACLALS conference coming up in May! For those planning to present at the conference who have only partial or no travel funding from their universities, I append to this report a note about applying to CACLALS for travel funds. We cannot guarantee funding to individuals until we know how many people are applying; however, in the past two years, all who have applied have been awarded 100% of the amount they applied for.

Please note that my address for CACLALS correspondence over the summer is: Maria Caridad Casas, CACLALS, Department of English, University of Toronto, 170 St. George St., Toronto, ON, M5R 2M8. (However, if you are applying for travel funds, please send your receipts to the address noted below.)

As of today, we have 200 members, of which 12 are honorary, 82 are sessionals, students, or postdoctoral fellows, and 106 are permanent employees of a university. If you recall the membership numbers from the last two reports, you will notice a quite rapid fluctuation in numbers. I suspect this is the result of technology: records are now in database form and membership renewal is online. These two wonderful innovations let me update the membership records quickly. There are still many members, however, who are months behind in their fees payment. If you are one of these, please use the online membership renewal facility at <http://www.chass.utoronto.ca/caclals/members.html> to renew your membership.

Best wishes for a stimulating conference and a productive summer.

Maria Caridad Casas, PhD
Secretary-Treasurer

Travel Grants to Presenters at the 2008 CACLALS Conference

This is to provide presenters at the 2008 CACLALS conference with information regarding the disbursement of travel funds provided by SSHRC. The amount we received this year is \$3480. SSHRC has also provided guidelines for the disbursement of funds that make sessionals and graduate students a priority (that is, categories of presenters that are least likely to find adequate source of funding elsewhere). Keeping the guidelines in mind, we have created these categories:

1. Presenters who have full or substantial funding from their university
2. Those who have funding from other professional sources (possibly supplementing #1)
3. Those with partial funding (and looking to make up the difference)
4. Presenters with no funding at all

The categories we will be supporting this year are #3 and #4. We will contribute as much as possible toward travel costs, depending on the number and needs of applicants.

Category 3:

Please submit by June 30th, 2008 (1) correspondence indicating how much you will receive from your institution/source of funding toward travel, and (2) the original ticket. Please indicate if you need it returned to you and provide a mailing address and invoice if the total fare is not noted on the ticket (or is difficult to read).

Category 4:

Please submit the original ticket by June 30th, 2008. Provide an invoice if the total fare is not noted on the ticket (or is difficult to read).

Applications to: Maria Caridad Casas, Secretary-Treasurer, CACLALS, 1055 Shaw Street, Toronto, ON, M6G 3N4.

FINANCIAL REPORT

October 1, 2007 – March 31, 2008

Balance (October 1, 2007)	9,720
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Income:

Memberships	2460
SSHRC Travel Grant (2008)	3480
CFHSS - Aid to Interdisc. Outreach Grant (2007)	250
Conference Registration Fees ¹ (2007)	583
Bank interest	3

Total Income	<u>6776</u>
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Expenditures:

Shipping CACLALS records, Ottawa-Toronto	102
2008 Conference ²	343
IATS (online membership renewal) fees	158

Total expenditures	<u>603</u>
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Balance (March 31, 2008)	15,893
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Balance of the CACLALS bank account as of March 31, 2008 was \$15,894

¹ This amount is the COSSH catering/av costs, etc. set against registration fees for the CACLALS conference. It is usually a debit (i.e., registration fees do not cover the cost of catering, etc. and we pay COSSH for these); the 2007 conference returned a credit (i.e., registration fees were more than the cost of catering, etc. and we were given the balance after catering, etc. was paid for).

²Administrative assistance and postage (abstracts).

Conference Program

Thinking Beyond Borders

CACLALS at the Congress of the Humanities and Social Sciences, UBC, Vancouver May 31-June 2 2008

31 May 2008 (Saturday)

9-10:15 (Buchanan A204) Nations in an Age of Globalization

Chair: Don Randall (Bilkent University)

Helene Strauss (McMaster): "Intimately International: Testing the limits of national self-imaging in contemporary South Africa"

Julia Emberley (Western): "Transnational Testimonial Textualities: un/Making the Child as Political Subject"

David Jefferess (UBC Okanagan): "The Borders of Global Citizenship: The Figures of Arundhati Roy, Stephen Lewis, and 'Elizabeth Costello'"

10:30-11:45 (Buchanan A204) Africa

Chair Neil ten Kortenaar (Toronto)

Dana Mount (McMaster): "Second Marriages and Second-hand Cars: The Feminist Project in Ama Ata Aidoo"

Pamela McCallum (Calgary): "Writing at the Crossroads: "Biyi Bandele's *The Street*."

Gugu Hlongwane (St Mary's): "'A Piece of Person': Fractured Selves in Tsitsi Danga-rembga's *The Book of Not*"

1:00-2:30 (Buchanan A204) Keynote Address:

"The Challenge of Black Worldliness"

Laura Chrisman (University of Washington), author of *Postcolonial Contraventions: Cultural Readings of Race, Imperialism and Transnationalism* (Manchester UP, 2003) (CACLALS gratefully acknowledges the generous financial support of the Canadian Federation for the Humanities and Social Sciences for this event.)

2:45-4 (Buchanan A204) Parallel session A: Postcolonial Sexual Identities

Chair: Renate Eigenbrod (Manitoba)

Kofi Campbell (Laurier): "Queer Belonging Across Borders: Theoretical Imperialism and the Caribbean Queer"

Don Randall (Bilkent): "Border-Challenging Masculinity in the New Fictions of David Malouf"

2:45-4 (Buchanan D301)

Parallel session B: India

Chair: Jessica Schagerl

Paulomi Chakraborty (Alberta): "Allegory, Women, and the Partition of Bengal (1947) in Ritwik Ghatak's *Meghe Dhaka Tara*"

Chelva Kanaganayakam (Toronto): "The Loss of Inheritance: Desai and Desai"

Aparna Halpé (Toronto): "The Myth of Community in Michael Ondaatje's *The English Patient* and L Allan Sealy's *The Everest Hotel*"

4:15-5:15 (Buchanan A204)

Book Launches

Laura Moss and Cynthia Sugars *Canadian Literature in English: Texts and Contexts*

Nora Foster Stovel *Divining Margaret Laurence: A Critical Study*

Rita Wong *forage*

7:30 (St John's College)

Talk on Roy Miki as a Public Intellectual by Smaro Kamboureli

(sponsored by CACLALS as part of "Tracing the Lines: A Symposium on Contemporary Poetics and Cultural Politics in Honour of Roy Miki")

1 June 2008 (Sunday)

9-10:15 (Buchanan D219) Parallel session A: Guests and other Grotesques

Chair: Emily Johansen (McMaster)

Cynthia Sugars (Ottawa): "Doctors without Borders: Gothic Transferences in Vincent Lam's *Bloodletting & Miraculous Cures*"

Mark Libin (Manitoba): "Dog-Angels, Wolf-Monsters and the Borders of the Human in Marlene van Niekerk's *Triomf*"

Eve Preus (UBC): "Hosts and Guests in Coetzee's *Waiting for the Barbarians*"

9-10:15 (Buchanan D301) Parallel session B: Orality and Literacy

Chair: Laura Moss

Maria Caridad Casas (Toronto): "Women Writing Creole in Canada: A Survey of Linguistic Border-Crossing Strategies"

Susan Gingell (Saskatchewan): "'Bigging Up' Dub Poetry's Erasure of the Borders of the Oral and the Written"

Michele Lacombe (Trent): “Thinking Beyond Borders - Reading Eden Robinson's Fiction through the Lens of Native American Literary Criticism”

10:30-11:45 (Buchanan D219) Parallel session A: New Strategic Identities

Chair: Helene Strauss (McMaster)

Antje Rauwerda (Goucher): “Neither Postcolonial Nor Cosmopolitan: *The Life of Pi*, *The Flame Garden* and ‘Third Culture Kid’ Crises of National Faith”

Suzanne James (UBC): “The ‘Coloured’ Question: The Politics of Identity in Zoe Wicomb's *Playing in the Light*”

Anna Guttman (Lakehead): “The Wandering Jew in India: Imagining global subjects”

10:30-11:45 (Buchanan D301) Parallel session B: Dionne Brand

Chair: David Jefferess (UBC Okanagan)

Brenda Carr Vellino (Carleton): “Ethics Without Borders: Human Rights Witness and Counterglobalisation in Dionne Brand's *Inventory*”

Hajer Ben Gouider Trabelsi (Montreal): “Crossing Borders: Dionne Brand's Affective Alternative to Canadian Multiculturalism”

Heather Smyth (Waterloo): “Exquisite Corpses and Urban Others: Dionne Brand's *What We All Long For*”

1-2:30 (Buchanan A204) Eighth Annual Aboriginal Roundtable

Theme: Crossing Boundaries in Aboriginal Literature: Illuminating Interdisciplinarity and Pedagogy

Expected Speakers:

Lyn Daniels (UBC)

Linda Rodenburg (Lakehead University-Orillia)

Michele A. Sam (UNBC)

Dolores van der Wey (Simon Fraser)

(CACLALS gratefully acknowledges the generous financial support of the Canadian Federation for the Humanities and Social Sciences for this event.)

2:45-4 (Buchanan A204) Parallel session A: Canadian Indian Literary Nationalism?: Examining Literary Nationalist Approaches in Canadian Indigenous Contexts

Chair: Niigonwedom J. Sinclair (UBC)

Daniel Heath Justice (Toronto)

Deanna Reder (Simon Fraser)

Sam McKegney (Mount Royal College)

Kristina Fagan (Saskatchewan)

Keavy Martin (Toronto)

2:45-4 (Buchanan D301) Parallel session B: Art and Politics
Chair: Guy Beauregard (OISE/Toronto)

Susan Spearey (Brock): "Dialogues of Commemoration and the Ethics of Address in Groupov's Rwanda 94: An Attempt at Symbolic Reparation to the Dead, For Use by the Living"

Christopher Traynor (UBC): "The Environmental Critique in J.M. Coetzee's *Waiting for the Barbarians*"

Farah Moosa (McMaster): "'I am letting my fame use me': Celebrity, Politics and Arundhati Roy"

4:30-5:30 (Buchanan D301) Book Launches

Julia Emberley *Defamiliarizing the Aboriginal: Cultural Practices and Decolonization in Canada**

David Jefferess *Postcolonial Resistance*

Sam McKegey *Magic Weapons: Aboriginal Writers Remaking Community after Residential School*

5:30-7 President's Reception

7 (Spanish Banks Beach) Beach BBQ

2 June 2008 (Monday)

9-10:15 (Buchanan A203) Parallel session A: Applied Literature in a Conservative World (Joint ABAL/CACLALS session)

Chair: Jo-Ann Episkenew (First Nations University)

Michelle Coupal (University of Western Ontario): "Reading Trauma Otherwise: the Spectacle and the Gaze in Robert Arthur Alexie, Marie Clements, and Rudy Wiebe and Yvonne Johnson"

Allison Hargreaves (University of Western Ontario): "Literary Activism and Indigenous Women's Writing"

Craig Tapping (Malaspina): "Teaching Soyinka in Nanaimo: Reading Yoruba on Vancouver Island"

9-10:15 (Buchanan D301) Parallel session B: From the Abject to the Anarchic: Postcolonial Humour as Resistance and Accommodation I

Chair: Nigel Joseph (Western)

Nigel Joseph (Western): "Abjection and double-edged stereotyping as aspects of post-colonial humour"

Nandi Bhatia (Western): “[A] very good joke on Macaulay”: Reading Humor in Tom Stoppard’s *Indian Ink*

Summer Pervez (Fraser Valley): “The Subversive Television Shows of Meera Syal and Sanjeev Bhaksar”

10:30-11:45 (Buchanan D301) Parallel session A: From the Abject to the Anarchic: Postcolonial Humour as Resistance and Accommodation II

Chair: Nigel Joseph (Western)

Heather Snell (Winnipeg): “What’s So Funny About the Postcolonial? Assessing the Limitations of Laughter in Indra Sinha’s *Animal’s People*”

Jennifer Gustar (UBC Okanagan): A Return to Reflexivity: Ludic Play in Andrea Levy’s *Small Island*”

V. Blanchard Singingeagle (First Nations University): “Our Laughing Place: Three Perspectives on First Nations Humour”

10:30-11:45 (Buchanan A203) Parallel session B: Other Britains

Chair: Maria Casas

Sandra Singer (Guelph): “An Unsettled Saturday: Ian McEwan Interprets Post/911 London Terror and Debates Reasonable Response”

Rebecca Sultana (Concordia): “History Across Borders: The Subaltern Historian in Zadie Smith’s *White Teeth*”

Jessica Schagerl (McMaster): “A real mix ae auld an new”: Suhayl Saadi’s *Psychoraag*”

1:00-2:30 (Buchanan A203) Keynote Address:

“A History of African Literary Criticism and Theory”

Ato Quayson (Toronto), director for the Centre for Diaspora and Transnational Studies at the University of Toronto and author of *Postcolonialism: Theory, Practice or Process?* and *Aesthetic Nervousness: Disability and the Crisis of Representation*

2:45-4 (Buchanan D301) Parallel session A: Travels Across Frontiers

Chair: Paulomi Chakraborty (Alberta)

Dorothy Lane (Luther): “Birds of a Feather Experience Darshan Together? Looking In/ Looking Back in Postcolonial Pilgrimage Accounts”

Eddy Kent (UBC): “The Return of the Native: Newfoundland Nationalism, Blackness, and the ‘Come Home’ Novel”

Nora Foster Stovel (Alberta): “‘Canada Via Africa’: *The Stone Angel* Crosses the Border Between Margaret Laurence’s African and Canadian Writing”

2:45-4 (Buchanan A203) Parallel session B: State Repressions, National Obsessions: First Nations, Asian Canadian, Black Québécois and Jewish Canadian Diasporas

Chair: Jennifer Delisle (UBC)

Sophie McCall (Simon Fraser): “Diasporas and Indigenous Sovereignties in Canada: Gregory Scofield and Some Paradoxes of Métis Writing”

Christine Kim (Simon Fraser): “The Ethics of Asiancy and Kyo Maclear’s *The Letter Opener*”

Darcy Ballantyne (York): “Giving Montreal a Black Eye: Dany Laferrière’s Portrait of the City in *How to Make Love to a Negro*”

Melina Baum Singer (Western): “Figuring Race: A.M. Klein, Mordecai Richler, and Diaspora Studies”

4-5 (Buchanan D301) CACLALS AGM

7:50-8:55 Reading by David Chariandy

CALLS FOR PAPERS**INTERNATIONAL CONFERENCE****Anglophone Literatures in International Contexts****October 16-17 2008****The Department of English Language and Literature, Bilkent University, Ankara,
Turkey**

“Anglophones Literatures in International Contexts” will address a number of issues central to the study of literatures in English today. In *The Enigma of Arrival* (1987) V. S. Naipaul writes: “The migration, within the British Empire, from India to Trinidad had given me the English language as my own, and a particular kind of education. This had partly seeded my wish to be a writer in a particular mode, and had committed me to the literary career I had been following in England for twenty years.” This personal account raises a number of issues the conference wishes to address:

the imperial and post-imperial history of Anglophone literatures and literary studies
the adoption of the imperial language by colonial subjects
the multinational locations of literary production and literary study in English
the extraordinary international migrancy of English-language writers and their texts
the place of England and “Englishness” in the new literatures in English.

Keynote Speaker: Elleke Boehmer

Elleke Boehmer is Professor of World Literature in English, having previously been Hil-dred Carlile Professor in English at Royal Holloway, University of London. She currently works on questions of migration, identity and resistance in both postcolonial literature and writing of the colonial period, in particular of sub-Saharan Africa and South Asia. Among her many publications are *Colonial and Postcolonial Literature* (1995 and second edition, 2005), *Empire Writing* (Oxford World's Classics, 1998), *Empire, the National and the Postcolonial 1890-1920* (2002), and *Mandela: A Very Short Introduction* (forthcoming 2008). Elleke Boehmer is also the General Editor of the new Series, Oxford Studies in Postcolonial Literatures.

Submissions: Please send an abstract of 300 words for 20 minute papers to Dr. Don Randall by March 31st 2008.

Organizing Committee: Dr. Don Randall, Dr. Valerie Kennedy, Dr. Mine Özyurt-Kılıç.

Contact: Dr. Don Randall E-mail: randall@bilkent.edu.tr

The Ends of Empire
The Open University and the National University of Ireland Maynooth
in Association with ACLALS
18-20 June 2009
Maynooth, Ireland

This conference seeks to explore the ends of European empires in the twentieth century. The general themes of imperial decline and anti-colonial struggle will be examined by focusing on different instances of decolonisation and their multiple representations. Papers might focus on any of the following: the ends of particular colonies; identifiable moments of crisis in imperial rule; cultural, political, and economic continuities and ruptures in the transitions to postcolonial rule; intellectual legacies of imperial ideology and of anti-colonial struggle; the discourses of empire/ colony/ settlement/ nation/ commonwealth; literary representation of the end of empire or of emergent postcolonial nations; the historiography of the ends of empire; and contestations over land and conceptions of landscape in the transition to postcolonial rule. We welcome proposals from scholars working within literary studies, history and historiography, anthropology, film and media, art history and visual culture, historical and cultural geography, as well as papers making connections across these disciplines.

Proposals by 15 September 2008 to Glenn Hooper (g.hooper@open.ac.uk) and Conor McCarthy (conor.d.mccarthy@nuim.ie).

Upcoming Conferences

The Oral, the Written and Other Verbal Media: Interfaces and Audiences
and the eVOCative Festival of Oral Performance
19-21 June 2008, University of Saskatchewan

Keynote Speaker: Dr. Kimberly Blaeser, University of Wisconsin
 Plenary Speaker: Dr. Mark Amodio, Vassar College

This interdisciplinary, cross-cultural, and trans-historical conference will bring together academics from a broad variety of disciplines with performing artists who work at the interface of the oral, the written, and other verbal media. They will gather for three days of border-crossing talks, artist panels, workshops, and performances in the related eVOCative Festival of Oral Performance. Guest artists include dub poets ahdri zhina mandiola and d'bi.young anitafrika; sound poets Paul Dutton, bill bissett, and Adeena Karasick (the latter is also a video-poem maker); spoken word performers Katherine Kidd and Kateri Akiwenzie-Damm; Mitchif oral storyteller Maria Campbell; Cree singer and storyteller Joseph Naytowhow; Indigenous poets Neal McLeod and Kimberly Blaeser; and Aboriginal hip hop artist Eekwol. A performance cabaret will be curated by spoken word performer tl cowan and a Crow Hop Cafe by multimedia artist Neal McLeod.

For more information visit ocs.usask.ca/theoral or e-mail susan.gingell@usask.ca

International and Multidisciplinary Conference: *RE-EXPLORING CANADIAN SPACE / REDÉCOUVRIR L'ESPACE CANADIEN*
Groningen, The Netherlands
November 26-28, 2008

The Canadian Studies Centre at the University of Groningen and the Association for Canadian Studies in the Netherlands are pleased to announce that on the occasion of the 20th anniversary of the Canadian Studies Centre an international and multidisciplinary conference will be held in Groningen.

The conference seeks to examine and explore the various issues surrounding the idea of space in the Canadian studies context. The study of space has been one of the central themes around which the Centre has developed its activities. Among other areas, its members have published extensively on identity and space, frontiers and space, gender and space, colonial history and space, Arctic space and social change and space.

The purpose of the conference is to explore questions that will extend current knowledge and foster new ideas in particularly in the realm of contemporary debates and developments. How is Canadian space affected by global climate change, and vice versa? How is Canada's space protected, and influenced by security issues? How are the redistribution of land and new perspectives on space related? How do the nation's multiple voices, for example those with ethnic or indigenous backgrounds, share Canada's space? How are cultural activities, filmic and literary connotations on space embraced in Canada?

We aim to reconnect our former discoveries with fresh perspectives in order to develop new angles on Canadian space by welcoming papers on, but not limited to, the following areas:

- Canadian History, Society, Economy
- Trade and Foreign Relations
- Geography and Arctic Studies
- Foreign Policy and Security Issues
- Political Science
- Culture, Cinema and Literature
- Ethnicities and Languages

The Greek philosopher Democritus has been quoted to say: "Nothing exists except atoms and empty space; everything else is opinion". For this conference we hope you will join us in our plan to fill the empty space by sending a proposal (maximum 300 words) for a 20 minute paper in English or French and a short CV by 1 November 2007.

If a proposal is accepted a full draft paper should be submitted by 2 September 2008. Accepted papers are intended to be published. Proposals should be sent to the Canadian Studies Centre, University of Groningen, Oude Kijk in 't Jatstraat 26, 9712 EK Groningen, The Netherlands, E-mail: canstudy@rug.nl, tel. + 31 (0)50 3635891, fax. + 31 (0)50 3635821 Organizing committee: *Jeanette den Toonder*, *Doeko Bosscher* (Canadian Studies Centre), *Conny Steenman-Marcusse*, *Fred Toppen* (Association for Canadian Studies in the Netherlands) or at www.rug.nl/let/canada

International Conference "Voice & Vision: Situating Canadian Culture Globally": 22-24 May 2008, Université Paris 3-Sorbonne Nouvelle

Organizers: Diana Brydon, Martha Dvorak, C. Lorre

With the participation of writers Olive Senior & Jane Urquhart & writer-academics Christian Bök, Alison Calder, Warren Cariou, George Elliott Clarke, Frank Davey, E.A. Markham.

30 scholars from 9 countries will address how the notions of voice and vision operate not only in the arts (and its intersections of print, stage, and screen), but also in the new media technologies of an increasingly globalised world. Canada as an animating focus within a global dynamic invites a transnational dialogue and investigation of international, national, regional, and local communities and imaginaries.

Registration forms can be found at the University of Manitoba website, along with the programme, abstracts, bio-notes, and hotel information:

<http://www.umanitoba.ca/centres/gcs/news/index.html>

Contact: Dvorakmarta@aol.com

MEMBER NEWS AND PUBLICATIONS

Kit Dobson, (PhD Toronto) is joining Dalhousie University as a Killam postdoc in September 2008.

Neil ten Kortenaar has been named a fellow of the Jackman Humanities Institute at the University of Toronto, 2008-9.

ITEMS OF INTEREST

ACLALS moved from Canada to its new headquarters, Europe, with the new Executive comprising Geoffrey Davis (Chair), Bénédicte Ledent and Mark Delrez (Vice-Chairs). The 2004-2007 ACLALS Executive (in Canada) wishes to thank each and every member of CACLALS who supported the work of the organization and helped in the 14th Triennial Conference which took place at UBC, Vancouver, in August 2007. The conference issue of the ACLALS Newsletter will be mailed to members of the various branches shortly. We look forward to publishing the 2007 Conference Proceedings, for which the call for papers has gone out to presenters, with a deadline of May 31, 2008.

Two new issues of **Postcolonial Text** have been published recently: Vol 3 No 3 (Guest Issue on Irish Literature) and vol 3 no.4 (2007). You are invited to visit the journal's web site at <http://postcolonial.org> to read these and past issues and also consider submitting your work to this peer reviewed open access journal.

BOOK REVIEWS

Editor: John Ball

Renate Eigenbrod. *Travelling Knowledges: Positioning the Im/migrant Reader of Aboriginal Literatures in Canada*. Winnipeg: University of Manitoba Press, 2005. 280 pages. \$24.95

Review by Susan Gingell, University of Saskatchewan

One of the most difficult yet crucial tasks non-Aboriginal teachers and critics of Aboriginal literature find themselves facing is working out an ethical position from which to operate. The result of long years of reflection and successful teaching of, and writing about, Aboriginal literatures, Renate Eigenbrod's *Travelling Knowledges* is a welcome guide to achieving this complex task. She situates her work within the "context of Canadian discourses of redress and reconciliation as a contribution to facilitating [sic] Aboriginal voices" (36), and her understanding that "[p]ositionality is not just a question of self-identification in terms of one's race, gender, and class, but is also linked to procedure, process, and protocol" (65) is instructive. Moreover, her "double positioning" of herself as "migrant critic reading for border-crossing movements in Indigenous narratives *and* as an immigrant whose ancestors were on the side of the colonizers" (42) is not only illustrative of her ethics, but it also proves productive of original readings. Aligning with the spirit of Eigenbrod's efforts to advance the cause of developing ethical reading, teaching, and writing positions, I want to assess the book's strengths and its weaknesses.

Travelling Knowledges does what a number of Indigenous people have asked non-Indigenous critics of Indigenous literatures to do: look at their own background and relationship to Indigenous peoples and literatures, be respectful in the treatment of authors and the literature, and be culturally sensitive, grounding scholarship in the hard work of acquiring the knowledge of the cultures and the social and political history out of which the writing comes. In short, non-Indigenes are asked to write self-conscious, vigorously researched criticism that is accountable to Indigenous people. Eigenbrod has unquestionably done so. She tells readers that she set out to write a "participatory, oral, and non-coercive study" (xiv), and though I cannot readily identify the book's participatory quality beyond the opening and closing direct address to the reader, and its orality seems to me limited to its "resistance to closure and definitiveness" (xv), Eigenbrod does all that I can see she could do to use her power and privilege in non-coercive ways in relation to Aboriginal people. She adopts migration as a key conceptual metaphor for her work to "emphasize movement and process in her readings" (xiv), but recognizes that the operations of the colonial and neocolonial Canadian state restricted and continue to restrict the movement of Aboriginal people. Her use of nomadism as a conceptual framework to allow her to "travel not to the fixed places of the 'other' but to a plurality of continually changing places" (24) is similarly attuned to being accountable to Aboriginal people by avoiding harmful static representations.

Eigenbrod situates herself in a detailed way as a middle-class, im/migrant teacher and critic of German origin, now of Canadian nationality, even selecting as a text for discussion Emma Lee Warrior's short story "Compatriots" because it allows her to think through and communicate her position in relation to other Germans, both fictional or "real," who have engaged in a variety of ways with Turtle Island/North American Indigenous peoples. She understandably wishes to distinguish herself from such Germans as the nineteenth-century writer of cowboy and Indian fiction Karl May, who romanticized Aboriginal peoples in his *Winnetou* trilogy while fantasizing blood brotherhood between an Apache chief and May's own alter-ego, Old Shatterhand; those contemporary Germans who have made a weekend and holiday hobby of playing "Indian"; and the fictional student, Hilda, and her compatriot Helmut Walking Eagle in Warrior's story. The latter character has married into a First Nation community and, through his ethnographic publishing, set himself up as an authority on the culture, yet he all but disavows connection with his young compatriot who is earnestly in search of the authentically Indian.

Still, I confess I found this emphasis on Eigenbrod's "Germanness" disconcertingly self-centring because it determines the choice of some of the literature the book explores, serves as justification for one analytic approach, and arguably shapes in a distorting way how Warrior's story in particular is read. Eigenbrod's accounting for her decision to use the non-native concept of the *Bildungsroman* to analyze Ruby Slipperjack's *Silent Words* because that concept points, Eigenbrod writes, to "where I come from" (46) seems to me, frankly, odd. Would she argue the same thing if she talked about Dickens's *Great Expectations* as *Bildungsroman* or Laurence's *The Diviners* as *Künstlerroman*? In reading "Compatriots" for what it says about German characters, Eigenbrod ignores one of the dimensions of the story I see as key to its meaning, namely the story's representation of life on a contemporary Blackfoot reserve where traditional ceremonies have been lost through colonial suppression but are now being introduced in culturally hybrid and perhaps muddled forms. In fairness to Eigenbrod, however, I need to acknowledge both that the subtitle of her book announces that it is centrally about positioning, and that the author's situation of herself as migrant and nomadic reader — a situating to which I will return — is fully engaging and proves appropriate and effective as an approach to the literature the book discusses.

Except for the matter of textual accuracy — her reprinting of Louise Halfe's poem "My Ledders" is a particularly egregious example of a larger problem, as the Halfe poem in *Travelling Knowledges* contains four errors, nine if you count dropping the accents in Halfe's original text—Eigenbrod is undoubtedly respectful, even deferential, in her discussion of Aboriginal literatures. She repeatedly refers to her readings as limited by her outsider status and therefore non-authoritative, non-expert. So insistent is she on her "positionality of non-authority" (143) and the need that Aboriginal literature creates for non-Aboriginal critics to rethink what it means to be expert (206) that some might reasonably be prompted to ask, "Why then write this book and expect others to read it?" One good reason is that she has undoubtedly done her homework. Her book is richly informed by her wide reading of novels, poetry, plays, essays, journalism, and other non-fiction, as

well as by her familiarity with Aboriginal visual art in Canada; but equally importantly, the book has been shaped by her many conversations over the years with Aboriginal students, colleagues, writers and other artists, and community members in the multiple locations in which she has taught and done her research. I quite take her point that non-Aboriginal critics would do well to let their readers know they are being given a non-Aboriginal representation of the culture (44), but I would also argue that the knowledge Eigenbrod has worked hard and long to acquire does lend her some authority, just not a singular or uncontested one. Moreover, she models the critic who not only understands the need to be steeped in oral traditions — “Books alone cannot be trusted” (202), she writes — but, in her resistance to creating closure in her readings of individual texts and even in the conclusion of her book, she also models the critic who attempts to emulate Indigenous oral stories’ eschewing of being directive in their pedagogy while addressing Aboriginal subjects. Other strengths of her book are her explanation of the need for the would-be critic of Aboriginal literatures to acquire cultural literacy, her discussion of what constitutes that literacy, and her critique of such ethnocentric views of cultural literacy as that espoused by the conservative American critic E. D. Hirsch.

Her frequent issuing of categorical imperatives to the “outsider” readers of Indigenous literatures, however, stands in marked contrast to her attitude to Aboriginal peoples. These imperatives, and even some of the statements she makes about Aboriginal people, raise the question of whether she might not have better couched some of her directives and assertions more conditionally or interrogatively. For example, she asserts, “anything that can be *read* about Indigenous rituals and ceremonies must be complemented by oral (local) knowledge” (62). While corroborating sources is always a sound scholarly procedure, is the need to check what Basil Johnson’s books *Ojibway Heritage* and *The Manitous*, for example, have to say about Anishinabe rituals and ceremonies the special-case scenario that Eigenbrod’s assertion implies, or does that assertion undermine Johnson’s authority in problematic ways? Is her assertion that in Aboriginal communities “all voices will be valid” (203) an idealization given the colonially induced cultural alienation and dysfunction among some members of at least some communities? Is her binarizing of “insider” and “outsider” readings problematic from the outset because it troublingly ignores that “outsiders,” because of their privileged location in the wider society — such as having the ability to travel and learn that Eigenbrod creditably identifies as one of the unearned advantages of her status as White middle-class person — may have acquired knowledge that, say, urban Aboriginals, alienated from their heritage culture due to the operation of colonial and neocolonial forces, may lack? And does the binarizing become even more problematic when she states that “in reading as an ‘outsider,’ not only openness is required but also the realization of being excluded from knowing fully” (43) because the implication of this statement is that insiders *can* know fully? Some of Eigenbrod’s statements about Aboriginal people’s views may be insufficiently carefully worded, too. For example, I wonder if her assertion about Warrior’s Hilda that “Since she is a student, she would be seen by Aboriginal people as a person with a colonial agenda” (106) does not need some qualifying.

Eigenbrod shows herself to be well grounded in feminist and postmodern nomadic theory, using it in an illuminating way, and she is concerned to show why *beginning* with postcolonial perspectives on Aboriginal literature results in a re-colonizing effect. Thus she urges starting with what she calls “culturally embedded scholarship” (203) and *then* making “theoretical migrations” out (201) — good advice, it seems to me. However, her distrust of postcolonial theory, learnt at least in part from Thomas King’s “Godzilla vs. Post-Colonial,” sometimes leads to a critical practice that is more dubious. She may well misrepresent the position of postcolonial critics when she writes, “it is only from the perspective of the so-called postcolonial critic that colonialism is over” (42). Are there in fact postcolonial critics who argue that colonialism is over, or is Eigenbrod taking a critique of the word *postcolonial* and attributing to critics who use a postcolonial theoretical lens views that they do not in fact hold?

A further weakness in *Travelling Knowledges* is that at times Eigenbrod subverts her own argument through her language. Her discussion of the complex matter of identity in Richard Wagamese’s *A Quality of Light* is a good example. After arguing that the novel “challenges the concept of a ‘naturally given’ ethnic identity” (98), she goes on to refer to Josh Kane as “the Ojibway, adopted as a baby by a devotedly Christian family” (98). In this reference to Kane as first and foremost Ojibway despite his rearing, she suggests that ethnic identity *is* a given. Moreover, she later contends that “in a[n] ironic reversal, Johnny, the one who learns from books about ‘Indians’ and comes to celebrate the culture, will teach the *real* Indian Josh about his history and culture” (99, emphasis in original), thus reinforcing the idea that biology is what makes a person a real Indian, and hence that biology is equivalent to culture. Finally, Eigenbrod’s leaving unremarked and unanalyzed Johnny’s reported realization at the end of the novel, “I’m a Germanic Caucasian male because that’s what the Creator created me to be. I am not an Indian. I never can be...” (102) makes the conflation of biology and culture complete. I would argue that what this discussion needs to make it coherent is the statement that while biology is not the sole determinant of identity, in the politically complex situation created by colonialism and a long history of Euro-Canadian wannabes, biological inheritance must be seen as the *sine qua non* of Aboriginal identity.

Eigenbrod’s greatest strength as a scholar, apart from her humility, resides in her deep and broad knowledge of Aboriginal literatures, and of Aboriginal cultural production more broadly. Yet her discussions of the hybridities of Aboriginal literature in the chapter “Moving between Cultures, Languages, and Literacies” shows her ability to take concepts elaborated by postcolonial critics like Homi Bhabha and Robert J.C. Young, and apply them in culturally sensitive ways to readings of Aboriginal literatures. Her blending of concepts of nomadism and migrancy gleaned from theorists like Giles Deleuze and Felix Guattari, Rosi Braidotti, and Jamil Khader, on the one hand, and Iain Chambers and Edward Said, on the other, produces original and insightful readings of works like Richard Wagamese’s *Keeper ’n Me* and Ruby Slipperjack’s novels, even though Eigenbrod never asks the important question of whether real nomads — among whom many, but by no means all, Turtle Island/North American Aboriginal peoples can be counted — actually

match the construction of them in the theoretical discourses of the academy. The ascription of “anti-genealogy and anti-memory” to “nomadism” (162), especially when she rightly notes that “individual and collective memory is an *essential* ... aspect of the decolonizing process because colonization attempted to impose ‘forgetting’ — of Indigenous culture, language, and history” (182) might raise a warning flag. Yet in writing of Margo Kane’s *Moonlodge*, she refers to Lance’s repeating Agnes’s father’s defiant “I’m not going to take this lying down” as making an “anti-nomadic connection, a link between the generations” (182). Since when have nomadic peoples lacked connections between generations, I want to ask at this point.

Yet Eigenbrod’s treatment of the so-called Trickster in works by Lee Maracle, Tomson Highway, Lenore Keeshig-Tobias, and Thomas King is exemplary in its non-stereotyped quality. Her discernment is evidenced in her observation that the travelling narrators of these works “serve as a device to explore and to question cultural, racial, and gender-related boundaries” (174). Similarly, the imaginative quality of her readings is suggested by her earlier remark that “[d]iscursive strategies reflecting back-and-forth movements between cultures, languages and literacies may be ... part of the ‘new nomadic age,’ but they also echo the mobility and ‘trickster’ movements of ‘the old nomadism’ in traditional Native societies” (137). Moreover, her compelling argument for respecting the strategic “essentializing” of some Aboriginal writers, theorists, and critics made in the chapter “Reading for Boundary De/Constructions” might well be made required reading for all those young critics of Aboriginal literature in the making who have not read Diana Fuss’s foundational work *Essentially Speaking*.

I cannot end this review without showing that *Travelling Knowledges* could have been more rigorously edited. It is distractingly peppered with many superfluous endnote markers that turn out to point to nothing more than information that could be gleaned from the Bibliography. A number of works cited in the text are missing from that Bibliography, including three poems cited in italics rather than quotation marks on page 185. The Canadian Congress of the Social Sciences and Humanities (CCSSH) pamphlet identified on page 21 is similarly if perhaps not so crucially missing, except that when it is referred to again on page 124, it is confusingly cited as “the conference brochure published by the Social Sciences and Humanities Research Council of Canada” (SSHRC), and there its being unsupported by a bibliographic entry for either the CCSSH or SSHRC becomes more problematic, especially for those readers who have forgotten the earlier citation in the body of the text.

Despite such problems in the text, its strengths undoubtedly outweigh its weaknesses. Both for its principled articulation of what is necessary to be an ethical reader, teacher, and critic of Aboriginal texts and for many of its strongly grounded readings, *Travelling Knowledges* is a book well worth the careful attention of any scholar or student interested in Indigenous literatures in Canada or elsewhere in the world. Indeed the book would be a valuable read for any scholar from a hegemonic group engaging with the literature of an oppressed one.

Norman Cheadle and/et Lucien Pelletier, eds. *Canadian Cultural Exchange/Échanges culturels au Canada: Translation and Transculturation/traduction et transculturation*. Waterloo: Wilfrid Laurier University Press, 2007. 340 pages. \$85.00

Review by Christl Verduyn, Mount Allison University

The very title of this collection of essays expresses the nuances and complexities of the two topics it addresses — topics of key interest in Canada today: translation and transculturation. Co-editors Norman Cheadle and Lucien Pelletier point out the subtle but significant difference between the English *Canadian Cultural Exchange* and the French *Échanges culturels au Canada*. While both the singular noun “exchange” in English and the plural noun “échanges” in French capture the collective sense sought by the editors, the different syntax of the two longer phrases conveys a “certain conceptual divergence”:

In the English title, the qualifier “Canadian” overdetermines the syntagm “cultural exchange”; not so in the French version, in which the plural *échanges culturels* is accompanied by an adverbial phrase. “Canadian” imposes an abstract, unifying quality upon a substantivized complex process; “au Canada” is merely circumstantial to the process. This morpho-syntactic variance, slight as it may seem, signifies an ineluctable difference in perspective between English- and French-speaking Canada or, perhaps more accurately, between Quebec and the hegemonic Rest-of-Canada. (xii)

Detailed attention of this nature is characteristic of the eighteen essays that make up the collection. Organized into five thematic sections, the essays are “doubly framed,” to use the editors’ term, by an English-language Introduction provided by Norman Cheadle and a French-language Postface contributed by Lucien Pelletier. This approach allowed the co-editors to express views that, if similar on some points, are “non-coincident” on others. Indeed, the basic hypothesis of their project was that such “non-coincident double framing replicates the structural feature that has made it possible for Canada to become a multicultural society and for that society to evolve transculturally” (xii).

One of the two conceptual headwaters of the collection, transculturation traces its origins to the work of Cuban anthropologist and essayist Fernando Ortiz, who coined the term in the 1940s. A contested term, much like multiculturalism, transculturation as Ortiz proposed it identified the process whereby two cultures, whether conquering or conquered, ultimately influence each other. Unlike acculturation, in which a subordinated culture is seen to be assimilated by a dominant culture, transculturation perceives an exchange or “give and take” of cultural elements between dominant and dominated cultures. Ortiz developed the concept as a reflection of his own Cuban society, whose creativity, he argued, continued to exist despite the island’s history of imperial cultural and economic exploitation. The co-editors and contributors to *Canadian Cultural Exchange/Échanges culturels au Canada* have opted for Ortiz’s notion of transculturation in their wish to explore and address the emergence of new cultural forms in Canada. They propose transculturation in

the context of “the notion of a Canadian cultural exchange as a conceptual frame for transitive cultural movement as it takes place in the political entity called Canada” (xi). Thus, in his essay “Latin-Americanizing Canada,” contributor José Antonio Giménez Micó explores “the process of transculturation that occurs through the inclusion of Latin American identities into Canadian culture, and the consequent transformation of the latter” (59).

Translation, an activity that in Canada, the editors remind us, takes place daily and at every discursive level, layers added complexity to the experience and understanding of transculturation. Just how complex the twinning of translation and transculturation can be is amply illustrated by Neil Besner’s essay, “Translating North and South: Elizabeth Bishop, Biography, and Brazil.” In the process of translating Carmen Oliveira’s 1995 *Flores Raras e Banalíssimas: A História de Lota de Macedo Soares e Elizabeth Bishop* from the Portuguese to the English *Rare and Commonplace Flowers: The Story of Elizabeth Bishop and Lota de Macedo Soares* (2002), Besner encountered daunting challenges of gender and genre, cultures and climates, sexual and social politics, ideologies and ethics, north and south (311). Besner’s was one of two projects that spurred co-editors Cheadle and Pelletier on to the development of *Canadian Cultural Exchange/Échanges culturels au Canada*. In 2003, Besner and George Elliott Clarke were both invited to Laurentian University to speak on the topic of “cultural appropriation.” In discussing his work translating Oliveira’s book from Portuguese into English, Besner asked whether translation could be considered the same kind of appropriation as that of land or territory (319). Meanwhile, in his presentation and subsequent essay, “Repatriating Arthur Nortje,” Clarke proposed a positive connotation for the generally ill-regarded practice of appropriation, making a case, through his study of the poetry of the South African-born poet Arthur Nortje, for appropriation’s potential as a “legitimate gesture of empowerment” (x).

Spirited, provocative essays such as these are offered in all five sections of the collection. Their titles alone provide a sense of the breadth and depth of the volume. Part I, “Transitive Canada: From where to here?,” presents three essays: “La voix de l’Autre dans certains récits de voyages de l’Ouest canadien au temps de la Nouvelle-France,” by Alexandra Kinge and Alan MacDonell; “The Creative Translator: Textual Additions and Deletions in *A Martyr’s Folly*,” by Albert Braz; and “‘I am become Aaron’: George Elliott Clarke’s *Execution Poems* and William Shakespeare’s *Titus Andronicus*,” by Susan Knutson. Part II, “Cultural Appropriation revisited,” features four essays: “Latin-Americanizing Canada,” by José Antonio Giménez Micó; “Transculturation and Cultural Exchange in Jane Urquhart’s *Away* and Eden Robinson’s *Monkey Beach*,” by Shelley Kulperger; “Transculturation in George Elliott Clarke’s *Whylah Falls*: or, When Is It Appropriate to Appropriate?” by Laurence Steven; and “Repatriating Arthur Nortje,” by Clarke. With just two essays, Part III, “The Transcultural Body,” is the shortest section, but it poses the compelling question of how transculturation is lived as an embodied experience (xv). The two essays in Part III are “I Write My Self: The Female Body as a Site of Transculturation in the Short Stories of Carmen Rodríguez,” by Carol Stos; and “Cantique du corps métis. La Critique du mythe colonial dans *Cantique des plaines* de Nancy Huston,” by Jimmy Thibeault. Part IV, “Reconfiguring the Solitudes,” is the long-

est section, with six essays: “La migration culturelle de Robert Dickson. Propos recueillis,” by co-editor Pelletier; “A Reduced Solitude: Eugen Giurgiu’s *Ewoclem sau întortochetele carari* [Ewoclem, or The Twisted Paths] as Romanian-Canadian Literature,” by Stephen Henighan; “Polylingual Identities: Writing in Multiple Languages,” by Hugh Hazelton; “La ‘latinité’ des Québécois à l’épreuve,” by Victor Armony; “Canadian Counterpoint: Don Latino and Doña Canadiense in José Léandro Urbina’s *Collect Call* (1992) and Ann Ireland’s *Exile* (2002),” by co-editor Norman Cheadle; and “Appendix: The Uninvited Guest,” by Anne Ireland. The volume concludes with three essays in Part V, “Transitive Canada: from here to where?”: the aforementioned “Translating North and South: Elizabeth Bishop, Biography, and Brazil,” by Neil Besner; “*Dry Lips Moves to Tokyo: Does Indigenous Drama Translate?*” by Beverley Curran; and “Out of the Shadows: Translators Take Centre Stage,” by Judith Woodsworth. Contributors range from academic critics and literary theorists to translators, creative writers, philosophers, and sociologists. Discursive practices cover a similarly wide range of styles, from Clarke’s polemic to Pelletier’s interview-essay, from theoretical enquiry to close reading. The co-editors resisted the more familiar organizational practices of grouping essays by discursive type, ethnic identification, or language of writing, preferring instead to place the essays in dialogue with one another under the general themes of the five sections outlined above. In this way, the collection achieves its ultimate aim to be “not only *about* cultural exchange, as the title indicates, but also to enact a *performative* exchange across cultural and discursive boundaries” (xv).

I enjoyed reading this collection of eclectic yet interestingly linked essays. Compliments go to Wilfrid Laurier University Press for agreeing to a publication that features both English-language and French-language text, sometimes within one and the same paragraph. This feature of the volume was particularly pleasing. Twinning the topics of translation and transculturation is a timely project in the current Canadian critical context, and the volume’s concluding proposal for a “transitive Canada” — “cultural space constitutionally mediating between the descendants of the two imperial European powers ... in a ceaselessly transformative and reciprocal gesture” (xvi) — is engagingly forward-looking.

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