

Chimo



**The Newsjournal of the Canadian Association for
Commonwealth Literature & Language Studies**

Number 60

Fall 2010

Chimo (Chee'mo) greetings [Inuit]

Editor: Susan Gingell

Book Reviews Editor: Margery Fee

Chimo is published twice yearly by the Canadian Association for Commonwealth Literature and Language Studies.

Please address editorial and business correspondence to

Susan Gingell, Editor, *Chimo*, Department of English,
University of Saskatchewan, 9 Campus Drive, Saskatoon, SK, Canada S7N 5A5
or susan.gingell@usask.ca.

Please address correspondence related to reviews to

Margery Fee, Reviews Editor, *Chimo*, Department of English, University of British Columbia,
#397-1873 East Mall, Vancouver, BC, Canada V6T 1Z1
or margery.fee@ubc.ca.

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*.

Please address membership correspondence to

Kristina Fagan, Secretary-Treasurer, CACLALS, Department of English, University of
Saskatchewan, 9 Campus Drive, Saskatoon, SK, Canada S7N 5A5
or kristina.fagan@usask.ca

On the cover: *Three Birds*, 2003, ink on paper, by Damon Badger Heit. Badger Heit holds a BA in Indian Art and English from the First Nations University of Canada, is a member of the Mistawasis First Nation, and resides in Regina. His art-making is education-based, and he has worked as an art instructor for youth programs in schools through organizations like the MacKenzie Art Gallery and Common Weal Inc., producing a number of public art works with youth at Regina's Connaught and Thompson Community Schools. Damon currently works as the Coordinator of First Nations and Métis Initiatives at SaskCulture Inc., a non-profit volunteer-driven organization that supports cultural activity throughout the province.

Copyright© 2010 CACLALS

The Canadian Association for Commonwealth Literature and Language Studies

TABLE OF CONTENTS

From the President.	3
Message about the Financial Report.	7
Call for papers: CACLALS 2011, Fredericton.	8
Conference Reports	
CACLALS 2010, Montreal, by Marci Prescott-Brown	11
ACLALS 2010, Nicosia, Cyprus, by Richard Brock.	15
Member News and Publications	18
Book Reviews, edited by Margery Fee	
Michael Crummey, <i>Galore</i> , review by Jennifer Bowering Delisle	20
Hugh Hodges, <i>Soon Come</i> , reviewed by Stephen Ney	21
Glenn Willmott, <i>Modernist Goods</i> , reviewed by Hannah McGregor	22
CACLALS Executive Committee.	26

MESSAGE FROM THE PRESIDENT

The new executive of CACLALS officially assumed office at the beginning of September 2010, and I want to express my personal gratitude to immediate Past-President Neil ten Kortenaar and Secretary-Treasurer Sue Spearey for patiently and speedily answering my many queries about CACLALS matters, and smoothing the transition between executives in every way they could.

I have arranged web-hosting independent of a university server so that at the next change of executive, only the names of site administrators and billing information will have to be changed. We have also established a new website at caclals.ca using the dokuwiki format, chosen because it's much easier to learn than web-design software like Dreamweaver. Thus when a new person takes over as President, she or he will not face a difficult task in learning to post to and take down information from the site. Dokuwiki does have limitations, such as how many headings can be displayed on the opening page if the words of the headings are to be easily legible, but, so far, I have been able to work round limitations with the help of Jeff Smith, the Director of the Humanities and Fine Arts Digital Research Centre at the University of Saskatchewan.

We have, as a result of establishing the new site and web-hosting, abandoned the old CACLALS listserv in favour of the compressed email list in the secure members-only section of the website. Should you wish to send a message to CACLALS colleagues, you have only to copy and paste the list of addresses from the compressed email list into the address area of your email, click the arrow to the left of the word *To* and then click blind copy (Bcc), place your cursor before the last name on the list and hit enter, compose your message, and send. You will find these instructions at the top of the compressed email list. Please take the time to check your information in the membership list found under the "Membership" heading, and in the "Members Only" section, where your name and email are recorded both in a members email list, and in the compressed email list. Any errors should be reported to me at susan.gingell@usask.ca. Announcements of calls for proposals, job listings, and other time-sensitive matters that come to me will first be circulated via email, and then, if directly relevant to CACLALS' mandate as an organization, posted to the website, so that if you delete an email with information of this kind and then find you want the information, you will be able to locate it easily.

Our Secretary-Treasurer, Kristina Fagan, and I also collaborated this fall in setting up our association's information within the new membership renewal system sponsored by the Canadian Federation for the Humanities and Social Sciences. Once you have registered with the

site (information about how to do so is available in the Membership section of the website) and joined or renewed your membership once, you will receive automatic reminders of your membership coming up for renewal, and you will receive a reminder if by a month after your dues are payable you have not yet renewed your membership. Though Kristina will have to send out individual reminders this year – so please save her the work of having to contact you more than once – in the coming years, the purely “administrivial” work of the Secretary-Treasurer will be much reduced, so we are hopeful that members will find serving the association in this capacity more attractive.

We have assembled what we think is an exciting program for our conference at the Fredericton Congress, 28-30 May 2010. We are partnering with ACCUTE in hosting our keynote speaker, Dr. Ian Baucom of Duke University, who will speak on “The Human Shore: Alterity, Enmity, Bare Life,” and with ACQL/ALCQ in hosting Michael Crummey, who will do a reading and then be interviewed by CACLALS and ACQL/ALCQ member Cynthia Sugars. This year CACLALS is offering graduate student presentation prizes to students who send a proposal and indicate that they wish it to be considered for the prize. The proposals will be judged by one of our most distinguished and long-standing members, Dr. Diana Brydon; a rising young scholar, Dr. Kofi Campbell; and myself, and three finalists chosen. An overall winner will be selected on the basis of the oral presentations to be given at a single panel during the conference. Other conference highlights will include a plenary address by the University of Toronto’s Dr. Victor Li, whose address is titled “Making the World Disappear: Globalization as Allegory”; the 11th Annual Aboriginal Roundtable; a performance by Spoken Word activist, El Jones (thanks to Executive member Dr. Gugu Hlongwane for putting me on to El’s work and facilitating contact); and a showing the third evening of our conference of the multiple award-winning movie *A Windigo Tale*, which will be introduced by the filmmaker, Armand Garnet Ruffo (please book your home-bound flight mindful of this showing on 30 May). Armand will also take questions and welcome comments afterwards. We all owe Local Arrangements Coordinator John Ball many thanks for being our campus representative at the University of New Brunswick and working with ACCUTE and ACQL-ALCQ LACs to try to secure us the best meeting rooms to facilitate joint sessions, arranging accommodation for our invited guests, and restaurant facilities for the annual CACLALS dinner. I trust many of you were enticed to consider a trip to Fredericton by his description of the delights that await! Accommodation in Fredericton could be tight, so you are advised to book early.

As a result of this year’s reporting to the Commonwealth Foundation (CF) of how we spent the funds we were granted last year, I was notified 3 December 2010 that the Foundation protested our using CF funds to pay for a speaker from the United States. Apparently, the Foundation has as a condition of granting these monies that they be used to fund participation

and speakers from Commonwealth “developing countries.” We have already invited Dr. Baucom and publicized his participation in the upcoming Congress, thinking that we would be able to use Commonwealth Foundation funds for this purpose. I wrote to out-going ACLALS President, Geoffrey Davis; newly elected ACLALS President, Michael Bucknor; and other ACLALS branch Presidents, to explain how our not knowing about this stipulation puts us in a difficult situation because the Congress planning cycle meant that I needed to get speakers for the 2011 CACLALS conference invited and confirmed by 15 November 2010. I also explained that in inviting Dr. Baucom of Duke University, we were honouring a past invitation that had been accepted and then had to be declined close to the 2008 Congress because of a family emergency. I have plead for a year’s grace in light of our situation, but the Foundation already feels it has given us such consideration in approving our expenditures on a US-based speaker from last year. Michael Bucknor has written to Geoff Davis in support of my position, and Geoff, working in the context of the European ACLALS, which has for years been using CF monies to fund participation and speakers in the way the Foundation now requires of all grantees, has acknowledged that he took the matter as a given and did not notify the branches of the new condition on the expenditure of CF funds. I have asked Geoff to pass on to the CF my plea that due account be taken of the geographical distances between Canada and most Commonwealth “developing countries” and the costs of getting even scholars from the Caribbean to many of the Canadian locations where Congress is held. I also asked Geoff to pass on the explanation that CACLALS has, in order to keep costs down, often drawn on speakers who have, or whose families have, relocated to the United States from Commonwealth developing countries, and that even if we can find ways to invite more often speakers from the Caribbean, we would need substantially greater funding to do so on anything like a regular basis.

As a result of this new situation, I am communicating to the membership that we may well again face a budgetary shortfall related to this year’s Congress despite having increased conference registration fees upon seeing that we fell considerably short of meeting our expenses last year. I am also looking to the membership for creative ways for us to draw more regularly for speakers on the Anglophone Caribbean and other Commonwealth developing countries. Moreover, the membership needs to know that in the future, we will not be able to invite speakers from the United States unless we are prepared to pay their expenses from general revenues and/or conference registration fees. I will therefore be putting this matter on the agenda of the 2011 AGM.

To return to the present, and the current issue of *Chimo*, I note that new book reviews editor Margery Fee has assembled a strong section for this *Chimo*. You will find reviews of Crummey’s *Galore*, member Hugh Hodges’ *Soon Come: Jamaican Spirituality, Jamaican Poetics*, and Glenn Wilmott’s *Modernist Goods: Primitivism, the Market, and the Gift*. We invite all members who

are publishing books to have their publishers send review copies to Margery Fee, Department of English, University of British Columbia, #397-1873 East Mall, Vancouver, BC, V6R 1Z1. Please feel free to suggest other titles you would like to see reviewed, and we will attempt to arrange for review copies.

A final word of thanks to the members of the 2010-2013 CACLALS Executive, Gugu Hlongwane, Josh Prescott, Jill Didur, Kofi Campbell, Jessie Forsyth, Kristina Fagan, Philip Mingay, and Margery Fee, for all their work and ideas, and to Sukeshi Kamra for agreeing to represent CACLALS at the CFHSS meetings in Ottawa.

May you all have a restful and energy-renewing break at year's end, and may you be surrounded by the warmth of family and friends this holiday season.

Susan Gingell

Message about the Financial Report

Because of difficulties reconciling the accounts, the financial report is not available at this time. Kristina Fagan, our Secretary-Treasurer, has been working hard on submitting reports to the Commonwealth Foundation, preparing the application for 2011-12 funding from the Foundation, and trying to make the accounts balance. We are pursuing some ideas from Sue Spearey and hope soon to send an email with the report. We will not post this number of *Chimo* to the website until the report is available.

CALL FOR PROPOSALS: CACLALS CONFERENCE 2011

Coastlines and Continents: Exploring Peoples and Places

Deadline for submissions: 15 December 2010

The Canadian Association for Commonwealth Literature and Language Studies (CACLALS) will host its annual conference, May 28 to 30, 2011, at the University of New Brunswick in Fredericton, in conjunction with the annual Congress of the Canadian Federation for the Humanities and Social Sciences. The theme of this year's conference is coastlines and continents: exploring peoples and places.

The Congress theme of coastlines and continents and the conference location in the Maritimes invite CACLALS members to pay special attention to what Scottish geographer Daniel Clayton in a review of Alison Blunt and Cheryl McEwan's *Postcolonial Geographies* (2000) has called "the ongoing landscaping of power." When Edward Said in *Culture and Imperialism* argued that what "radically distinguishes" the anti-imperial from other kinds of imagination is the "primacy of the geographical element" (225), he placed geography at the heart of postcolonial studies even as he identified imagination as foundational to decolonization. But postcolonial geographers such as James Sidaway in "Postcolonial Geographies: Survey—Explore—Review" (2000) have questioned whether geo-graphy, the writing of geographic space, isn't irredeemably an imperial enterprise. If understood in literary, oral, or cultural studies contexts, however, must it always be? What might literature, orature, and other forms of cultural production contribute to the interdisciplinary project of formulating postcolonial geographies both physical and human? What roles might geography or space more generally play in producing colonial and postcolonial identities, epistemologies, and knowledges? How might geographies and spatialities condition sexual, gender, class, race, ethnic, or other relations in and across cultural groups, and how might attending to these shaping forces reveal such dimensions of experience as the complex intimacies and the reproduction of futurity within postcolonial geographies or aspects of the equally complex relationships of economy, space, and place, for instance? Might such a focus deflect attention from the politically and morally crucial consciousness of diasporic movements, economic migrations, or restricted settlements within continents such as Africa, Asia, or Europe (think, for example, of the recent French effort to dispel the Roma)?

The coastline marks one limit of the traversal that Ian Baucom proposes as constitutive of modernity, so proposals might consider coastlines as key boundaries of the modern as well as sites of enigmatic arrivals (are some or all departures also enigmatic?), prompting in multiple locations of colonial and diasporic experience versions of Northrop Frye's question "Where is here?" whether or not the coastline dissolves into a giant river leading to the heart of a continent. While the reactions to the arrivals (or non-arrivals) of so-called boat people suggests the continued need for critical scrutiny of how coastlines and other borders are policed and of the recirculation of tropes such as the floodgate, is there a danger that a focus on coastlines

might keep the theorizing of contemporary diasporic subjectivity trapped in a reified historical paradigm when many if not most contemporary arrivals and departures are now made by air or land? Is the Black Atlantic, for example, still an enabling paradigm for Black diasporic studies? Is Pacifica a conceptualization that homogenizes important differences or one that productively encourages the making of connections across difference?

The conference focus on the continental prompts questions of what place a continental consciousness might have in a globalizing world; how the national and transnational relate to the continental; and under what circumstances literatures are named and considered continentally (frequently African literature{s}), but rarely North American literature{s}), sub-continentially (South Asian), or outside the context of the continental as regional (Caribbean), and what are the implications and results of these differences in naming.

Additional Topics for Consideration

- the coast as generative liminal space; as key inaugural site of cultural hybridity in imperial, colonial, and postcolonial contexts; and distinctive contact zone
- the colonizing naming of continents (America, Australia, Dark) and coasts (the Gold, Ivory, and Slave Coasts of Africa and the Spice Coast of India) and the reclamation of territory through Indigenous re-namings as paradigms respectively of colonial discourse and decolonizing counter-discourse
- exploration as a discursive and experiential site of struggle; its imbrication with territorial “discovery” and significance within discontinuous (competing?) epistemologies

CACLALS invites conference presentations that address dimensions of any of the questions or issues above. We will welcome equally traditional papers designed to be delivered in not more than 20 minutes and member-organized panels in which 3 or 4 members deliver position statements related to a single issue or text and then open up discussion to the audience. We are also open to a limited number of strong proposals on any topic coming out of members' current research or teaching projects related to our association's mandate. Proposals of not more than 300 words should be submitted by **15 December 2010** through the CACLALS website at <caclals.ca>: click on “Conferences” in the brown field bar, then on “CACLALS Conferences,” and then on “Submit Proposals”; fill out the form and submit using the “Submit” button that appears at the bottom of the form. Please contact Susan Gingell at susan dot gingell at usask dot ca if your browser is not displaying the form properly. Proposals will be double blind-vetted. Please note that only proposals from paid-up members will be considered. The automated membership system created by the Canadian Federation for the Humanities and Social Sciences is now available on the new website <caclals.ca>, and we encourage everyone to use this system when renewing membership in CACLALS or joining for the first time. However membership inquiries can still be directed to Kristina Fagan, Department of English, University of Saskatchewan, 9 Campus Drive, Saskatoon, Saskatchewan S7N 5A5 or kristina.fagan@usask.ca.

CACLALS Graduate Student Presentation Prizes

The inaugural CACLALS Graduate Student Presentation Prizes Panel will showcase the three presentations selected by CACLALS judges from the graduate student proposals submitted to the conference. Distinguished scholar, Canada Research Chair in Globalization in Cultural Studies, and long-time CACLALS member **Diana Brydon** will lead the panel of this year's judges. Details of the competition are available at caclals.ca. Book prizes are sponsored by Random House, the publisher of Crummey's Canada and Caribbean 2010 Commonwealth Writers Prize-winning *Galore*, and HarperCollins, the publisher of Rana Dasgupta's *Solo*, overall winner of the 2010 Commonwealth Writers Prize. Graduate students wishing to be eligible for the prizes must check the "Grad Prize Submission" box on the proposal form at caclals.ca if they wish their proposal to be considered for the prize. They are welcome to submit proposals without entering the competition.

Special Attractions of the 2011 Conference

Ian Baucom, Director of the Franklin Humanities Institute at Duke University and author of *Out of Place: Englishness, Empire and the Locations of Identity* (1999) and *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History* (2005), and co-editor of *Shades of Black: Assembling Black Arts in 1980s Britain* (2005) will deliver this year's keynote address, "The Human Shore: Alterity, Emnity, Bare Life." He is currently working on a new book project tentatively entitled *The Disasters of War: On Inimical Life*.

Michael Crummey, Newfoundland and Labrador fiction writer and poet, whose work includes *Hard Light*, *River Thieves*, and the 2010 Commonwealth Writers Prize-winning *Galore* (Best Book for the Canada and Caribbean region), will participate in a live interview session jointly sponsored by ACQL and conducted by one of our associations' members.

El Jones, is a Halifax-based spoken word activist, a Ph.D. candidate in English at Dalhousie, and a teacher at King's College, will perform and host a talk-back, taking questions and comments from the audience. The captain of the Halifax Slam team that won back-to-back 2007 and 2008 National championships, Jones won the 2008 CBC poetry face-off.

Victor Li of the Department of English and the Centre for Comparative Literature at the University of Toronto, and author of *The Neo-Primitivist Turn: Critical Reflections on Alterity, Culture, and Modernity* (2006) will deliver a plenary address entitled "Allegories of Globalization."

Armand Garnett Ruffo, Anishinaabe poet, filmmaker, and Carleton University English Professor, will introduce his multiple award-winning film *A Windigo Tale* and, after the showing, participate in a question-and-answer session.

The Eleventh Annual CACLALS Aboriginal Roundtable, organized by Kristina Fagan, will focus on the place of spirituality in Indigenous literary, oral, and cultural studies.

Conference Report: 2010 CACLALS
Marci Prescott-Brown, University of Toronto

The 2010 CACLALS conference at Concordia University in Montreal, May 28th to 30th, took as its theme “Connected Understanding, Understanding Connections.”

Carole Boyce-Davies of Cornell University presented the keynote address titled “Transnational Black Poetics: Caribbean Connections and Disconnections,” which considered the importance of “mastering a master discourse” for three creative intellectuals: essayist Sylvia Wynter, visual artist Leroy Clarke, and poet Kamau Brathwaite. For Wynter, Boyce-Davies argued, it was paramount for slaves to reclaim their humanity. Thus she argued that Africans indigenized the land, a new relationship begun under the plantation system: Afro-Caribbean people indigenized themselves by making provision grounds on small plots of land whereas Europeans created an exploitative relationship to the land through the cash cropping of plantation culture. Since Karl Marx’s theorizing had its limits, Wynter extended his theoretical framework by suggesting that the Caribbean subject (the worker) “took back” the land through this re-humanizing relationship.

In contrast, Boyce-Davies presented Clarke as a master of counter-discourse. He uses the “shadow aesthetic” – in work associated with the eruption of funk, his representations of the middle passage and black diasporic experiences challenge Euro-centric representations – to generate his own “hieroglyphic to get at memory.” Clarke’s representations of women’s physiques and a 1970s black aesthetic are key tools he utilizes to challenge Euro-centrism. Similarly, Kamau Brathwaite’s poetics centre on the African diaspora in the Caribbean, creating and mobilizing the concepts of Nation language, “tidalectics,” migration as a discourse, and theories of creolization/creole society and limbo as a re-enactment of the African experience of the middle passage. His work focuses on writing the long migration in epic form, demonstrating how we recreate ourselves circumstantially, according to Boyce-Davies.

Boyce-Davies’ suggestion that Afro-Caribbean people can become (rather than just be) indigenous was debated in discussion, but she explained that, scientifically speaking, there are no people who are “native” or “original peoples” to a particular landscape since all peoples migrated. She clarified that she was not suggesting that those popularly designated “Native” to a land should be refused reparations for past and present injustices; instead, she merely considers the ways in which “new” inhabitants establish a harmonious relationship with the land(scape) as Africans did in “returning” to Liberia, the Rastafarians did in repatriating themselves to Ethiopia Oromo, and as in the Palestine/Israeli model.

This focus on cultural imagination and history was an effective catalyst for the “Lands of Arrival” panel. Aine McGlynn’s presentation considered the racism that ensued following the influx of immigrants to Ireland in the last two decades and the important work of the “new Irish” (through poetry, drama, and film) in transforming traditional definitions of “Irishness” and creating a new national culture. Alison Toron explored the common assumption that Ian McEwan’s *Saturday* under-engages the postcolonial environment of contemporary London and the globalized world, and suggested the value of narratives by former colonizers who speak either in defence or acknowledgement of injustice. Harnessing Linda Hutcheon’s theories of irony, Toron explains how McEwan’s use of it disturbs the linear narrative that Perowne tries to establish such that *Saturday* engages power, privilege, and the globalized world. Jennifer Bowering Delisle analysed diasporic family memoirs and the impossibility of returning to the “origin” as the problematic of genealogies. Paradoxically, this “origin” is both the site of trauma and home; “absolute origins” are necessarily “absent origins.” Encounters between generations are “transitional sites” where the process of reconstructing is implicated in remembering: at once, a rupture emerges between the romanticized home and the reality of it as writers stage their belonging.

The Aboriginal Roundtable continued to explore questions of origin and reconstructed history, asking “where do we go from here”? Jonathan Dewar asked if the academic community could reward participation in the roundtable; in discussion, the idea of five minute-long formal talks was considered as a way to attach “scholarly credit” to such participation. Jo-Ann Episknew focused on academia’s and the government’s problematical machinery, discussing the double standard that surfaced when the President on the board of First Nations University was accused of unethical behaviour: a forensic audit was performed, the administrator was replaced, the university’s funding was slashed by 80%, the board was disbanded, and a non-Indian board instituted in its place. Larger scandals have occurred at mainstream universities with a fraction of the intervention experienced at First Nations University, and Episknew asked when these injustices will be recognized.

Shifting discussion towards Aboriginal literatures, Kristina Fagan suggested that literary critics must listen to creative writers, and expressed concern about the current emphasis on tribal aboriginal literature (which sidelines literatures by people not of this designation) and First Nations-centrism (which excludes literatures/identities that are not “pure blood” ie. mixed-race and multi-tribal identities). Dolores van der Wey reflected on pedagogical strategies: she pairs Aboriginal literature with literary criticism so students develop ways to access the dialogue between materials. Warren Cariou questioned why Aboriginal literature has taken hold more firmly in the United States than in Canada; he wondered if this happens because Canada’s Aboriginal communities are widely dispersed. He also expressed concern about two reactions:

indigenous literary separatism, which can be combated by teaching Aboriginal literatures “in context,” and the disempowerment of non-Aboriginals, who may believe they have no “right” to analyse Aboriginal literature. Daniel Heath Justice noted alarming shifts taking place in higher education in the United States, such as Arizona’s ban on Mexican culture courses; he suggested that African American literature and Native literature might be banned next.

Extending conversations about Aboriginal culture, Tasha Hubbard focused on “helpful scholarship,” collaboration, and the importance of theoretical frameworks to understand socio-political issues in films that engage with Aboriginal life. Mauricio Gatti studies Aboriginal literature in Quebec, and he stressed the importance of having a translator if inviting Francophone scholars of Aboriginal literature in Quebec to scholarly discussions. Sam McKegney explained his interest in creating a scholarly association for the study of Indigenous literatures, recalling his own despair at the state of Indigenous literary studies while a first-year professor. Renate Eigenbrod questioned the practicality of students studying literature and analysing representations in Native literature rather than taking degrees in political science and/or governance. She also wants the roundtable to address Aboriginal community issues specific to the location in which the CACLALS conference is being held. Overall, the Aboriginal roundtable captured key shifts in Aboriginal culture, and asked questions about the ways in which scholars can have a positive effect on this process.

On Sunday afternoon, Diana Brydon presented a timely plenary address called “Globalization and Higher Education: Implications for Postcolonial Research.” Brydon discussed the interplay of global and national imaginaries, and explained her fascination with “global cognitive justice” (Santos et al 2007), stressing the importance of thinking of institutional and international problems in tandem. Scholars of literary and cultural studies must recognize that globalization is not an “inevitable” process: it requires the specific actions of individuals. Educators must consider whether education is a public or social good. There are tensions between globalization and higher education due to a power imbalance whereby American universities “loom large,” with processes of inclusion and exclusion sculpted by this dynamic. This situation creates a palpable tension between knowledge as emancipation and knowledge as regulation. Brydon points to David Damrosch’s article “How American is World Literature?” as a tool for considering this phenomenon. Eurocentric modes of learning, knowing, and governing abound, but literary and cultural studies can challenge these types of violence. Brydon suggested that lateral and horizontal forms of learning can address these issues as we harness Spivak’s perspective and “unlearn[n] our privilege as our loss.” If we consider what it means for teaching and research practices to give conflict its due, Brydon believes we will likely generate productive, enjoyable collaborations that influence the course of globalization in higher education for the better.

In one of the last panels, “Diaspora,” Robert Zacharias considered tone as a signifier and the “terminological ambiguity” that surrounds diaspora, since different methodologies and definitions create “knowledge wars” between disciplines. Robin Cohen and William Safran are known for their criticism of other disciplines’ usage of the term *diaspora*, but, in response to Brydon’s keynote address in which she stressed the benefits of collaboration, Zacharias pointed out the importance of avoiding combative, depreciating remarks regarding differing uses of terminology. He suggests that the “critical ambiguity” apparent in diaspora studies is understandable because diaspora is “one of the few critical concepts to be taken up in a widely interdisciplinary forum.” Michelle Peek considered Monique Truong’s *The Book of Salt*, arguing that the central character, Binh, is a diasporic subject and referring to David Eng’s work, in which queer identities are associated with the “oceanic.” An overwhelmed Binh casts himself on the sea to reconstitute “home.” Salt in its colonial context is produced by sweaty, labouring bodies which must be controlled, yet Binh resists servitude. Pamela McCallum also considered labour and migrancy in Marina Lewycka’s *Strawberry Fields* and Peng Kailin’s artwork “Background.” While we see Kailin’s artistic portrayal of backwards men’s heads and shoulders and, ultimately, a stiff challenge to our belief in the invisibility of migrant workers in “Background,” we are presented with the use and misuse of language – especially mistranslations – in *Strawberry Fields*. For instance, we are not given the names of the Chinese girls conned into the sex trade until the end of the novel, by which point the narrator has furnished the reader with a sympathetic view of the girls which challenges our assumptions about the lives of migrant workers.

During discussion, this panel attempted to integrate the concepts in Brydon’s address. Those present considered the ways in which scholars can take specific actions to encourage discussion within and between disciplines while globally furthering a variety of scholarly approaches in higher education. The Author Meets Critics Panel Session continued in this vein, mobilizing approaches at once scholarly and creative. Jo-Ann Episkenew’s book, *Taking Back Our Spirits: Indigenous Literature, Public Policy, and Healing*, was the focus of this greatly anticipated event chaired by Deanna Reder, which featured panelists Daniel Heath Justice, Kristina Fagan, Allison Hargreaves, and Jo-Ann herself. Episkenew’s book, which considers under-utilized Indigenous literary scholars and theory while seriously contemplating how Indigenous literature and peoples respond to the injustices meted out in Canada’s public policy, provided apt opportunity to mull over the importance of interdisciplinary approaches to scholarship.

REPORT ON THE 2010 ACLALS CONFERENCE, NICOSIA, CYPRUS

Richard Brock, University of Calgary

The ACLALS conference held in Nicosia, Cyprus from 6-11 June 2010 was the second ACLALS conference (following Vancouver in 2007) that my partner and I, both PhD students at the University of Calgary, had attended. Three years ago the two of us made the drive across the Rockies to attend; this year we had the small matter of a transatlantic flight with a fifteen-month-old to negotiate, before, toddler safely deposited with family in England, we made the last, four-hour leg of our journey and arrived in Nicosia just before midnight on Monday.

Fortunately, our journey, arduous as it was, proved to be well worth it. ACLALS 2010 offered stimulation for brain and senses that more than justified our efforts to get there. There can be few places more apt to host an event concerned with Commonwealth and postcolonial politics than Cyprus, and in particular its divided capital – the last divided city in Europe and the world’s only divided capital city. A city tour organized by the conference offered participants a taste of the rich and fraught history of both island and city (my favourite detail about the former being that Richard the Lionheart “stopped off” to conquer it “on his way to the Holy Land”), inflected by a long history of ethnic tensions between Greek and Turkish Cypriots. Our Greek Cypriot tour guide reflected the anger felt by many of her fellow Nicosians since the commencement of the Turkish occupation of Northern Cyprus in 1973: she, like them, had been a resident of the walled inner city before the occupation, but now lived outside the walls. Eventually, conference convenor Stephanos Stephanides, himself a member of an old Greek Nicosian family, stepped in to offer an impromptu and highly informative counterpoint to our guide’s version of the city’s history, outlining the complex political contexts for the Turkish “invasion.”

From its multiple archaeological sites to the British traffic signals to the crude blockades bisecting the circular walled city of Nicosia, Cyprus bears the hallmarks of multiple historical and contemporary settlements, colonizations and occupations, of which the Turkish occupation of the North side of the island and the Northern half of Nicosia are merely the most recent. Still, the lack of official recognition (outside of Turkey) of the Turkish Republic of Northern Cyprus as a state meant that the official tourist maps available in our hotels in the Greek half of Nicosia displayed no information on the Turkish half, so that walking through the recently opened “Checkpoint Charlie” (an ironic reference to Berlin, Europe’s most famous formerly divided city) felt quite literally like taking a step into the unknown.

The passage from Southern to Northern Nicosia provided an apt echo of the 2010 conference’s title, “Strokes Across Cultures,” which provided space for the discussion of transculturality as a framework for cross-cultural understanding and the sharing of insight, without diminishing the

very real impact of cultural difference and the dangers of painting across Commonwealth and postcolonial issues in “broad strokes.” For the renowned postcolonial theorist Robert Young (who keynoted here, as in Vancouver in 2007), “strokes across cultures” invoked the issue of translation as a means of promoting intercultural understanding; for Ashok Mathur, David Bateman, David Roche and Stavros Stavrou Karayanni in their performance “Stroking the Body: Bending Gender and Genre,” the corporeal aspects of the word “strokes” took centre-stage, creating a multi-faceted collaborative piece that traversed not only cultural boundaries, but those of gender, sexuality and the body as well. Stavros’s interpretation of Middle Eastern belly dancing at once brilliantly encapsulated the complex implications of the conference’s theme and inspired a boisterous reception of the like that I’ve never seen before at an academic event and that I suspect I may never see again.

The main conference panels took the theme of the conference in a variety of directions, from the historical foundations of our field and its origins in the study of “Commonwealth literature” (two panels considered “the Commonwealth as a figure of discourse” in the contexts of contemporary literary study and the theme of “strokes”) to emerging interdisciplinary intersections with the study of the postcolonial, including multiple panels on topics such as ecocriticism, affect theory and transgressive sexualities. The study and politics of indigeneity, as both an intensely local and self-consciously transcultural discipline (and therefore one which resonated particularly strongly with the conference’s themes), also figured prominently in the program, together with a number of panels focused explicitly on borders (and their permeability), transculturality, and diaspora.

My partner and I presented in successive sessions on the Tuesday, on ecocriticism and indigenous panels respectively – panels which, while topically very different, underlined the need for postcolonial and Commonwealth studies to continually adapt to debates rooted in increasingly “material” debates about land and locality. It was a source of some regret to both of us that the ecocriticism panel clashed with a special session on indigeneity in the South Pacific, organized by the energetic Alice Te Punga Somerville and her fellow scholars Selina Tusitala Marsh and Sina Vaai, which, as we heard from multiple attendees afterwards, was one of the highlights of the conference. For me personally – and though the standard of the panels we attended was universally high – one of my most memorable moments of the week consisted of “bunking off” with Alice and Selina in the university’s cafeteria and comparing notes on indigenous studies in Canada and the South Pacific, and the unique challenges and rewards of teaching indigenous literature.

Participating in ACLALS 2010 as a representative of a Canadian university was a deeply satisfying experience, given the overall level of participation from Canadian scholars. In

Vancouver in 2007, I came away with the sense that some of the most exciting and important work in our field was being done in Canada, but also with a niggling sense that the geographic setting of the conference might have given me a somewhat skewed perspective. This time, however, there were no such doubts: just about every major university in Canada was represented at least once (and often multiple times) on the program, and the TransCanada institute put on a special panel. No fewer than three of the four performance artists who participated in “Stroking the Body” were alumni from my home institution, which was also represented by Victor Ramraj and (in absentia) by our late Dean of Humanities Rowland Smith, a notable and popular figure to whom Victor gave a tribute on the final day of the conference (sadly, my partner and I missed this, having already returned to England to discover that our pining for our little girl throughout the conference had not been reciprocated). In all, the ACLALS 2010 conference was a deeply rewarding experience, a multifaceted event that did full justice to the complexity promised by its theme, and whose setting provided a satisfying synergy with the scholarly and artistic activities to which it played host.

Member News and Publications

Ken Derry has published "Indigenous Traditions." *World Religions: Western Traditions*. 3rd edition. Ed. Willard G. Oxtoby and Amir Hussain. Don Mills: Oxford UP, 2010. 322-85. He also reports a new job: Assistant Professor of Religion in the Department of Historical Studies, University of Toronto Mississauga.

Stephen Ney, a former graduate student member of the CACLALS executive who continues to promote CACLALS among graduate students, successfully defended his Ph.D. dissertation, "Ancestor, Book, Church: How Nigerian Literature Responds to the Missionary Encounter," 28 June 2010. (Note composed by editor.)

Uma Parameswaran's novel, *A Cycle of the Moon*, was recently released by TSAR Publications, Toronto. Her biography of Nobel Laureate C.V. Raman is scheduled to be published by Penguin India next year. She is now working on a new novel, "Maru and the Maple Leaf." She has been putting her time into the writing of fiction and biography since retiring from the University of Winnipeg.

Armand Garnet Ruffo announces that *A Windigo Tale*, a feature film he wrote and directed, recently won Best Picture, Best Actress (Andrea Menard), and Best Supporting Actress (Jani Lauzon) at the 35th American Indian Film Festival in San Francisco, November 5 - 13, 2010. For more information, he invites you to visit the website at www.awindigotalemovie.com. (Editor's note: If appropriate projection can be arranged, Armand's film will be shown at Congress in Fredericton—another great reason CACLALS conference this year.

Sandra Singer has published a co-edited collection of essays, *Doris Lessing: Interrogating the Times* (Ohio State UP, 2010), and the entry "Ethnographic Memoir" in *Sage Encyclopedia of Case Study Research* (2010); she has articles forthcoming in *Canadian Ethnic Studies* ("Acting Out Justice in 'Courtroom Dramas'") and *Journal of the Short Story in English* ("Focused on Relationships in London Observed").

Katje Thieme has published "Constitutive Rhetoric as an Aspect of Audience Design: The Public Texts of Canadian Suffragists" *Written Communication* 27.1(2010): 36-56.

Sylvie Vranckx, in June 2010, became a member of the board of the Belgian National Fund for Scientific Research Contact Group "*Le genre: des théories aux stratégies de recherche*" ("Gender: From Theory to Research Strategies") of the "*Groupe belge associatif et interuniversitaire en études féministes, de genre et sur les sexualités*" (GRABUGES) (Belgian

Inter-university Network in Gender Studies). Web page: <http://www.sophia.be/index.php/fr/pages/view/1176>. Sylvie has also recently published two articles: "Genre, race, sexualité: deux exemples d'auteur-e-s bispirituel-le-s canadien-nes." *Savoirs de genre: quel genre de savoir?/Genderstudies: een genre apart?* Brussels: Sophia, 2010. 137-49; and "Shifting Aboriginal-'White' Interracial Dynamics in Three of Lee Maracle's Novels." *Canadian Studies / Études canadiennes* 68 (2010): 29-43. She has forthcoming two more: "Trickster Revolutions: The Transgendered Figure as Anti-Colonial Boundary-Crosser in Michelle Cliff's *No Telephone to Heaven*." *Frauenfiguren in Kunst und Medien / Female Figures in Art and Media / Figures de femme dans l'art et les médias*. Ed. Monique Jucquois-Delpierre. Frankfurt: P.I.E.-Peter Lang. Forthcoming (2010); and "The Ambivalence of Cultural Syncreticity in Highway's *Kiss of the Fur Queen* and Van Camp's *The Lesser Blessed*." *The Old Margins and New Centers of the European Literary Heritage*. Ed. Marc Maufort and Caroline de Wagter. P.I.E.-Peter Lang. Forthcoming (2011).

BOOK REVIEWS

Reviews editor, Margery Fee

Michael Crummey. *Galore*. [Toronto]: Anchor, 2009. 336pp.

Review by Jennifer Bowering Delisle, SSHRC Postdoctoral Fellow, McMaster University

Michael Crummey's novel *Galore* goes beyond telling a story to conjure a world, a place at once magical and unforgiving, with a vivid landscape and an intricate history. Paradise Deep and the Gut, two neighbouring settlements on the coast of Newfoundland, are home to two families whose origins represent the class divisions of early Newfoundland society, but whose fortunes and lineages become elaborately intertwined. King-Me Sellers, the despotic local merchant, holds a lifelong grudge against the Widow Devine, his former indentured servant who refused his hand in marriage in a flurry of curses and went on to become a respected and feared community healer. Both characters begin ancestral lines that grow with the outports, in a novel that spans two centuries of history.

This elaborate and imaginative saga garnered Crummey the 2010 Commonwealth Writer's Prize for Best Book in the Caribbean and Canada region. Crummey deftly combines the fantasy of folk tale with the harsh realities of life in eighteenth- and nineteenth-century Newfoundland, a time when a bad season of fishing could mean starvation for the people of the isolated outports along the coast. The Devines and their neighbours live under the exploitative "truck system" in which fishermen and their families buy their supplies for the year on credit. At the end of the season these men sell their fish back to the same merchant at a price fixed by him, based on the grade he assigns it. Levi Sellers, King-Me's corrupt and bitter grandson, lines his own pockets and settles personal feuds by ordering his cullers to bump the catch to cheaper grades, leaving the Devines with worthless fish and an increasing debt. *Galore* is rich with such historical background. This is a place that becomes a stronghold for William Coaker's Fisherman's Protective Union, a place that gives up many of its young men to the battle of Beaumont Hamel in the First World War.

It is also a place where ghosts crash through ceilings, where teacups heal warts. The novel begins with a beached whale cut open to reveal a naked man, mute and deathly pale but still living. He is given the name Judah and taken in by the Devine family, despite the reek of fish that he will carry the rest of his life. This is not a retelling of a bible story; the Devines are not divine, but flawed human beings, who put their faith in pagan ritual and in the rogue philandering priest Father Phelan. Religion here is often a source of violence or a mask for

political gain; it profoundly influences the community but is also corrupted by human fallibility or undermined by other strains of belief.

Judah goes on to marry the Widow's granddaughter, Mary Tryphena, who becomes a matriarch in her own right and carries on the widow's art of primitive medicine and folk remedy into her own old age. As the generations continue, patterns repeat – characters echo their ancestors in physical and personality traits, and similar events befall them. Crummey eases us from one fascinating character to the next, and the intimate lives we have followed become for subsequent generations hazy and mysterious tales from the past.

The magic realism of the first pages gives way then, as history unfolds, to an ancient mythology. Genealogy is both that which makes the characters feel “at home in the world,” as well as a fantasy, a kind of dream from the past that takes a certain amount of imagination and faith. In a novel replete with dynamic characters and compelling conflicts, Crummey's true achievement is in the way he takes us on this journey, showing us how the specters of the past live amongst us.

**Hugh Hodges, *Soon Come: Jamaican Spirituality, Jamaican Poetics*.
Charlottesville: University of Virginia Press, 2008.**

Reviewed by Stephen Ney, University of British Columbia

Soon Come is effectively a literary history of Jamaica, concentrating on poetic literature and on religious influences and themes. Concentrating on poetry and religion makes good sense if you are writing a literary history of a postcolonial nation such as Jamaica, because both tend to have a longer history than the prose texts and secular themes that often predominate in literary studies today. And a long history is vital if your aim is to establish, as Hodges does, a deep and genealogical link between a particular national culture and a group of texts. *Soon Come* is successful in its aims and will be an important contribution to conversations in Caribbean studies, cultural studies, and postcolonial studies.

Hodges is able to tell a coherent story about Jamaican poetic writing because he posits a coherent Jamaican “worldview,” which is best instantiated by numerous spiritualities that have been practised in Jamaica: Myal, Kumina, Baptist Christianity, Revivalism, and Rastafarianism, among others. The two features of these spiritualities that Hodges applauds – and of which he finds traces in poetic texts – are that they are practical rather than other-worldly, and revolutionary rather than quietistic or pro-colonial. He shows, by examining historical scholarship as well as songs, sermons, and contemporary poetry commenting upon religious

history, that all these spiritualities are united by their dependence upon folk proverbs (many of which have roots in Africa) and by the Bible. With precision and sophistication he demonstrates how by entering Jamaican oral tradition the Christian Bible has been able to become something quite different from what the British slave-owners and even missionaries intended: a resource helpful for articulating Jamaicans' experience of suffering and for articulating and even achieving their hopes for deliverance. He foregrounds the performative and hortatory rather than narrowly aesthetic qualities of poetic language, demonstrating how Jamaican poets' delight in verbal artistry has not been a mere diversion but rather an effective tool for fighting oppression.

Early in the book, Hodges focuses on the memory of Africa in the culture of Jamaica. Here he insists that the latter is not merely a re-articulation or a recovery of Africanness, but rather (in Lorna Goodison's phrase) a "start-over Eden." The middle chapters are about appropriations of Christianity that have taken shape among black communities in Jamaica and that have not, in Hodges' judgement, required Jamaicans to disown their culture. The final two chapters about the songs of Bob Marley and the poems of Lorna Goodison are Hodges' most detailed demonstrations of how creative texts like these, which have gained an audience far from Jamaica, can articulate a fervent confidence in the Jamaican people's traditions and a fierce hope for the Jamaican people's redemption.

Hodges could perhaps have strengthened his argument by considering the interests served and the exclusions performed by his taking Jamaica (particularly Jamaican national culture) as a given, rather than as a political construct. Would not certain poets from Jamaica prefer to identify their work with the Caribbean or the African diaspora than Jamaica, or with Kingston or the poet's own family than Jamaica?

Glen Willmott, *Modernist Goods: Primitivism, the Market, and the Gift*. Toronto: U Toronto P, 2008. 330pp.

Reviewed by Hannah McGregor, University of Guelph

To arguments that the commodification of cultural goods can only ever deprive them of meaning, and that the forces of capitalism and modernity are by definition corrosive, critics in recent years have begun to oppose more nuanced readings of the relation between consumption and culture. "Recent studies in the ideology of consumption," Graham Huggan reminds us in *The Postcolonial Exotic*, "suggest a range of available options for both the producers and consumers of culturally 'othered' goods," with commodification not necessarily producing static essentialized images of the other but "engender[ing] new social relations that operate in *anti*-imperialist interests, empowering the previously dispossessed" (12). Glen Willmott's *Modernist Goods* constitutes a complex and nuanced addition to this conversation, one that attempts to redefine modernity and aboriginality beyond a dualistic notion of the artificial vs.

the authentic or the present vs. the past. Modernity, Willmott asserts, is always both aboriginal and imperial, and the tribal, far from being the flipside of the modern, *is* modern. Carefully avoiding either a romanticization of “non-capitalist heritages” (14) or a simplistic vilification of capitalism and its impacts, *Modernist Goods* treads sometimes-precarious new methodological terrain in an attempt to reread canonical Western modernism and, by extension, modernity itself, as deeply responsive to and invested in aboriginality.

Willmott identifies the starting point of his project as his own background in Native Studies, and his interest in desegregating that discipline—and its methods—from an exclusive interest in Native-authored literature. Because of its unique articulations of modernity, Native Studies offers new ground from which to address the authors that Willmott revisits: Joyce, Beckett, Conrad, H.D, Eliot, and Woolf, to name only the most conspicuously canonical. He begins with the more familiar topic of primitivism as a recurring trope in modernism. Willmott rejects from the beginning a perspective that would read aboriginality as nothing more than a trope, and the difference between the aboriginal and the imperial merely “as a kind of mystification to be deconstructed” (15). Modernist primitivism has often been read as inevitably alienated from “real” aboriginal cultures because it can only ever speak to the needs and projections of Western society rather than to an essentially unrepresentable otherness. The danger of this reading is of course the reification of otherness, with the political result of obscuring what is, Willmott insists, the very real presence of aboriginality within modernity. Primitivism may function as an “ideological mystification,” but it mystifies what are “nonetheless genuine and ineradicable traces of the modern House” (21).

The House is one of the three metonymic categories that, drawing on Chris Gregory’s post-Maussian anthropology, Willmott uses to articulate his understanding of the interplay of imperial and aboriginal modernities. Along with the Market and the State, the House is one of the primary social institutions that are structured around, and in turn distinguish the roles of, the meaning of objects as goods, gifts, and commodities. Whereas the Market is structured around the exchange of alienable commodities, the House is the location of inalienable gifts and goods and of the complex hierarchical social networks created by the movements of these objects. Willmott’s use of the term aboriginal, and the concept of an aboriginal modernity as always immanent within and opposed to imperial modernity, emerges from the struggle between the forces of House and Market. Thus aboriginality is expanded into a multiply-signifying economic, cultural, and historical term—an expansion that can be read both as de-essentializing and potentially problematic. Modernity, and its characteristic literary production, modernism, is not defined in opposition to the aboriginal and its House societies. It is the site of resistance against the hegemony of the Market and of the alternative possibilities found in fictive Western constructions of the House that are, for all their constructedness, nonetheless characterized by “deeper, genuine commitments to aboriginal heritages themselves” (168).

Willmott’s project is ambitious in methodology and scope. Bringing together Gregory’s ethnographic economics with Frederic Jameson’s political unconscious and Julia Kristeva’s theories of abjection, while surveying a range of criticism on a cross-section of prodigiously-studied writers, he offers engagingly new and challenging readings of familiar texts, from *Heart of Darkness* to *The Wasteland*. The interdisciplinarity of the methodology, drawing on Native Studies, Marxism and psychoanalysis, alongside close attention to the specificities of literature as historically and culturally located artifacts, makes for a difficult theoretical balancing act, and the outcome is both nuanced and schematic (as the deceptively simple map that concludes Part One suggests). To provide here a brief summary of Willmott’s full methodological span is a virtual impossibility, as it takes him the range of the entire book itself to articulate. His primary assertion is that, within characteristic modernist texts one can read

traces of the abjected House, a sign of the struggle of aboriginal modernities against and within imperial modernity. The nature of these abject Houses are as heterogeneous as the texts themselves, so even as Willmott moves towards generalizing hypotheses he clearly remains aware of the tentative, even speculative nature of his claims. As such he locates them within a series of close readings which he refers to as “case studies” or “exhibits” intended to “demonstrate empirically” the theoretical outline first drawn in the introduction and thickened as the book proceeds (41).

These references to maps and schematics, to exhibits and empirical evidence, suggest the degree to which *Modernist Goods* leans in the direction of structuralism. The outcome of Willmott’s balancing of his interdisciplinary methodology is at times schematic to the point of underplaying the nuance of his actual readings. Deftly preempting potential critique, he acknowledges that his method risks generating suspicion about its “totality, stasis, and closure”; but ultimately his goal is to create a model dynamic enough to “allow for its own obsolescence” and by extension to constantly undermine the construction of modernism as a “unified cultural field” (130). The gauge of his success or failure in this regard is surely to be determined by the readings themselves. Willmott articulates his method in terms of what he perceives as the insufficiency of prior readings fully to account for the displacements and abjections within modernist texts; thus his argument is not applied to but built out of the texts themselves, emerging as a series of hypotheses and theoretical ventures that are always more ambivalent and nuanced than broad and sweeping. The book works through a series of close readings, with each section building upon the last to continuously complicate and re-interrogate the central argument. Ultimately Willmott is less interested in offering radically new readings of texts than in putting existent readings and critics in conversation with each other in unexpected ways in order to “illuminate the logic of an economic unconscious in the agonized depths of modernism” (41).

A few selections will suggest something of Willmott’s handling of his texts. He begins by taking issue with previous readings of *Dracula*. The strange specificities of the vampire figure—decadent yet hedged in by the law, a figure of terror who is almost absurdly reliant upon the good of his own native earth, both highly sexualized and reviled as “repellent” (31)—lead to a reading of *Dracula* as a figure of the abject House. Images of abjection fill the novel: the obsession with the clean and the unclean, the permeability between I and Other, and the longing for the loathsome maternal figure. More interesting to Willmott, however, is not the presence of abjection in general but of the abject House which, like the vampire, is not an object but a world: “The repressed House, as ethnogenetic field rather than object or event, unable simply to be displaced into either, falls deeper into the totalizing arena of the abject” (38). Thus as this paradigmatically aboriginal figure (Willmott refers to his dependence on the inalienable good of land and his creation of a community bound by the inalienable gift of blood) gains power he paradoxically becomes more diffuse and multiple, fading into animistic forms and multiplying himself into a hierarchical community reminiscent of House societies. Willmott goes on to connect Bram Stoker’s engagement with aboriginal modernity to his Irish heritage, and resists the straightforward reading of the vampire as a figure of fantasy or nightmare with the reminder that, within a pre-capitalist Celtic world view, the reality of the vampiric cannot be so easily dismissed.

This introductory reading of *Dracula* is the most obviously engaging. As the book gains in momentum it decreases in accessibility, at points verging on the abstruse. Willmott continues to locate his readings firmly within the biographies of particular authors in an attempt to buttress his argument that modernist primitivism, while it may be read as cultural appropriation, nonetheless engages with real historical forms of aboriginal modernity. Thus Conrad’s Polish heritage offered an alternative model of how the House, Market, and State might exist in relation to one another, undermining the hegemony of imperial modernity. In the case of Yeats, Joyce, and Beckett, Willmott grounds his readings in the Irish

experience of colonialism. For example, drawing on Eoin O'Brien and Anthony Cronin, he argues convincingly for the persistent presence of a lived Irish landscape—the low hills surrounding Dublin—in Beckett's seemingly post-apocalyptic and groundless settings. In another feat of historical detail and theoretical richness, Willmott offers a close reading of the institutions of literary production that surrounded some of his key authors, beginning with Yeats' involvement in the Dun Emer Press. His reading of modernism, then, relies not only upon its conditions of composition but its production and circulation as well, for Willmott is equally interested in why consumers bought modernist texts and to what degree they can be read, even within the purview of the Market, as a "*speculative investment*" in a cultural *good* (141).

Ultimately *Modernist Goods* is an object lesson in the possibilities—and difficulties—of turning the methods of Native Studies toward atypical objects of study. What makes this venture a success is the subtlety and specificity with which Willmott wields his tools on difficult terrain. It is precisely this specificity that makes his work at once engaging, and resistant to importation into other areas. Ultimately it should be read as a call for further academic border-work that crosses the boundaries between the aboriginal and the imperial, the modern and the tribal, the Market and the House, to undo the simplistic dualism that often structures these notions. In his conclusion, Willmott returns to his starting point—the aboriginal—by drawing upon Len Findlay's imperative to "Always Indigenize!" He thus locates his project within the wider call to recognize indigenous heritages both as the *sine qua non* of modernity and as the primary site of contestation of imperial modernity and the Market. By asserting colonialism as the "'absolute horizon' of interpretation in literary and cultural studies" (265), Willmott suggests the affiliation of his work with other recent postcolonial re-readings of modernism, such as Richard Begam and Michael Valdez Moses' *Modernism and Colonialism*. Neither depoliticizing nor reviling the canonical works of the period, *Modernist Goods* seeks to relocate them within an image of modernity that is always defined by, even as it strives to posit alternatives to, the legacies and realities of colonialism, imperialism, and global capitalism.

Works Cited

- Begam, Richard, and Michael Valdez Moses, eds. *Modernism and Colonialism: British and Irish Literature, 1899-1939*. Durham & London: Duke UP, 2007.
- Huggan, Graham. *The Postcolonial Exotic: Marketing the Margins*. London & New York: Routledge, 2001.

CACLALS EXECUTIVE 2010-2013

President

Susan Gingell
Department of English
University of Saskatchewan
9 Campus Dr.
Saskatoon, SK S7N 5A5

Secretary-Treasurer

Kristina Fagan
Department of English
University of Saskatchewan
9 Campus Dr.
Saskatoon, SK S7N 5A5

Past President

Neil ten Kortenaar
Centre for Comparative Literature
University of Toronto
93 Charles St W.
Toronto ON, M5S 1K9

Atlantic Representative

Gugu Hlongwane
Department of English
St. Mary's University
923 Robie Street
Halifax, NS B3H 3C3

Québec Representative

Jill Didur
Department of English
Concordia University
1455 de Maisonneuve Blvd. W.
Montréal, QB H3G 1M8

BC & Northern Territories Representative

Margery Fee
English Department
University of British Columbia
#397-1873 East Mall
Vancouver BC, V6R 1Z1

Ontario Representative

Kofi Campbell
Department of English
Wilfrid Laurier University
Laurier Brantford
73 George Street
Brantford, ON, N3T 2Y3

Colleges Representative

Philip Mingay
Department of English
King's University College
9125 - 50 Street
Edmonton, AB T6B 2H3

Graduate Student Representatives

Joshua Prescott (2009-2011)
English Department
University of New Brunswick
P.O. Box 4400
Fredericton, NB E3B 5A3

Jessie Forsyth (2010-12) Department of
English & Cultural Studies
Chester New Hall 321
McMaster University
1280 Main Street West
Hamilton, ON L8S 4L9

