

Chimo



The Newsjournal of the Canadian Association for

Commonwealth Literature & Language Studies

Number 64

Fall 2012

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 request all extended submissions be 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 Anna Guttman, Secretary-Treasurer, CACLALS,
Department of English, Lakehead University, 955 Oliver Road, Thunder Bay, ON P7B 5E1
or anna.guttman@lakeheadu.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© 2012 CACLALS

The Canadian Association for Commonwealth Literature and Language Studies

TABLE OF CONTENTS

PRESIDENT’S REPORT

| | |
|---|---|
| <i>CACLALS’ Financial Future</i> | 3 |
| <i>Planning for CACALS Conference in Victoria</i> | 3 |
| <i>St. Lucia ACLALS Conference</i> | 4 |
| <i>Update on Initiative to Institute a Voluntary Congress Registration Levy to Support Indigenous Language Revitalization</i> | 4 |
| <i>Call for Comprehensive or Field Exam Lists for caclals.ca</i> | 5 |
| <i>CAUT’s Canada’s Past Matters Campaign</i> | 5 |

| | |
|------------------------------------|---|
| SECRETARY-TREASURER’S REPORT | 8 |
|------------------------------------|---|

| | |
|--------------------------|----|
| NOTICE OF ELECTION | 11 |
|--------------------------|----|

REVIEWS

| | |
|---|----|
| Daniel Coleman, Erin Goheen Glanville, Wafaa Hasan and Agnes Kramer-Hamstra, eds. <i>Countering Displacements: The Creativity and Resilience of Indigenous and Refugee-ed Peoples</i> . Review by Pamela McCallum. | 12 |
| Eva Darias-Beautell, ed. <i>Unruly Penelopes and the Ghosts: Narratives of English Canada</i> . Review by Carrie Dawson. | 14 |
| Susan Gingell and Wendy Roy, eds. <i>Listening Up, Writing Down, and Looking Beyond: Interfaces of the Oral, Written, and Visual</i> . Review by Sam McKegney | 16 |
| Daniel Coleman and Smaro Kamboureli, eds. <i>Retooling the Humanities: The Culture of Research in Canadian Universities</i> . Review by Philip Holden | 19 |
| Marlene Goldman. <i>DisPossession: Haunting in Canadian Fiction</i> . Review by Jennifer Williams. | 21 |
| NEWS OF MEMBERS. | 24 |
| CACLALS EXECUTIVE COMMITTEE. | 26 |

PRESIDENT'S REPORT

CACLALS' Financial Future: Elimination of Grants from SSHRC & the Commonwealth Foundation

First some good news: thanks in no small part to the effective work of our Secretary-Treasurer, Anna Guttman, in urging lapsed members to rejoin CACLALS, and other members encouraging graduate students to join the Association, we are in a strong position going into 2013 in terms of both membership numbers and our financial footing. To maintain our present financial health, however, we will almost certainly have to cut some of our regularly incurred expenses. When SSHRC eliminated its travel grants to associations, we lost the money we used every year principally to help graduate students and very occasionally unfunded Executive members to attend Congress. Now the Commonwealth Foundation has revamped its grants program in ways that look to both Anna and me to have made CACLALS ineligible to apply for further funding from this source. With concerns about governance taking centre stage, culture is no longer an area of interest to the Foundation, at least in the context of the grants program, and both "[a]ttendance at . . . workshops and conferences unless as part of a larger project funded by a Commonwealth Foundation grant" and "[a]cademic study or research unless as part of a larger project funded by a Commonwealth Foundation grant" are now specifically excluded from funding eligibility. Moreover, the revised guidelines stipulate that grant beneficiaries must be "from a *developing* Commonwealth Foundation member country" and that projects or activities *must take place* "in a *developing* Commonwealth Foundation member country" (emphases added). I wrote yesterday to ACLALS Chair Michael Bucknor to ask if he has any information that suggests there might be a way round the exclusions for CACLALS as an affiliate of ACLALS because the umbrella organization is currently headquartered in a developing country and CF grant monies go, in the first instance, to ACLALS.

Planning for CACALS Conference in Victoria

Plans are shaping up well for the CACLALS conference to be held 1-3 June 2013 at the University of Victoria. We have been able to secure Dr. Jenny Sharpe of UCLA as keynote speaker and Vancouver-based writer and teacher Wayde Compton as plenary speaker. Daniel Justice is

organizing the annual Aboriginal Roundtable on the theme of Resurgence and Reconciliation, and Renate Eigenbrod and Deanna Reder are working with both the Canadian Applied Literature Association and CACLALS to arrange a series of events related to the work of Indigenous writer Richard Van Camp. CACLALS is grateful to Misao Dean of the University of Victoria English Department, who although not a member of CACLALS, has agreed to serve as our Local Arrangements co-ordinator for the Victoria Congress. Deadline for members' proposals is 15 December 2012, and no extension of this deadline will be possible. The full call is posted at www.caclals.ca under the CFPs and Conferences tab, CACLALS.

St. Lucia ACLALS Conference

Members are reminded that proposals for the ACLALS conference in St. Lucia, August 5–9, 2013, are due 15 December 2012. Abstracts of a maximum 300 words for papers of 20 minutes duration, and maximum 400 words for three-paper panels (with the names of the panelists) which engage with these and other relevant questions along with a short bio not exceeding 100 words should be submitted to ACLALSCONFERENCE2013@gmail.com. The full call is posted under the CFPs and Conferences tab, ACLALS and affiliates, at www.caclals.ca. While the possibility exists that an extension of this deadline will occur, none has yet been announced, and acceptances will begin to go out after the vetting of proposals submitted by the 15 December deadline. The ACLALS Executive are working under difficult circumstances, and anything CACLALS members can do to facilitate ACLALS conference organizing work, such as getting proposals in on time, will be appreciated.

Update on Initiative to Institute a Voluntary Congress Registration Levy to Support Indigenous Language Revitalization

CACLALS has continued to work on the initiative to institute a voluntary Congress levy to support Indigenous language revitalization. After learning of the ladder Bachelor's of Education in Indigenous Language Revitalization at the University of Victoria, which trains members of Indigenous communities to do language revitalization work in their home communities and provides for intermediate steps enabling the issue of certificate and diploma credentials, I contacted the program director, Dr. Onowa McIvor, to seek her support for our

initiative. After consulting with the original proposers of the initiative to institute a levy in support of Indigenous-identified priorities, Brenda Carr Vellino and Renate Eigenbrod, and Heather Smyth, who proposed a refocusing on Indigenous language revitalization, I sent Dr. McIvor an email indicating that we would ask the Canadian Federation for the Humanities to direct to UVic's Indigenous Language Revitalization program all monies collected by the voluntary registration levy if we can get the CFHSS to institute it. The email detailing our new proposal was sent 21 November to Jean-Marc Mangin, the Executive Director of the CFHSS, and Graham Carr, the President of the Board of the CFHSS. No acknowledgement or reply has yet been received from either.

Call for Comprehensive or Field Exam Lists for caclals.ca

Members have requested that graduate course descriptions and comprehensive or field exam reading lists in postcolonial, diasporic, transnational literatures, oratures, and cultural studies, be posted to caclals.ca. I am therefore requesting that faculty members who work at an institution with graduate programs offering courses and doctoral examinations or proposal requirements in these areas send me (susan.gingell@usask.ca) copies of their institution's list(s) and course descriptions.

CAUT's Canada's Past Matters Campaign

As many of you will know, in the face of the Conservatives' lethal cuts to a number of Canada's critical cultural institutions, the Canadian Association of University Teachers (CAUT) has expanded the Save Library and Archives Canada initiative to become the "Canada's Past Matters" campaign. The national campaign is designed to inform the public about the threats to Canada's cultural institutions and historic sites and about CAUT's proposals for reversing the damage already done and preventing the harm from spreading.

CAUT reports, "The 'Canada's Past Matters' campaign will highlight how federal funding cuts and policy changes are putting the survival of libraries, archives, museums and historical sites across the country at risk." These cuts and policy changes directly impact scholars and students researching in areas in which CACLALS' members work.

The campaign has five dimensions according to a CAUT news release of 22 November 2012:

- **Save Library & Archives Canada:** The federal institution responsible for preserving Canada's history and cultural heritage is seriously threatened by major budget cuts, service reductions, and a narrowing of its mandate.
- **Preserve Canada's Historical Sites:** A \$29 million reduction in the budget for Parks Canada is threatening the future of Canada's 167 historic and archaeological sites.
- **Protect Canada's Public Libraries:** The inter-library loan program between Library & Archives Canada and regional public libraries is being eliminated along with public internet access in local libraries, making it more difficult for Canadians to access information and knowledge.
- **Restore Canada's Local Archives:** The elimination of the National Archival Development Program has put at risk regional archives and their projects across Canada.
- **Retain the Canadian Museum of Civilization:** The government plans to end Canada's largest and most popular museum – the only museum committed to promoting knowledge and critical understanding of, and appreciation and respect for, human cultural achievements and human behaviour.

For more information about the "Canada's Past Matters" campaign, you are invited to visit www.canadaspastmatters.ca. The site includes the names and contact information for those to whom you can address letters of protest and explanation for why you urge sustaining support of the institutions charged with preserving Canada's collective cultural heritage. Over the break, please try to find the time to write.

While the news from CAUT is distressing, and I encourage you to do what you can to give meaningful support to the "Canada's Past Matters" campaign, we need to remain aware of how fortunate most of us are to live in Canada. I say *most* because of the conditions in which many Indigenous people in this country live. Yet as civil war takes enormous tolls in Syria, the Israeli-Palestinian conflict has once more become deadly for civilians, the Congo remains a site where

rape and violence against children and civilian men are part of terrorizing military actions, and many sub-Saharan African countries are still struggling against the AIDS epidemic with hugely inadequate resources, we might take inspiration from those in the most directly affected regions of our globe who refuse to give up the fight to ameliorate the terrible conditions in which people there live.

Best Wishes for the Holiday Season and the New Year

May you find time to renew your energies and your spirits over the holiday season, and may 2013 be kind to you and yours,

Susan Gingell, President

SECRETARY-TREASURER'S REPORT

Membership numbers have increased significantly since the last newsletter from 91 up to 120 (as of Oct. 2). There are currently 36 student / postdoctoral members, 12 sessional / unwaged members and 72 regular members. The increase has largely been due to lapsed members renewing their memberships. Many thanks to everyone who responded to the membership drive, and for your patience and understanding as all the records were transferred over to the current system. www.fedcan-association.ca/CACLALS is now the only place to join, renew, and access other members' contact details. You can also view your membership expiry date. Please ensure that your membership is up to date before submitting proposals for next year's conference in Victoria. Any questions about memberships or the membership system can be directed to me at aguttman@lakeheadu.ca.

As you will see from the attached financial statement, CACLALS remains financially stable, with a net income of \$3086.85 since the spring report. Higher membership numbers mean that CACLALS will owe more membership fees to CFHSS for 2012/2013, which will be evident in next spring's financial statement. This year we received \$2329 from SSHRC to defray members' travel expenses, but due to a limited number of applications, only \$1113.41 was disbursed, leaving a balance of \$1215.59. This number makes part of our net income for the last few months. CACLALS will be using these remaining funds to distribute travel grants next year. SSHRC will no longer be providing this aid to any association, and so this will be our only source of travel funding for Congress 2013. Our association accrued a small profit from Congress 2012: \$189.44 A breakdown of our Congress finances follows. CACLALS registration fees will remain the same for most members in 2013, with the exception of retired members, whose fees will increase modestly. We were fortunate this year to receive funding not only from ACLALS, the International Keynote Speakers' Fund and Aid to Interdisciplinary Sessions, as in past years, but also from the Trudeau Foundation. Thank to member Libe Garcia Zarranz, a 2010 Trudeau Scholar, for her instrumental role in securing the Foundation's support.

Please feel free to contact me should you have any further questions. I look forward to seeing you at Congress 2013!

Financial Report

Opening Balance (May 8, 2012): \$17, 036.68

Income

| | |
|--|------------|
| Membership | \$1940 |
| ACLALS | \$1769.16 |
| SSHRC Travel Grant | \$2329 |
| U Alberta P | \$100 |
| U Toronto P | \$200 |
| Wilfrid Laurier UP | \$200 |
| Aid to Interdisciplinary Sessions | \$250 |
| International Keynote Speaker Support | \$1000 |
| Trudeau Foundation (Refund of Leela Gandhi's expenses) | \$581 |
| Interest | \$2.49 |
| Donation | \$20 |
| Revenue from Congress 2012 | \$189.44 |
| Registration | \$3535.00 |
| Student Personnel | -\$374.00 |
| Printing | -\$102.60 |
| Catering | -\$1987.10 |
| A/V Services | -\$540.00 |
| HST | -\$341.86 |

Total **\$8581.09**

Expenses

| | |
|---|-----------|
| Travel Grants | \$1113.41 |
| Website Renewal Fee (3 yrs) | \$289.58 |
| IATS | \$72.32 |
| CFHSS Membership Fee | \$50 |
| Phone Calls | \$29.32 |
| Bus to CACLALS dinner at Congress | \$257.64 |
| Photocopying at Congress | \$31.59 |
| Refreshments at Congress | \$238.31 |
| Honoraria for Aboriginal Roundtable | \$500 |
| Honorarium for Special Roundtable | \$200 |
| Keynote Speaker (Leela Gandhi) | \$960.21 |
| Honorarium \$500 + Hotel \$399.46 + Per Diem \$45.25 + taxi \$15.50 | |
| Plenary Speaker (Alice Te Punga Somerville) | \$1113.89 |

| | |
|--|-------------------|
| Honorarium \$500 + Hotel \$568.64 + Per Diem \$45.25 | |
| Writer's Costs (M. Nourbese Phillip) | \$545.25 |
| Honorarium \$500 + Dinner \$45.25 | |
| Additional Congress Expenses | \$26.20 |
| Bank Fees | \$66.52 |
| Total Expenses | \$5494.21 |
| Net | \$3086.85 |
| Closing Balance (Oct. 4) | \$20123.53 |

Anna Guttman, Secretary-Treasurer

NOTICE OF ELECTION

While we are fortunate to have President-Elect Dorothy Lane in place to lead the Executive from 1 September 2013 to 31 August 2015, and she has begun the process of building a new executive, the CACLALS constitution requires that I call for nominations for all positions apart from that of the President Elect:

Secretary-Treasurer

Representatives for (a) Atlantic Provinces (b) Québec, (c) Ontario (d) British Columbia and the Territories, and (e) Colleges

One graduate student representative, 2013-15.

The constitution stipulates that “[w]ritten nominations, including the written consent of the nominee, and the supporting signatures of two paid-up members of the Association, shall be submitted to the Secretary-Treasurer two months before the Annual General Meeting of the Association.” This year, therefore, the nominations should reach Anna by 31 March 2013. **Book**

REVIEWS

Edited by Margery Fee

Daniel Coleman, Erin Goheen Glanville, Wafaa Hasan and Agnes Kramer-Hamstra, eds.
Countering Displacements: The Creativity and Resilience of Indigenous and Refugee-ed Peoples. Edmonton: University of Alberta Press, 2012.

Review by Pamela McCallum, Department of English, University of Calgary

Countering Displacements explores how diasporic communities resist dispossession, nurture their cultures, and promote creative energies in unfamiliar spaces. The book focuses on two groups of people: Indigenous peoples and refugee-ed peoples. Initially at least, this pairing seems odd. If refugee-ed populations are one of the most visible examples of the multiplying numbers of displaced peoples in the late twentieth and twenty-first centuries, then Indigenous peoples appear to be some of the few populations who have managed to bring traditional ways of life into the contemporary world. As the editors explain their choices the connections become clear. On the one hand, Indigenous peoples may live on ancestral lands, but their relationship to the land has been drastically altered by colonization. On the other, in the editors' words, the refugee can be described as "a displaced native" (vix). Despite these commonalities, the two groups have not often been studied together. *Countering Displacements* brings together citizenship studies, refugee studies, diaspora studies and indigenous studies to create new conversations.

Drawing inspiration from Raymond Williams' insistence that "Culture is Ordinary," the editors focus on "the complex relationships between indigeneity, migration, colonialism, and settlement, as well as the role of human agency and creativity in navigating these experiences" (xii). The chapters in *Countering Displacements*, as the title suggests, stress the imaginative and cultural agency of people who bring resiliency and innovation to oppressive situations. An important part of the book's project is to witness narratives and other cultural expressions of

displacement in order to participate in resisting their relative invisibility within larger cultural and political dynamics. In generating dialogue about displaced and refugee-ed peoples, the book asks that these populations not be seen as passive and only reactive to fear. Highlighting Peter Nyers' arguments in *Rethinking Refugees*, the editors point out that such characterizations of refugee-ed populations reinforce ideological constructions of menacing conditions outside the nation state against which legitimate citizens need to be protected. By focusing on "the innovative and creative ways people voice or re-take their voice" (xxix), the chapters in *Countering Displacements* offer concrete examples of challenges to official discourses.

In "Theatricality and the Exposure of Exclusion," Catherine Graham examines *Théâtre du Public* and Theater for Everybody's production of *Les Murs Tombent, Les Mots Restent* [Walls Fall, Words Live On], a co-creation by theatre artists in Belgium and Palestine. Philippe Dumoulin and Soufian El Boubsi, both Belgium born, worked with Palestinian artists in Gaza and the West Bank to produce a play about the pressures of living within walls erected to protect national borders. The group eventually decides to include a European journalist as a character in the play to ensure that audiences were unable to retreat to the comfortable position of "outside observers." In effect, the figure of the journalist "invites audiences to join the conversation these theatre artists had chosen to engage in when they started to work together" (92). When confronted with the ways the journalist's views alter as he spends time with Palestinian people and when forced to negotiate being situated physically in the position of the border guards, the audience is challenged to examine its own assumptions about what is being performed in front of them.

Maroussia Hajdukowski-Ahmed offers a fascinating exploration of "Creativity as a Form of Resilience in Forced Migration." She points out that the word "resilience" comes to cultural studies from engineering: the Latin *resalire* (to jump up again) was adopted to refer to rubber, metal, and other materials that have the ability to absorb energy and return to their original condition (211). In its transference to mental health and trauma studies, Hajdukowski-Ahmed

takes resilience to describe both an individual's ability to utilize resources available and a culture's ability to provide them (211). Some of the examples she gives are rooted in the day-to-day work of communities—planting and nurturing a garden, preparing food or baking bread together, the making of clothing. One of the most impressive examples she discusses is a painting, “Pedalling towards a Future of Peace,” collectively created by nine refugee-ed women. At the centre of the artwork is the figure of a young woman riding a bicycle. In Hajdukowski-Ahmed's words, this figure “represents a being in process, a growing seed, a link between past and present and between generations. She is hope and future in motion” (224). While the broken links of a large chain might seem to some Western viewers a tired, conventional image bound up with failed revolutionary projects from the past, here it is given new meaning as a symbol of a break with a past of dispossession (both territorial and psychological) and a movement towards a future of peace.

Countering Displacements contains articles on Rudy Wiebe's representations of the Alberta Oil Sands, on undocumented migrants and citizenship, on Palestinian resistance in the West Bank, on the struggles of the Manipura northeast India, refugee-ed peoples' attempts to claim a home in West Bengal, the films of First Nations artist Shelley Niro. It is a book that offers diverse and challenging reflections on a wide range of questions around dispossession, migration, and the resilience to remake lives. Everyone working on postcolonial studies will find something of interest here.

Eva Darias-Beautell, ed. *Unruly Penelopes and the Ghosts: Narratives of English Canada*.

Waterloo: Wilfrid Laurier University Press, 2012.

Review by Carrie Dawson, Department of English, Dalhousie University

In the introduction to *Unruly Penelopes and the Ghosts: Narratives of English Canada*, editor Eva Darias-Beautell cites David Hirsch, a scholar who draws on the figure of Penelope to lament the limitations of a critical practice wherein the “weaving and unweaving” of various

hardworking scholars contributes to the “theory industry” but little “forward movement takes place” (5). Regrettably, this sums up my response to Darias-Beautell’s collection. Although it contains some strong essays, there is little “forward movement.” In part, this is a consequence of the emphasis that Darias-Beautell’s introduction and the collection’s first essay—by Coral Anne Howells—place on reviewing “innovative approaches to the cultural and literary contexts of English Canada over the last forty years” (2). Howells’ attempt to chart the “frame narratives” that undergird key Canadian literary histories cleverly uses an epigraph from Atwood’s *The Robber Bride* to demonstrate the innate instability of master narratives, but her larger argument for a literary history committed to the “recovery of formerly marginalized voices” and a “repositioning of the national in a globalized context” feels familiar, well-worn (39). Posited as a “supplement” to Howells’ contribution (13), Michèle Lacombe’s essay on Indigenous criticism and literature of the 1990s does a nice job of speaking to the critical valency of Indigenous literary nationalism as it is practiced by Taiaiake Alfred, Daniel Heath Justice, Kristina Fagan, and others, but I regretted her decision to foreground creative work by Eden Robinson and Thomas King while saying almost nothing about less-canonical Indigenous writers. This is perhaps ironic in light of Smaro Kamboureli’s contribution, which is concerned with the processes of canon formation. Though typically perspicacious, Kamboureli’s essay is ultimately hampered by its very close focus on Donald Goellnicht’s essay “A Long Labour: The Protracted Birth of Asian Canadian Literature” (2000): because she focuses so much attention on one essay, Kamboureli sometimes fails to extrapolate and to explore the consequences of the “the tropological and methodological moves” that scholars tend to make in building a case for a new text, approach, or discipline (45).

Among the remaining essays, Richard Cavell’s “Jane Rule and the Memory of Canada” stands out for its sophisticated and engaging exploration of the intersection of sexuality and citizenship in Jane Rule’s work and, most movingly, in her poignant political essay “Legally Single.” Also notable is Belen Martin-Lucas’ reading of monstrous female bodies as “imaginative expression(s) of cultural and political dissent” in speculative fiction by Hiromi Goto, Larissa Lai, Nalo Hopkinson, and Suzette Mayr (109). Ultimately, then, I share Darius-Beautell’s sense that

the collection can be seen to “weav[e] and unweav[e] significant threads of connection within and between national and global cultures” (15), but I am more inclined to recommend its examples of careful, intricate stitchwork than its ability to give new shape to the skeins of Canadian literature.

Susan Gingell and Wendy Roy, eds. *Listening Up, Writing Down, and Looking Beyond: Interfaces of the Oral, Written, and Visual*. Waterloo, ON: Wilfrid Laurier University Press, 2012.

Review by Sam McKegney, Department of English, Queen’s University

In *If this is your land, where are your stories?*, J. Edward Chamberlin debunks “the misconception that there *are* such things as ‘oral cultures’ and ‘written cultures,’” arguing through copious illustrative examples that “[w]e are, all of us, much more involved in both oral and written traditions than we might think” (20). Yet, due in part to the pervasive influence of Walter Ong’s work, as well as the lingering role of “civility” and “primitivism” in justifying ongoing forms of oppression, the idea of a great oral/written divide retains currency. The essays in Susan Gingell and Wendy Roy’s *Listening Up, Writing Down, and Looking Beyond* shake this simplistic binary to its very core, theorizing the inevitable interdependency of sound, sign, sight, and site. They argue for “a sensory rebalancing in perceiving and responding to the world” that pursues “a more fully embodied knowing” (Gingell with Roy 1) by recognizing and affirming the “multimodal elements of communication” (7). Gingell invokes the sign “*oral*” to remind the reader of the dynamic interplay involved in what cognitive scientists call multimodal integration: the interactions among different sensory modalities that alter and inform each other’s processing. Although the term multimodal integration is not wielded within the collection, I draw your attention to it here because the conceptual fertility of “integrity” gestures toward what is at stake in the democratization of sensory experience, particularly given that “the interfaces of the oral, written, and visual are often contested zones characterized by highly asymmetrical relations of power” (Gingell with Roy 32).

Often employing language alive with poetic energy, what I will term the essays⁺ within *Listening Up* trouble the sensory depletion expected of standard academic prose while exploring “three thematic arcs: performance poetics, print textualizations of the oral⁺, and the place of visual culture at the oral–written interface” (41). Entries like Adeena Karasick’s “Echohomonymy” explode the stultifying teleology of scholarly writing via the rhythms and cadences of performance poetry, while Paul Dutton’s theorization of sound poetry ultimately entices the reader beyond the borders of the printed text to experience on the accompanying website “a wholly committed physical engagement in the production of oral sound” (133). Dub poet d’bi.young.anitafrika’s lecture entitled “the storyteller’s integrity”—available only on the *Listening Up* website (<http://drc.usask.ca/projects/oral/>)—argues for the impossibility of radical isolation and artistic distance, claiming that being a political artist (and presumably a political critic) means being “of the people, with the people,” and therefore “accountable to the people.” Just as political artists cannot be apart from the whole, young insists that artists must resist societal pressures to compartmentalize their humanity into illusory, discrete components. young’s evocative image of the “one cauldron” in which the entire self remains present resists both social disintegration *and* the formal fragmentations of ocularcentrism and the fetishization of the book. The political contours of this synchronous social/sensory re-integration illuminate tensions and possibilities that make *Listening Up* so intellectually rewarding.

Among the key debates percolating throughout the collection involves the epistemic state of what Gingell calls “*textualized orature*”: “orature [that] has undergone a process of de- and re-contextualization that fundamentally changes the oral⁺ verbal art” (12). T. L. Burton, for one, takes it as axiomatic that if “poems [in dialect] are to be fully appreciated they must be heard first, without the crutch of the written text” (121). Emily Blacker worries that cross-cultural ethnographic transcription obscures the “original place, mode, and purpose” of “Elders’ oral narratives” (245) and thereby exposes them to ideological manipulation. Most forcefully, Hugh Hodges argues that “the textualization of a performance poem doesn’t merely ‘lose something’; it loses everything” (103). Others within the collection, however, question the inevitable deficiency of textualization. *Waziyatawin*, for example, claims that by “stripp[ing] away” the

more “superfluous language” from her grandmother’s oral stories and re-presenting them as found poetry, she is able to reveal “the truth of Dakota historical experience in the colonial context,” arguing that what remains on the page “is the essence of [her] grandmother’s voice” (269). Carefully weaving a path between what might be viewed as Hodges’ mystification of the performance event and what might be viewed as *Waziyatawin*’s essentialization of voice, Gugu Hlongwane considers not only what is lost in textualization but also what is gained. Hlongwane resists the presumed “antagonistic relationship between oral and written..., in which the oral is almost romanticized” (143), acknowledging the potential value of print as a “widely transportable and enduring” vehicle for poetic provocation (137)—which is not to imply that the textualized performance poem is not altered irrevocably, but rather that such alteration is not inevitably and only negative.

Many in the collection take considerable pains to provide (in some cases to exhume) contextual information necessary to imagine multimodal experiences of culturally, temporally, and geographically distant oral performances (George Elliott Clarke on Afro-Canadian dub poetry, Helen Gregory on slam poetry, Paul Dutton on sound poetry, Hlongwane on post-apartheid South African political poetry, Naomi Foyle on the Irish ballad tradition and the *Aislingi*, Mareike Neuhaus on Cree language traditions, Kimberly Blaeser on Indigenous North American literary history). Such attentiveness enables readers of this collection to participate, not necessarily in the full restoration of what is lost in the textualization of oral performance, but rather in the mobilization of multisensory reading strategies that trouble the fixity of the page, affirm the multimodal integration summoned by artistry, and reconceive others’ “disembodied words as performers” (Gingell with Roy 5). George Elliott Clarke points us in this direction by calling forth the reader’s auditory memory of James Brown’s voice to enforce the proliferation of sensory experience and deny the fiction of wholly disembodied critical engagement. “These devious and delicious rhymes,” he writes, “do not sit well on the page, for they want to ‘get up offa that thang’ and hog the spotlight and be heard” (69). Such multimodal movement indeed occurs in the textualized dub poetry Clarke analyzes; it also occurs with disarming and delightful frequency in the essays⁺ that coalesce to make *Listening Up* an extraordinarily valuable addition

to the study of orality, performance poetry, textualization, and multisensory embodied experience.

Daniel Coleman and Smaro Kamboureli, eds. *Retooling the Humanities: The Culture of Research in Canadian Universities*. Edmonton: University of Alberta Press, 2011.

Review by Philip Holden, Department of English Language and Literature, National University of Singapore/Visiting Scholar, University of British Columbia

Most accounts of the place of the university in society from John Henry Newman to Bill Readings have emphasized the unique and often fraught role of the humanities. Daniel Coleman's and Smaro Kamboureli's collection *Retooling the Humanities* responds to the changing nature of humanities research in Canadian universities and, as its title suggests, considers the manner in which the area's disciplines must reconfigure themselves to face new challenges.

Coleman's and Kamboureli's introduction gives a genealogy of changes in the university over the past century, stressing in particular the transformation of the implicit social contract that binds it to the nation-state and to other communities. The broad progression they describe—the metamorphosis of the university's role as a public good from a central element of nation-building to a source of entrepreneurial research—is not unique to Canada. Yet analysis is made sharper by two foci. First, as the title of the collection suggests, Coleman and Kamboureli note that the humanities have been particularly affected in the evolution of what they call "research capitalism": reductions in funding and an overweening focus on teaching have increased student-faculty ratios, making the type of teaching which is central to the humanities more difficult. In addition, much research in the humanities does not easily fall into areas in which its results can be made into "commodifiable" products (xvii). Second, the editors trace a very specific genealogy from the role of the humanities in colonialism, through the cultural nationalism of the 1949-1951 Massey Commission, to more contemporary SSHRC research

initiatives. In doing so, they carefully illustrate significant elements that make Canada distinct: the division between research funding from central government and teaching funding from the provinces is, for example, unique to Canada—although it has parallels elsewhere. Particularly appealing is the challenge posed by the introduction, and taken up by the essays the collection contains—not simply to analyze but actively to work for change in the future through exploring possibilities for "retooling" the disciplinary practices that constitute the humanities.

Essays in the collection take up this challenge, engaging it from a variety of perspectives. Donna Palmateer Pennee, for instance, draws on her work in an arts and social sciences deanery to examine how growing managerialism affects the way in which research is conducted; Jessica Schagerl extrapolates from her experience as a graduate student and also the position of sessional lecturers at the University of Toronto to argue for greater mentorship by senior faculty. Marjorie Stone gives an inside account of working in a large-scale research project of the type advocated by SSHRC in which policy-driven agendas privilege the social sciences and marginalize the humanities; Melissa Stephens stresses the importance of bringing personal experience into the research essay. Ashok Mathur and Rita Wong look closely at the effects on equity in research and pedagogy of the transformation of art schools from college to university status; Paul Danyluk examines the philosophy of a single artist and academic activist, Roy Kiyooka, whose letters record a unique response to the transformation of the university in Canada at the end of the twentieth century. While these perspectives are disparate, the practices the essays analyse frequently overlap: the struggle to establish non-quantitative ways of valuing research, for example, and the manner in which genuine equity can be promoted in the university. Such focus on practices also leads to convergent conclusions: the need to make use of Indigenous ways of knowing—advocated most strongly in an essay by Len Findlay; the cultivation of genuine institutional autonomy for the university; and the need for scholars in the humanities to engage more comprehensively outside the university. *Retooling the Humanities* finishes with two contrasting essays: Diana Brydon ranges widely and productively in her call for a new humanism while Coleman and Kamboureli conclude with a coda that gives a series of concrete recommendations.

There is more, of course, to wish for in this collection—in particular, for me, a greater attention to similar problems faced in research in the sciences and social sciences, and a wider sense of how the challenges that Canada’s universities face are not simply driven by governmental fiat, but by the marketization of higher education on a global scale. Yet the fact that the collection left this particular reader wanting more is surely a good thing: books like this encourage not simply passive consumption, but active participation, a making of new connections, and a renewed awareness of the problematics and possibilities in readers’ own everyday academic practices of life.

Marlene Goldman. *DisPossession: Haunting in Canadian Fiction*. Montreal: McGill-Queen’s University Press, 2012.

Review by Jennifer Williams, Department of English, Kwantlen Polytechnic University

Marlene Goldman has set herself the task of answering the question posed by Cynthia Sugars and Gerry Turcotte, the editors of *Unsettled Remains: Canadian Literature and the Postcolonial Gothic*: “whether the Gothic takes ‘a somewhat different form in a New-World context from that of the Old-World prototypes’” and whether there is an emerging recognition of “a new genre: The Postcolonial Gothic” (in their “Introduction: Canadian Literature and the Postcolonial Gothic” *Australasian Canadian Studies* 24.4 [2006]: 1-14). Her stated aim is “to trace the poetics of haunting and possession that are associated in part with this new genre” (31).

Before arriving at this declaration in the extensive introduction, Goldman thoughtfully positions her argument in terms of recent scholarship and clearly sets out key elements of Gothic literature (as she does for magic realism elsewhere). For these reasons, this is a text that will be useful to both the diligent undergraduate new to the field of postcolonialism and to the seasoned scholar who has sought out Goldman’s articles over the years. Despite some of the

chapters' previous incarnations in other forms, Goldman has, in many places, made explicit the connections between the chapters, such that it all hangs together seemingly organically. She employs a range of perspectives, both Western and non-Western, and draws attention to how relevant criticism pertains to each story's specific time and place, foregrounding political implications, and resisting "any synthesizing ambition" (8). Within the New World context, she is careful to distinguish Canadian and American Gothic, with the latter's ties to slavery (10), while noting that both are rooted in anxieties formed by imperialism and capitalism. In comparing the "cultural hauntings" of Canada and the US, Goldman writes that while the latter favours exorcism and master plots, Canadian fiction looks to "forge alternative pasts and futures" (16).

What haunts Canadian fiction? Goldman focuses on "unsettled" settler-invaders' claims to Indigenous land and both losses and fears brought on by colonialism, immigration, diasporas, and globalization. With a nod to Stuart McLean's *The Event and its Terrors: Ireland, Famine, Modernity* (2004), she asks: "What happens if the dead refuse to stay dead, but maintain a wayward and more or less obtrusive presence within the world of the living?" (298). She reveals the colonizing impulse to try to turn ghosts into ancestors and likewise warns against "clinging to ancestral ghosts when no community is served" (135).

Theoretical touchstones, such as Freud's uncanny, surface throughout the analysis, particularly in relation to the Coyote figure and to the female body, both material and spectral. What constitutes home and the familiar made strange can be a possessed body or "domestic space" or a nation-state.

Through the close readings of six novels and the works of Dionne Brand, Goldman succeeds in her aim to "unearth what gets covered up" (7) although she herself buries some gems in her footnotes. The chapter on the gothic elements of Sheila Watson's *Double Hook* and Gail Anderson-Dargatz's *The Cure for Death by Lightning* is grounded in the specifics of the respective regions' ongoing treaty negotiations. In the latter, the Gothic ancestral castle of old

is doubled in the *kekuli*, a Shuswap winter house dug out from a riverbank and passed down matrilineally. The struggle over lineage and inheritance is forefront in the chapter on John Steffler's *The Afterlife of George Cartwright* with its concerns with primogeniture. Part Two on diasporas has separate chapters on Jane Urquhart's *Away*, Margaret Atwood's *Alias Grace*, and a chapter on various works by Dionne Brand. Here "spiritual possessions [including hysteria] are attempts at re-possessing the personal and cultural identities of marginal groups" (20), with Brand's work discussed in terms of Afro-Caribbean possession rituals and the problematizing of Western paradigms of the autonomous, self-possessed subject. The final section on Thomas King's *Truth and Bright Water* considers the spirit beliefs of certain North American First Nations and turns to repair and reparation.

In the conclusion, "Toward an Ethics of Haunting," Goldman challenges Michael Eskin's view of literature as a way to access the Other, and she posits in its stead "that tropes of haunting and possession instigate an encounter with ghosts and the past that resists this type of mastery" and, thus, resist any assimilationist nation-building project. Ultimately, she suggests that "spectral fictions have the power to alter accepted, official versions of Canadian history" (299).

NEWS OF MEMBERS

Judith Leggatt, a long time CACLALS member and former member of the CACLALS executive, is the 2012 recipient of Lakehead University's Distinguished Instructor Award. This award is Lakehead University's most prestigious teaching award. It recognizes a significant contribution to teaching excellence and educational innovation and leadership at Lakehead University over a number of years. Only one award is bestowed per year. Dr. Leggatt's award lecture was entitled "Teaching in a Cross-Cultural, Cross-Disciplinary Classroom," which grew out of her experiences teaching Literature of Canada's First Nations to undergraduates, a course that is part of both the English Department's and Indigenous Learning Department's respective curriculums. CACLALS offers warmest congratulations to our colleague!

Uma Parameswaran, one of our former Presidents of CACLALS, has been actively publishing since her retirement from the University of Winnipeg. *A Cycle of the Moon: A Novel*, came out in 2010 from TSAR (Toronto); *C.V.Raman: A Biography* in 2011 from Penguin(India), and she is now working with seniors, helping them write their memories. She has edited and published two volumes (2011 and 2012) of *Vignettes from Vineyards of Memory*. Her biography *Lokasundari: The Early Life and Times of Lady Lokasundari Raman* is to be released early next year. Her recent critical volumes are collections of earlier essays and talks: *Salman Rushdie's Early Fiction* (2007) and *Writing the Diaspora* (2007), both from Rawat Books (India).

Mariam Pirbhai co-edited, with Joy Mahabir, *Critical Perspectives on Indo-Caribbean Women's Literature* (New York: Routledge, 2012). Released in August 2012, the book is the first collection on Indo-Caribbean women's writing and the first work to offer a sustained analysis of the literature from a range of theoretical and critical perspectives such as ecocriticism, feminist, queer, post-colonial, and Caribbean cultural theories. The essays not only lay the framework of an emerging and growing field, but also critically situate internationally acclaimed writers such as Shani Mootoo, Lakshmi Persaud, and Ramabai Espinet within this emerging tradition. Indo-Caribbean women writers provide a fresh new perspective in Caribbean literature, be it in their unique representations of plantation history, anti-colonial movements, diasporic identities, feminisms, ethnicity and race, or contemporary Caribbean societies and culture. The book offers a theoretical reading of the poetics, politics, and cultural traditions that inform Indo-Caribbean women's writing, arguing that while women writers work with and through postcolonial and Caribbean cultural theories, they also respond to a distinctive set of influences and realities specific to their positioning within the Indo-Caribbean community and the wider national, regional and global imaginary. Contributors visit the overlap between national and transnational engagements in Indo-Caribbean women's literature, considering the writers' response to local or nationally specific contexts, and to the diasporic and transnational modalities of Caribbean and Indo-Caribbean communities.

Mariam is presently working on a SSHRC-funded project devoted to a hemispheric and multilingual study of the literatures and culture of the Indo-Caribbean diaspora, as well as a book-length study on South Asian Canadian literature.

Antje Rauwerda's *The Writer and the Overseas Childhood: The Third Culture Literature of Kingsolver, McEwan and Others* appeared in June 2012.

<http://www.mcfarlandpub.com/book-2.php?id=978-0-7864-4900-2> The jacket blurb reads: "What does Ian McEwan have in common with Barbara Kingsolver? Or *The Shack's* William Paul Young with *The Way the Crow Flies'* Ann-Marie MacDonald? All four spent significant portions of their formative years overseas as expatriates; all four are third culture kids. These authors share experiences of cultural and geographical displacement that fracture constructions of home and identity, as their fiction attests. This study surveys 17 authors with "expat" backgrounds to define "third culture literature," a burgeoning yet unrecognized branch of international writing characterized by expressions of dislocation, loss, and disenfranchisement. By explicating how the shared cultural details of these writers emerge in literary themes and images, this work introduces third culture literature as a separate field, reinterpreting the work of major writers from across the globe.

Antje also published an article on "third culture literature": "Not Your Typical 'Diaspora' or 'Third World Cosmopolitan': Third Culture Literature." *Wasafiri* 25. 3 (September 2010): 16-23.

CACLALS EXECUTIVE 2010-2013

President

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

Secretary-Treasurer

Anna Guttman
Department of English
Lakehead University
955 Oliver Road,
Thunder Bay, ON P7B 5E1

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

L Camille van der Marel (2012-14)
Department of English and Film Studies
3-5 Humanities Centre
University of Alberta
Edmonton, AB
Canada T6G 2E5

Jesse Arsenault (2012-14) Department of English & Cultural Studies
Chester New Hall 321
McMaster University
1280 Main Street West
Hamilton, ON L8S 4L9

