Canadian Association for Commonwealth Literature and Language Studies

**Conference Program:**

Gathering Diversities through Contestation and Coalition  
May 26-28, 2018  
University of Regina, Regina, SK

CACLALS acknowledges that this conference is being held on the territories of the nêhiyawak, Anihšināpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis. The main campus of the University of Regina is on Treaty 4 lands.

We encourage chairs of every session in the conference to convey this sincere acknowledgment. (Abstracts, guest speaker biographies, territorial acknowledgement and chairing guidelines appear at the end of this program.)

**May 26-28th:** CACLALS parallel sessions are in the Language Institute (LI 117, LI 132, LI 133)

**May 26th Special Events:**

12:30-1:30pm: CACLALS Executive Meeting

3:00-5:00pm (RI 119 Auditorium): Keynote Address by Jahan Ramazani (U Virginia) (CACLALS/ACCUTE)

6:30-8:30pm (Campion Commons): Graduate Student Creative Writing Event (CACLALS/ACCUTE/ACQL)

*N.B.: Parallel sessions begin at 8:45am*

**May 27th Special Events:**

3:00-5:00pm (Location: TBD): Plenary by Zarqa Nawaz (CACLALS/ACCUTE)

7:00-10:00pm: CACLALS Annual Dinner (with ACCUTE Executive) at CRAVE (http://www.cravekwb.com/)

*N.B.: Parallel sessions begin at 9:00am*

**May 28th Special Events:**

TBA: Indigenous Roundtable (ILSA/CACLALS)

12:00-1:30pm (Location: TBD): Author Event: Conversation and Reading with Rita Bouvier (CACLALS/ARIEL)

3:00-3:45pm (LI 119): CACLALS Book Launch & Graduate Prize Winners Reception

3:45-5:00pm (LI 119): CACLALS Annual General Meeting

*N.B.: Parallel sessions begin at 9:00am*
8:45-10:30am

SESSION #1: Othering and Exile: Sub-Saharan and South African Contexts
Chair: TBD

Exiling Space in “Rethabile Masilo’s The Things That Are Silent”
Comfort Verrissimo (U Alberta)

“Individual Definitions of Self After Apartheid: Othering, Coloured Identity, and Romantic Pursuits in Ntokozo Madlala and Mandisa Haarhoff’s Crush-hopper”
J. Coplen Rose (Acadia U)

“Working Through Echoes: Phaswane Mpe’s Welcome to Our Hillbrow and Global AIDS Writing”
Sheila Giffen (U British Columbia)

“Queer Animal Desire and Interspecies Intimacy in Sub-Saharan African Fiction”
Jesse Arsenault (Concordia U)

10:30-10:45am BREAK

10:45-12:30pm

SESSION #2: Alternate Metaphors of Diversity & Inter-Relation
Chair: TBD

“is a technicolour city now: Crosscultural Modernities in Austin Clarke’s The Meeting Point”
Cornel Bogle (U Alberta)

“What Does Andre Alexis’s Fifteen Dogs Suggest About Canadian Diversity?”
Diana Brydon (U Manitoba)

“A Gathering of Voices: Expanding Notions of Diversity in Shani Mootoo’s Cereus Blooms at Night”
Lena Schneider (Saarland/Trier/U Montréal)
SESSION #3: Telling ‘Refugee Tales’, Re-Envisioning Displacement  
Chair: Henghameh Saroukhani (Saint Mary’s U)

“Re-Drawing Palestinian Displacement in Lebanon: Leila Abdelrazaq’s Baddawi”  
Tamara El-Hoss (Brock U)

“A Literary Welcome: Contesting Narratives through Storytelling in Refugee Tales”  
Asna Sheikh (Simon Fraser U)

“Mapping Global Cultures of Securitization in Dionne Brand’s Inventory”  
Terri Tomsky (U Alberta)

12:30-1:30pm
CACLALS EXECUTIVE MEETING — LUNCH PROVIDED (Location TBD)

1:30-3:00pm

SESSION #4: Gathering New Epistemes: Decolonial, Indigenous poetics  
Chair: TBD

“The Decolonization of Print and Digital Space in Jordan Abel’s Injun”  
Aislinn McDougall (Queen’s U)

“Trans-Systemic Thinking in the Two-Row Poems of Mohawk Poet Peter Blue Cloud”  
Daniel Coleman (McMaster U)

“Decolonial Poetics and Dispersed Lyric: Jordan Abel’s Aesthetic Signature”  
Carl Watts (Royal Military College)

SESSION #5: Between Past and Future ‘Posts-’: Storytelling in the Global Age  
Chair: John C. Ball (U New Brunswick)

“1001 Impossible Jews: Salman Rushdie’s Two Years Eight Months and Twenty-Eight Days”  
Anna Guttman (Lakehead U)

“Creating New Futures: Pakistani Speculative Fiction and Mohsin Hamid’s Exit West”  
Shazia Sadaf (U Western)

“Between Modernity and Globality: Reconfiguring ‘Diversity’”  
Sabujkoli Bandopadhyay (U Regina)
3:00-5:00pm: Keynote Address (in RI 119 – Research Innovation Auditorium)

“Gathering Linguistic Diversities: The Poem, the World, and Translation” - Jahan Ramazani (U Virginia)
Chair: TBD

How does “world literature” gather literary, linguistic, and cultural diversities? What happens to “world literature” when it is brought into conversation with poetry studies? In his keynote address, distinguished professor Jahan Ramazani (University of Virginia), challenges us to view culture and art beyond the limits of one language, one nation, and one region. At a time when borders are militantly reasserted and dangerous essentialisms flourish, Ramazani proposes to dismantle the aesthetic boundaries between ‘Eastern’ and ‘Western’ traditions of thought, highlighting the necessity of cross-cultural engagements across national, linguistic and aesthetic lines.

CACLALS acknowledges the generous support of this collaborative event (CACLALS/ACCUTE) by the Keynote Speaker Fund of CFHSS.

6:30-8:00pm: CREATIVE EVENT (in Campion Commons Area)
Graduate students from across Canada converge to share their creative writing and discuss the role of the writer in diversity-related issues. Through poems, short stories and novel excerpts, participants explore everything from the diverse Canadian city to the storytelling potential of henna. This talented line-up includes UBC’s Benjamin Hertwig, a shortlisted finalist for the Governor General’s Literary Award. (All are welcome!)

(Organized by CACLALS graduate student representatives Jane Chamberlin and Shamika Shabnam; co-hosted by CACLALS/ACQL/ACCUTE)

SUNDAY, MAY 27

9:00-10:30am

SESSION # 6: GRADUATE STUDENT PRIZE PANEL
Chair: TBD

“Black Girl Magic? Afro-Pessimism and Flawed Femmes in Nalo Hopkinson’s Speculative Fiction”
L. Camille van der Marel (U Alberta)

“Forms of Decolonization: Critical Poetics in Liz Howard’s Infinite Citizen of the Shaking Tent”
Sara Rozenberg (York U)

“Dancing across the Divide: J.M. Coetzee’s Postsecular Embodiment”
Brandi Estey-Burtt (Dalhousie U)
10:30- 10:45am: BREAK

10:45-12:30pm

SESSION #7: Writing Beyond Trauma: ‘Embodied’ Literary Activisms
Chair: TBD

“When the ‘Monsters’ Fight Back: Reading Rage as Justice in Dionne Brand’s At the Full and Change of the Moon”
Angela Herring-Lauzon (McMaster U)

“Interrogation of ‘Happy’ Multiculturalism through Deafness as an Invisible Disability in Priscila Uppal’s To Whom it May Concern”
Sanchari Sur (Wilfrid Laurier U)

“Resisting the Frame of the ‘Post-Colonial’: ‘Racializing’ Assemblages in Shani Mootoo’s Fiction”
Tania Aguila-Way (U Toronto)

SESSION #8: New Projections: Multisensory, Multimedia Re-Memberings
Chair: TBD

“Of Water, Sand, Steel, Glass: Urban Ecologies and Literary Polyphonies”
Joanne Leow & Allison McFarland (U Saskatchewan)

“‘the broken edges’ and Gatherings of Peace: Partition at Home and in Diaspora”
Prabjhot Parmar (U Fraser Valley)

“Heigh Muck a Muck: Playing Chinese: Connective Aesthetics and Memorialization”
Veronica Austen (St. Jerome’s U)

12:30-1:30pm LUNCH BREAK

1:30-3:00pm

SESSION #9: Textual Gatherings & Comparative Contestations
Chair: TBD

“Contesting Diversity, Countering Appropriation? Screenwriting Dance Me Outside”
Gillian Roberts (U Nottingham)

“Tomson Highway and Daniel Munduruku: Tricksterism and Literary Activism in the Americas”
Rubelise Da Cunha (Federal University of Rio Grande, Brazil)

“The Unmade Bridge: Toward a Community of Witnesses in Karen Connelly’s The Lizard Cage”
Brenda Beckman-Long (Briercrest College and Seminary)
SESSION #10: Racialized Poetics of Activism, Spatialized Polemics of Dissent  
Chair: TBD

“Inside the Outside: Race, Space, and Protest in Wayde Compton’s The Outer Harbour”  
Ashley Irwin (U Waterloo)

“Race and Space: Tamil-Canadian Activism and the (‘Incomplete) Project of the Multicultural Nation”  
Shalika Sivathasan (York U)

“Celebrity Dying and the (De-)Colonial Project: Reading the Last Words and Works of Gord Downie and Johnny Clegg”  
Brenna Gray (Douglas College)

3:00-5:00pm: Plenary (Location: TBD)

“How to write a sitcom about Muslims – very carefully!” - Zarqa Nawaz  
Chair: TBA

Description: (forthcoming)

CACLALS acknowledges the generous support of this event (CACLALS/ACCUTE) by the Interdisciplinary Fund of CFHSS.

5:00-7:00pm  PRESIDENT’S RECEPTION

7:00-10:00pm  CACLALS ASSOCIATION DINNER co-hosted by CACLALS and ACCUTE Executive Committees

Venue: CRAVE
http://www.cravekwb.com/
Address: 1925 Victoria Avenue, Downtown Regina
Tel: 306-525-8777

RSVP: Mariam Pirbhai mpirbhai@wlu.ca
9:00-10:30am

SESSION #11: Where You Are: A Writing Workshop About Place
Facilitator: Tanis MacDonald

This workshop is for writers of any experience level who are interested in writing about place as informed by settler and indigenous histories. I will teach representative pieces from Laurie Graham’s *Settler Education* as prompts. Participants will write “history” as a lived inquiry into place and belonging, working from our identities as Indigenous people, settlers, refugees, immigrants, diasporic peoples, and any combination thereof.

SESSION #12: Transgressive Solidarities: Building Alternative ‘Coalitions’
Chair: TBD

“Black and Irish Coalitions: Alex Wheatle’s *East of Acre Lane*”
Henghameh Saroukhani (Saint Mary’s U)

“‘So many disrupted nests’: Kinship and Solidarity in Tessa McWatt’s *Out of My Skin*”
Sarah Kent (Queen’s U)

“Building Communities, Reconciling Relationships? Re-Reading the Kappa in Hiromi Goto’s *The Kappa Child*”
Stephanie Oliver (U Alberta)

10:30-12:00pm ANNUAL INDIGENOUS ROUNDTABLE DISCUSSION (Time/Location To be confirmed)
Hosted by Jesse Archibald Barber (First Nations University)

Description: (forthcoming)

CACLALS acknowledges the generous support of this collaborative event (ILSA/ CACLALS) by the Interdisciplinary Fund of CFHSS.
12:00-1:30pm CONVERSATION AND READING WITH RITA BOUVIER (light lunch provided)
Moderator: Tanis MacDonald (U Laurier)
Location: TBD

Rita Bouvier is author of three collections of poetry. *nakomowin’sa for the seasons* (Thistledown Press, 2015) was the 2016 Sask Book Awards winner of the Saskatchewan Rasmussen, Rasmussen & Charowsky Aboriginal Peoples’ Writing Award. In 2005, Gabriel Dumont Institute Publishing transformed the title poem “papiyâhtak”, of her 2004 publication, into a children’s picture book—*Better That Way*. Her poetry has appeared in literary anthologies, musicals and television productions, and been translated into Spanish, German and Michif.

CACLALS acknowledges the generous support of *ARIEL: A Review of International English Literature* for this event’s complimentary luncheon

1:30-3:00pm

**SESSION #13: Un-Settling the Terms of Production: (De-)Colonizing Interventions**
Chair TBD

“Classrooms, Contact Zones, and the Haudenosaunee Deer Harvest”
Julie Cairnie (Guelph U)

“Seasons of Rebellion: Survivance and Empathic Unsettlement in David A. Robertson’s *When We Were Alone*”
Anah-Jayne Markland (York U)

Toward an archeology of the settler ‘public/private”: Bogle Corbet and the 19th Century colonization company”
Jennifer Henderson (Carleton U)

**SESSION # 14: Textual Interculturalisms: Early Experimental South Asian Literature (1940s-1970s)**
Chair: TBD

Ramanpreet Kaur (U Western)

“Redefining the Nation: Buddhist Identities in Modernist Sri Lankan Writing”
Susan Rajendran (York U)
3:00-3:45pm BOOK LAUNCH & GRADUATE STUDENT PRIZE RECEPTION (LI Theater 215)
All are welcome!
Featured author readings/books TBD

3:45-5:00pm CACLALS Annual General Meeting (LI Theater 215)

Conference Abstracts

Tania Anguila Way (U Toronto): “Resisting the Frame of the ‘Post-Colonial’: ‘Racializing’ Assemblages in Shani Mootoo’s Fiction”
This paper argues that Shani Mootoo’s fiction disrupts the expectations that are often projected on the “postcolonial” novel by insisting that understanding colonial and neocolonial violence demands narrative forms that are attuned to the material and embodied aspects of racial abjection, instead of narrative forms that revolve around “witnessing” repressed experiences (and therefore reinforce a liberal humanist desire for “knowable” trauma subjects). – SESSION #7

Jesse Arsenault (Concordia U): “Queer Animal Desire and Interspecies Intimacy in Sub-Saharan African Fiction”
This paper examines the recent example of two male lions having sex in rural Kenya alongside fiction by multiple authors from sub-Saharan Africa to consider the ties between queerness and animality. Arguing that hominization and heteronormativity in that continental context share a common disavowal of transgressive human and animal bodies, this essay adds to current thinking in Africa’s (and the globe’s) ongoing anti-anthropocentric struggle. – SESSION #1

Veronica Austen (St. Jerome’s U): “High Muck a Muck: Playing Chinese: Connective Aesthetics and Memorialization”
This paper explores the collaboratively produced interactive digital text High Muck a Muck: Playing Chinese as a discourse of haunting that disrupts the singular lyrical voice and produces a collective form of memorial, one that employs “connective aesthetics” (Gablik) so as to create a space for dialogue. – SESSION #8

Sabujkoli Bandopadhyay (U Regina): “Between Modernity and Globality: Reconfiguring ‘Diversity’”
This presentation will focus on three 21st century novels: Jeannette Armstrong’s Whispering in Shadows, Anita Rau Badami’s Can You Hear the Nightbird Call? And Margaret Atwood’s Oryx and Crake. The presentation will string together the questions of indigeneity, immigration and technocratic development in relation to 21st century global world and demonstrate how displaced/misplaced othering remains a primary concern for contemporary practices of diversification. – SESSION #5

Brenda Beckman Long (Briercrest College and Seminary): “The Unmade Bridge: Toward a Community of Witnesses In Karen Connelly’s The Lizard Cage”
Karen Connelly’s testimonial novel The Lizard Cage portrays the crisis in Burma from the eyes of a political prisoner and an orphan. A doublevoiced and self-reflexive text amplifies the effects of engaging readers in a diverse community of witnesses. A companion memoir shows a literary activism that seeks the unmade bridge to interconnection and change. – SESSION #9

Cornel Bogle (U Alberta): “‘is a technicolour city now’: Cross Cultural Modernities in Austin Clarke’s The Meeting Point”
An examination of cross-cultural encounters in Austin Clarke’s The Meeting Point that repudiates assertions of Canadian liberalism by elucidating the reproduction of colonial violence in ‘multicultural’ narratives. Cognizant of the 150th anniversary of Settler Colonialism in Canada, this paper examines Clarke’s legacy, and reasserts Canada as an ongoing colonial project. – SESSION #2

Diana Brydon (U Manitoba): “What Does André Alexis’s Fifteen Dogs Suggest About Canadian Diversity?”
Reading this novel through a critical lens informed by feminist and posthumanist theory, this paper probes the novel’s liberal politics of diversity, its status as apologue, gendered dynamics, and deep ambivalence about embodiment, creativity, and community. – SESSION #2

Julie Cairnie (Guelph U): “Classrooms, Contact Zones, and the Haudenosaunee Deer Harvest”
In this paper I read the conflict between Indigenous groups and Animal Rights groups over the Haudenosaunee harvesting of white-tailed deer in Short Hills Provincial Park. I trace my shift, as a white newcomer, from confusion about “sides” in a social justice session (in a university classroom) to decisiveness to support the hunt in November and December, 2017 (on the perimeter of the park). The indoor and outdoor classrooms are contact zones where I found ways to listen and learn. – SESSION #13

Daniel Coleman (McMaster U): “Trans-Systemic Thinking in the Two-Row Poems of Mohawk Poet Peter Blue Cloud”
This paper examines Mohawk writer Peter Blue Cloud’s two-column poems to trace how these experimental works immerse readers in a trans-systemic poetics, derived from the Two Row Wampum tradition, between the principles of gathering and diversity that are necessary if there is ever to be constitutional reconciliation in Canada. – SESSION #4

Rubelise Da Cunha (Federal University of Rio Grande, Brazil): “Tomson Highway and Daniel Munduruku: Tricksterism and Literary Activism in the Americas”
This paper discusses Indigenous literary activism in the Americas. We address the defense of oral tradition proposed by Gerald Vizenor and Davi Kopenawa to focus on how literary writers Tomson Highway in The (Post) Mistress (2013) and Daniel Munduruku in Chronicles of São Paulo (2004) perform tricksterism as “wordmakers” that create new forms of expression for the empowerment of Indigenous traditions. – SESSION #9

Tamara El-Hoss (Brock U): “Re-Drawing Palestinian Displacement in Lebanon: Leila Abdelrazaq’s Baddawi”
In her graphic novel Baddawi, the Chicago-based Palestinian artist and organizer Leila Abdelrazaq follows (and re-draws) the path of thousands of Palestinian refugees who were forced to re-settle in Lebanon. This paper will examine the manner in which Abdelrazaq depicts, traces and re-draws her people’s forced exile and displacement. – SESSION #3

I examine how the spiritual and the rational are embodied and transformed in the physical practice of dance in J.M. Coetzee’s latest novels The Childhood of Jesus (2013) and The Schooldays of Jesus (2016). I suggest that reading dance in this way highlights the importance of religion in postcolonial literature. – SESSION #6

Brenna Gray (Douglas College): “Celebrity Dying and the (De-)Colonial Project: Reading the Last Words and Works of Gord Downie and Johnny Clegg”
This paper examines the final words and works of musicians Good Downie and Johnny Clegg to reflect on the role of activism in collective mourning, considering both the problematic trope of the white saviour in de-colonial and antiracist activism and the fan responses to the political messaging Downie and Clegg demanded in their final works. – SESSION #10

Sheila Giffen (U British Columbia) “Working through Echoes: Phaswane Mpe’s Welcome to Our Hillbrow and Global AIDS Writing”
This paper reads the representation of HIV/AIDS as racialized contagion in Phaswane Mpe’s novel Welcome to Our Hillbrow. I situate the text within a field of global HIV/AIDS writing and consider how the novel’s experimental form,
produced through echoes, contests biopolitical and biomedical imaginaries tied to immunity and sovereign subjectivity. — SESSION #1

Anna Guttman (Lakehead U): “1001 Impossible Jews: Salman Rushdie’s *Two Years Eight Months and Twenty-Eight Nights*”
Salman Rushdie’s *Two Years Eight Months and Twenty-Eight Nights* (2015) tells the tale of a supernatural dispute between the rational and the religious. I argue that Jews in the novel are simultaneously impossible and necessary subjects: required to avert a dystopian civilizational clash, but also lost in a mystical past. — SESSION #5

Jennifer Henderson (Carleton U): “Toward an archaeology of the settler ‘public/private’: *Bogle Corbet and the 19th-century colonization company*”
I suggest that a historical, transcolonial perspective focussed on the activities of 19th colonization companies, entities which confuse the public/private distinction, might contribute to complicating the terms of current tensions between left-liberal defenses of ‘public’ goods and spaces, on the one hand, and the goals of decolonization and Indigenous self-determination on the other. — SESSION #13

Angela Herring-Lauzon (McMaster U): “When the ‘Monsters’ Fight Back: Reading Rage as Justice in Dionne Brand’s *At the Full and Change of the Moon*”
Dionne Brand’s novel *At the Full and Change of the Moon* is a multi-generational saga of Black trauma, unresolved grief, and rage. Her writing forces readers to confront ongoing racial injustices, asking us to consider the emancipatory potential of rage-filled writing rather than dismissing it as simply ‘mad.’ — SESSION #7

Ashley Irwin (U Waterloo): “Inside the Outside: Race, Space, and Protest in Wayde Compton’s *The Outer Harbour*”
My paper explores race and space as articulated by Wayde Compton’s short story collection *The Outer Harbour*. Compton demonstrates the way that Canada positions itself as a white country by excluding people of colour. I argue that the occupation of space in the form protest forces a reconfiguration of the nation’s geography. — SESSION #10

The paper analyses Punjabi playwright Ajmer Singh Aulakh’s one-act play *Arbad Narbad Dhundukara* [Aeons and Nebulae] (1978) in the context of Patrice Pavis’s formulations of the Intercultural theatre. Punjabi drama’s experimental phase during the 1960s and 1970s is evaluated that redefined and hybridized playwriting with an inspiration from the European dramaturgy. — SESSION #14

Sarah Kent (Queen’s U): “‘So many disrupted nests’: Kinship and Solidarity in Tessa McWatt’s *Out of My Skin*”
Set during the blockades at Kanehsatà:ke, Tessa McWatt’s novel *Out of My Skin* aligns Indigenous and black diasporic experiences of dislocation, dispossession, and disembodiment. Attending to expressions of solidarity that punctuate this narrative, this paper evaluates the alternative kinship affiliations that catalyze from anti-colonial resistance. — SESSION #12

This creative/critical paper will theorize new methods of transnational and comparative readings of contemporary cultural and literary texts in conjunction with waterfront developments in Singapore, Hong Kong, and Vancouver. This will be combined with a five-minute multimedia presentation with photographs, ambient sound recordings, and a reading of new creative work. — SESSION #8

Anah-Jayne Markland (York U): “Seasons of Rebellion: Survivance and Empathic Unsettlement in David A. Robertson’s *When We Were Alone*”
David A. Robertson’s picture book *When We Alone* (2017) is a form of protest literature calling young readers to action. The didactic intentions of Robertson’s work are to empathically unsettle young readers through restorying settler myths about residential schools, and to have young readers become implicated in the work of reconciliation. — SESSION #13
**Aislinn McDougall (Queen’s U): “The Decolonization of Print and Digital Space in Jordan Abel’s Injun”**
This paper explores how Jordan Abel’s *Injun* uses digital technology to reclaim the colonial language that has been used to define and disempower Indigenous peoples. It explores how the digital catalyzes an intervention in print literature’s colonial roots and the crucial tension between print and digital as both predominantly white spaces. – SESSION #4

**Stephanie Oliver (U Alberta): “Building Communities, Reconciling Relationships?: Re-reading the Kappa in Hiromi Goto’s The Kappa Child”**
Goto’s kappa is widely read as a positive figure that embodies the support that the Japanese-Canadian narrator’s family cannot provide. By re-reading the kappa as a figure that embodies emotional, physical, and sexual fulfillment and “diasporic violence” (Kim 2010), this paper traces the complexities of representing queer, feminist diasporic communities on Indigenous lands. – SESSION #12

**Prabjhot Parmar (U Fraser Valley): “the broken edges” and Gatherings of Peace: Partition at Home and in Diaspora”**
This paper examines gatherings in Amritsar, Surrey, and Abbotsford that remembered the experiences of people during 1947 partition. It argues that at such gatherings politics take a secondary seat as literature opens avenues to negotiate history and future directions through visual, aural, and tactile experiences. – SESSION #8

**Susan Rajendran (York U): “Redefining the Nation: Buddhist Identities in Modernist Sri Lankan Writing”**
I look at the intersections between Buddhism and culture in the context of modernist writing in Sri-Lanka spanning from the 1940s to the 1970’s. Buddhist philosophy and aesthetics were combined with Western literary constructs and criticism in order to invent a Sinhala tradition that is both “indigenous” and catholic. – SESSION #14

**Gillian Roberts (U Nottingham): “Contesting Diversity, Countering Appropriation?: Screenwriting Dance Me Outside”**
This paper examines the drafted screenplays by Cree playwright Tomson Highway of the film *Dance Me Outside*, directed by white Canadian filmmaker Bruce McDonald from the short fiction of white Canadian writer W.P. Kinsella, in order to determine the influence the discarded Indigenous-authored script had on the film ultimately produced. – SESSION #9

Ntokozo Madlala and Mandisa Haarhoff’s *Crush-hopper* (2011) explores the challenges and psychological harm endured by Mandisa, a mixed-race member of South Africa’s born-free generation. This paper explores the strategies Haarhoff uses to address a history of racialized violence that continues to impact her everyday experiences. – SESSION #1

**Sara Rozenberg (York U): “Forms of Decolonization: Critical Poetics in Liz Howard’s Infinite Citizen of the Shaking Tent”**
This paper situates the paratactic poetics of Liz Howard’s *Infinite Citizen of the Shaking Tent* within recent critical studies and methodologies of decolonization, particularly in its imbrication of various facets of colonialism. Howard’s collection puts pressure on colonial disconnection through linguistic proximity to connect land, economy, discourse and embodiment in a resistant critical poetics. – SESSION #6

**Shazia Sadaf (Western U): “Crafting New Futures: Pakistani Speculative Fiction and Mohsin Hamid’s Exit West”**
Mohsin Hamid’s shift from writing *back*, to writing *beyond* 9/11 is evident in his most recent novel of speculative fiction, *Exit West* (2017). This paper examines the literary devices employed by Hamid to address socio-political issues in a post-9/11 world of global insecurity, where the presence of magical ‘doors’ literally defy the ‘borders’ that divide people today. – SESSION #5

**Henghameh Saroukhani (Saint Mary’s U): “Black and Irish Coalitions: Alex Wheatle’s East of Acre Lane”**
Alex Wheatle’s *East of Acre Lane* (2001) reimagines the 1981 Brixton uprising as a means to interrogate the contention that a politics of insurrection necessarily yields a community in solidarity. By shifting the focus away from coalitions constituted by race and nation, Wheatle looks toward the promise of outer-national and transatlantic possibilities in a narrative that entangles black British, Irish and working class lives. – SESSION #12
Lena Schneider (Saarland University/Trier University/Université de Montréal): “A ‘Gathering’ of Voices: Expanding Notions of Diversity in Shani Mootoo’s Cereus Blooms at Night”

Through its representation of polyphonic ‘gathering’ of voices and its engagement with embodiment theory, Shani Mootoo’s *Cereus Blooms at Night* constitutes a prime example of transcultural feminist diversity. The text unmasks gender and the body as constructs and thus contributes to contemporary notions of diversity. – SESSION #2

Asna Sheikh (Simon Fraser University): “A Literary Welcome: Contesting Narratives through Storytelling in Refugee Tales”

This paper looks at Refugee Tales (2016), anonymous refugee narratives from the UK as retold by writers, academics, and activists. I argue that a literary remediation of refugee stories contests popular media narratives, protests unjust state policies such as indefinite detention, and welcomes refugee voices into the literary fold. – SESSION #3

Shalika Sivathasan (York U): “Race and Space: Tamil-Canadian Activism and the (Incomplete) Project of the Multicultural Nation”

Taking as its case-study the 2009 Tamil-Canadian protests of the Sri Lankan civil war, this paper will examine the racialization of space in the Canadian public sphere, arguing that public responses to the protests are ultimately indicative of the incomplete nature of Official Multiculturalism as a national project in Canada. – SESSION #10

Sanchari Sur (Wilfrid Laurier U): “Interrogation of ‘Happy’ Canadian Multiculturalism through Deafness as an Invisible Disability in Priscila Uppal’s To Whom it May Concern (2009)”

This paper examines the representation of the disabled body in Priscila Uppal’s *To Whom it May Concern* (2009) through the deaf character of Dorothy, and how the figure of the disabled character subverts the “happy” narrative of Canadian multiculturalism. I contextualize within Ato Quayson’s “aesthetic nervousness” and Rosemarie Garland Rose. – SESSION #7

Terri Tomsky (U Alberta): “Mapping Global Cultures of Securitization in Dionne Brand’s Inventory”

This paper explores how Dionne Brand’s long poem, *Inventory* (2006) critically assesses global cultures of securitization and the racial surveillance of irregular migrants. I argue that Brand’s poem provides a cosmopolitan perspective that bears witness to different forms of state oppression and so contributes towards a historical accounting of human rights and humanitarian obligations. – SESSION #3

Camille van der Marel (U Alberta): “Black Girl Magic? Afro-Pessimism and Flawed Femmes in Nalo Hopkinson’s Speculative Fiction”

Jamaican Canadian author Nalo Hopkinson calls her style “postcolonial speculative fiction,” a naming that suggests even the most fantastical futures are not detached from colonialism’s unsettled consequences. What, then, do speculative works by diasporic authors, including Hopkinson’s *The New Moon’s Arms*, demonstrate about the relationship between colonial pasts and transnational futures? – SESSION #6

Comfort Olajumoke Verrissimo (U Alberta): “Exiling Space in Rethabile Masilo’s *The Things that Are Silent*”

My presentation will examine the ontology of gathering as evoked by the exiled poet, Rethabile Masilo. Using Masilo’s *The Things That Are Silent* (2012), I will nest the several meanings of “resettlement” that an exiled poet evokes in the course of his displacement from home, while holding on to his effort to ‘gather’ community. – SESSION #1

Carl Watts (Royal Military College): “Decolonial Poetics and Dispersed Lyric: Jordan Abel’s Aesthetic Signature”

This paper reads Jordan Abel’s work as at once technologically informed, post-conceptual, and inherently political. Accordingly, it argues that Abel’s work a) achieves an identifiable “aesthetic signature” usually associated with the individualist register of lyric and b) enlarges conceptions of the latter to include the dialectic of antagonism and reconciliation that defines settler-Indigenous relations. – SESSION #4
Workshops/Roundtable Descriptions

Where you are: a writing workshop about place by Tanis MacDonald (U Laurier) – SESSION #11

Poet Laurie D. Graham tells the story of how she began writing Settler Education, her 2016 Trillium-nominated book that posits “settler education” as a necessity, a way to wrestle with Canada’s history of violence by asking “what was here?” and “what is it to be here now?” In Graham’s words:

Settler Education is about zeroing in on the colonial structures designed to negate the first inhabitants of this continent. It’s about obliterating blind spots and immoral national inheritances and learning some of the stories of this place, which often still don’t get taught to a settler unless she teaches them to herself.

Graham’s book tells a settler history while engaging with the understanding that Indigenous history predates and often defies an accepted version of settler history. What can be said about how the past not only informs the present, but IS the present? In my introduction to creative writing classes, I’ve used Settler Education as a model by which students may learn to write a lyric narrative of place, or in short, how we might begin to “teach our stories to ourselves.” My interest in doing so is, like Graham’s, born from a settler problem of how to write place without duplicating appropriation or fostering erasure.

For this workshop, writers of any level and experience are invited to attend and write about place as a blend of past and present, as prompted by pieces of Graham’s (“Number One Canadian”; “The Yellowhead”) and those of other writers working with similar urgencies of writing place ethically. Participants will write “history” as a lived inquiry into place working from our identities as Indigenous people, settlers, refugees, immigrants, diasporic peoples, and any combination thereof.

FACILITATOR BIO: Tanis MacDonald’s book of essays, Out of Line: Daring to Be An Artist Outside the Big City will come out with Wolsak and Wynn in Spring 2018. Her fourth book of poetry, Mobile, is forthcoming with Book*hug in 2019. Tanis is Associate Professor in the Department of English and Film Studies of Wilfrid Laurier University in Waterloo, Ontario.

Indigenous Roundtable (forthcoming)

Guest Speaker Biographies

appeared in literary anthologies, musicals and television productions, and been translated into Spanish, German and Michif.

Zarqa Nawaz: Nawaz has a B.Sc from the University of Toronto and after being rejected from medical school she went on to create several short comedy films that focused on Muslim issues in Canada. When the National Film Board of Canada approached her to do something more serious, she was ready for it. Her 2005 ground-breaking documentary Me and the Mosque explored Muslim women’s battle with patriarchy in the mosque. Her comedy hit, Little Mosque on the Prairie, ran on CBC Television between 2007 and 2012. Most recently she has written a bestselling comedic memoir, Laughing All the Way to the Mosque, in which she explores what it was like to grow up as a Canadian of Muslim faith.

Jahan Ramazani: Author of numerous ground-breaking works in transnational poetics and English literary studies, including The Hybrid Muse: Postcolonial Poetry in English (2001), Poetry of Mourning: The Modern Elegy from Hardy to Heaney (1994), and editor/co-editor of seminal collections such as The Cambridge Companion to Postcolonial Poetry (2017), The Norton Anthology of English Literature (2006, 2012, 2018); and The Princeton Encyclopedia of Poetry and Poetics (2012), Ramazani’s research has provoked a re-imagining of the social life of art in radically intercultural, hybrid and global ways, notably prompting the Huffington Post to identify Ramazani as “one of the world’s leading literary scholars.”

Chairing Guidelines

Territorial acknowledgment for session chairs:
CACLALS acknowledges that this conference is being held on the territories of the nêhiyawak, Anihšināpēk, Dakota, Lakota, and Nakoda, and the homeland of the Métis. The main campus of the University of Regina is on Treaty 4 lands.

Pronunciation guide:
nêhiyawak (Cree) = [nay HEE yuh wuk]
Anihšināpēk (Saulteaux) = [uh NISH naah bayk]
oskana kā - asastēki (The place where the bones are piled up) = [OOS* kun nuh kaah us SUS tay kih]
*Note that “oo” is like the oo in book, not boot

(Full chairing guidelines forthcoming)