





2011 CISLE CONFERENCE

PARTICIPANT ABSTRACTS
AND BIOGRAPHICAL NOTES



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IDENTITY AND ALTERITY IN POST-COLONIAL FILM VERSIONS: A
PASSAGE TO INDIA AND APOCALYPSE NOW

This paper will demonstrate the change of perspectives in film versions of two classical novels: *A Passage to India* and *Heart of Darkness*. It will focus on alterations of identity of the main characters in order to comply with more recent developments in terms of the political assessment of the human situations. E.M. Forster's neutral position in the first novel, which is dominated by the surrender of Adela Quested in the colonial law court to the pressure of the Indian populace, is prolonged by Coppola's anti-war movie on the Vietnam involvement of the Americans in the second half of the last century. Thus the *Pax Britannica* is superseded by the *Pax Americana*, but with the same result, i.e. the recognition of the impossibility of a global solution. The cinematic means which are to a great extent more sophisticated in the recent rendering of the human conditions in war-time Vietnam allow not only a widening of the scope but also a higher intensity of psychological conflicts and of close-up shots of the protagonists.

Rüdiger Ahrens, prof. em., held a chair of English Studies at the University of Würzburg, Germany, since 1980. Visiting professor in Cambridge (UK), Beijing, Tokyo, Nanchang, Guangzhou, Jaipur and Vancouver. Prof. h.c. Nanchang, China in 1994, Dr. h.c. Caen, France in 1996. In 1995, he was elected a member of the European Academy of Sciences and Arts. He has more than 320 titles (books, articles, major reviews etc to his credit, above all in Renaissance (Shakespeare), Lit. Theory, Modern Drama and Fiction, Postcolonial Studies, Curriculum Theory. A Festschrift was dedicated to him on his 60th birthday by H. Antor and K.L. Cope, eds., *Intercultural Encounters - Studies in English Literatures* (1999). His numerous essays were edited by M. Merkl and L. Volkmann, eds., *Anglophone Kulturwissenschaft und Englische Fachdidaktik* (2004). From 1998 to 2000 he served as Dean of Faculty and from 2000 to 2004 as Senator at his university. In 1999 he was granted the Order of Merit of the Federal Republic of Germany. In 2004, he was awarded the Order of the British Empire (OBE) by the English Queen. In 2005 the International Peace Prize, in 2009 the American Order of Merit (AOM) by the American Biographical Institute (ABI). In 2007, the Geilinger-Foundation (Switzerland) distinguished him by a research prize for intercultural achievements.



NONYE AHUMIBE

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THE 21ST CENTURY AFRICAN WOMAN AND THE ISSUE OF IDENTITY. A STUDY OF AKACHI ADIMORA'S *THE CHILDREN OF THE EAGLE*

The publication of *Things Fall Apart* in 1958 raised a lot of issues, primary among them are the issues of culture conflict, hybridization of Africans and the eradication of African heritage. However another issue subsequently engaged the minds of some critics: the presentation and roles of women in Africa. Achebe's presentation of women in most of his works provoked female authors to write. Just as Achebe argued that the African tale should be told by the owners' of the story, women writers equally wrote that the portrayal of women should come from women themselves.

Women have therefore from that time written works that project them in a good light. However considering the works of such female writers as Maria Ma Ba, Buchi Emecheta, Flora Nwapa, Ifeoma Okoye etc, one can still make bold to say that the African woman is still in some kind of bondage and is still being portrayed in that poor light. The values of traditional society that limited the chances of women's fulfillment still hold sway. The marriage institution has limited rather than strengthened them.

However in Akachi Adimora's *Children of the Eagle*, women are projected in positive light. They have a firm grasp on what they want and stand boldly for what they believe in. This paper therefore attempts to project the modifiers responsible for the creation of these thick-skinned women and also show the new values they have embraced which would not have been tolerated in the past.

Ms. Nonye C. Ahumibe, from Egbu in Owerri North Local Government of Imo State got her first and second degrees from the University of Nigeria, Nsukka. She won the award for the best graduating student of the Department of English in the 2004 academic year. Since 2008, she has been working at both the School of Preliminary Studies Doyen Academy (University of Cambridge A-Level Examination Accredited Centre) and The Institute of Ecumenical Education Enugu as an academic member of staff.



CHRISTIAN ANIEKE

Godfrey Okoye University, Enugu, Nigeria
(paper to be read by Nonye Ahumibe)

CRITERIA FOR AESTHETIC JUDGEMENT IN THE IGBO TRADITIONAL CULTURE

Ever since African aesthetics gained popularity especially in the literary arts, aesthetic judgement by critics has taken the model prescribed by European critics. These models are informed and derived from European sensibilities and value systems that are highly Eurocentric and as such have the tendency to distort intentions of literary works from Africa. Granted that literature is universal and so must be the criteria for its assessment, we still are convinced that every literature is unique and has certain peculiarities that only native measuring tools can capture.

It is our intention, therefore, to investigate the criteria for aesthetic judgement in Igbo traditional culture (Nigeria). The fundamental question is whether we should use conventional literary criteria in judging aesthetic works which originated from Africa. If these works originated from Africa, is it not proper to use criteria that are also native to the Igbo people?

This paper therefore sets out to show the absurdity of using European criteria to assess Igbo aesthetics. We intend to make a case for the use of traditional measures to assess Igbo aesthetics.

The Very Reverend Father Prof. Dr. Christian Anieke, Eb. (Mitterkirchen in Austria) is Father Founder and foundation Vice Chancellor of Godfrey Okoye University. Born in Port Harcourt on October 1, 1965, Prof. Anieke got his first degree in Education and English from the prestigious University of Nigeria, Nsukka. After his graduation, he felt called to serve God as a catholic priest and proceeded to Seat of Wisdom Seminary Owerri, which is in affiliation with Urban University in Rome to study Philosophy. After his degree in Philosophy, he proceeded to the University of Innsbruck to study Catholic Theology. On 22 July 2001 he was ordained a catholic priest. He has a master's degree in English and American Studies and a Ph.D in English. He became a visiting Professor of Enugu State University of Science and Technology in 1997. Having founded Godfrey Okoye University for the Catholic Diocese of Enugu in 2009, Prof. Anieke has become the foundation Vice Chancellor. He is also the chairman of the governing council of Institute of Ecumenical Education; Director of Austrian Centre for Social Welfare and Research; Member of Nigerian Academy of Letters; and grand Patron of the Nigerian Police Force (Ezeagu Division). He is from Ezeagu Local Government of Enugu State.

His works include: *The Representation of the Igbo People and Culture in Achebe's Things Fall Apart* (Innsbruck, 2004), *Intercultural Problems of Communication: the (Re) Presentation of the Igbo People and Their Culture in Achebe's Things Fall Apart*, *Arrow of God and No Longer at Ease* (Innsbruck, 1994), *The Symbol of the Dove at the Baptism of Christ* (Innsbruck, 2000).



YASUE ARIMITSU

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NAM LE'S *THE BOAT*: A REFLECTION ON MULTIPLE SELVES

In this paper, I intend to examine Nam Le's attempt at a new form of fiction. Nam Le is an Australian writer, although he writes in the United States and lives in London. When his first book, *The Boat* (2008), was published in the United States it received glowing reviews from various international media, and has since been translated and published in more than 15 countries. Nam Le was born in Vietnam and immigrated to Australia with his parents when he was a three-month-old baby. He was brought up and educated in Australia. He thus spent most of his life in Australia, but he is usually considered as an ethnic writer. In multicultural nations such as Australia, Canada and the United States, immigrant writers tend to write about their own experiences as immigrants, attracting many readers who usually take their stories at face value, and achieving great success. Le's stories in *The Boat*, however, hardly reflect his ethnic background, thus falling short of most of his readers' expectations. When reading Le's stories, readers can hardly recognize the narrator's ethnicity or national identity. Le, as a writer, crosses borders between different ethnicities, nationalities, genders and sometimes between East and West at will. For him, the borders between himself and others have disappeared. I will investigate Nam Le's method of presenting complex or multiple selves/identities in *The Boat* and clarify his transformation of the concept of the modern self in fiction in a globalizing society.

Yasue Arimitsu is Professor of English and Australian Studies, Doshisha University, Kyoto, Japan. She is the author of *Finding a Place: Landscape and the Search for Identity in the Early Novels of Patrick White* (1986) and *Australian Identity: Struggle and Transformation in Australian Literature* (2003). She co-authored *An Introduction to Australian Studies*, 2nd Edition (2007). She has also edited and contributed to translating *Diamond Dog: An Anthology of Contemporary Australian Short Stories - Reflections on Multicultural Society* (2008).



LAKSMISREE BANERJEE
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NEW ETHICAL PERSPECTIVES & CULTURAL NATIONALITIES IN THE WRITINGS OF GLOBAL INDIAN WOMEN POETS

The new Literatures of English across the globe have emerged with multifarious connotations, parameters and dimensions in the complex, whirlwind lives of the 21st Century. It is significant to make re-assessments of these newly configured and constructed literatures of contemporary times with the phenomena of increased migrancy, multi-culturalism, pluralistic ethnicities and shifting realities with new ethical values. It is within the ambit of such an evolving and transitional understanding of what one may now possibly see as 'Feminist', 'Feminine', 'Neo-colonial' or 'Postcolonial', that we need to evaluate the poetic writings of Global Indian Women Poets such as Meena Alexander, Sujata Bhatt or Imtiaz Dharker, etc. These women poets are migrant globe-trotters with several homes away from homes or connecting bridges between home and exile or may be viewed as constructive linkages who have created a new kind of poetry born from these fissures and tensions of their multi-cultural heritage. These poets are no longer the authors of any spurious 'Feminist' political agenda but are genuine creators of transparent movements entrenched in real-life experiences and builders of communicative and sometimes audacious human bridges. Their poetic compositions actualize the natural contours of history by scouring between the lines and chasms in search for identity, roots and new values. Often their conflicting identities and trans-cultural fluidities are grounded in a new kind of stasis which transcends borderlines and barriers while connecting Feminism with Humanism.

Prof. (Dr. Ms) Laksmisree Banerjee is a Fulbright Professor of English & Culture Studies as well as the Pro-Vice Chancellor of the Kolhan University, the largest University of the State of Jharkhand in Eastern India. Other than being a Scholar-Administrator, she also happens to be an established and an acclaimed Indian-English Poet and an Indian Vocalist, having lectured, taught and performed in major Universities and cities across the globe. She has several Academic Books, Research Publications & Published Collections of Poems to her credit. She has been published widely in National & International Journals and also delivered many TV. Radio & Stage Performances of her Poetry & Music.



ECKHARD BREITINGER

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UKRANIAN TRACTORS AND THE BERLINER KAMINER: SPECULATIONS ABOUT POST WALL LITERATURES

In the olden days, when the "Realm of Evil" still ruled supreme, the categories for assessing writers and writings from "the East" were clear and easy to handle: Dissidents and exile writers were unrestrictedly positive, non-dissidents staying at home were propagandists and sycophants. Since the fall of the Berlin Wall, these simplified concepts no longer hold. A new wave of migrants from East Central and Eastern Europe swept over Western Europe and across the Channel. Among them many artists and writers, whose cultural and social backgrounds as well as their motivation for migration differed markedly from the erstwhile migrants coming mostly from Commonwealth countries. Categories of assessment have become fluid and so have the patterns of artistic response to migration.

Do the post-wall migrants react in a comparable fashion as the migrants of the 1950s who arrived at Victoria Station with the Boat Train. Will they envisage their new "home" in an equally satiric fashion as Sam Selvon's *The Lonely Londoners* or, alternatively, look back to their old homes with ironical nostalgia as in Naipaul's *Miguel Street*. Will new migrants focus in the specificity of their ethnic diversity as a group in their new environment, or will they concentrate on narratives of Lone Rangers who try to navigate their individualistic course in those commercially streamlined host societies. The 2010 Nobel Prize for Herta Müller, German descent Romanian exile author placed yet another topic on the agenda that had formerly been dealt with only in specialist circles: The cultural expression of the linguistic, cultural, ethnic minorities in East Central Europe from the Baltic States to the Black Sea coast. The recent disclosure of Müller's late partner Pas-tior as informer of the Securitate added a further perspective about the tense working and living conditions to which these artists were exposed. The paper will not offer spectacular new results, but will point to alternative directions and approaches in the investigation of migration and migrant literatures.

Eckhard Breitinger is emeritus professor in postcolonial literatures, University of Bayreuth / Germany. Eckhard Breitinger read English, History and Archaeology at German, British and Swiss universities. He started teaching at the University of the West Indies, Kingston/Jamaica in 1965, taught in Tuebingen, Kwame Nkrumah University in Kumasi/ Ghana, at Paris III and Paul Valery/Montpellier since 1981 at Bayreuth. Short visiting appointments as lecturer/external examiner brought him to Makerere University/ Uganda, Chancellor College/

Malawi, Kenyatta University/Kenya, University of Nigeria/Nsukka and Yaoundé/Cameroon. Latest appointments took him to the Jagellonian University in Cracow/Poland and Eduardo Mondlane in Maputo / Mozambique. He has published numerous articles on postcolonial literature, theatre, performance, he contributed to major reference works with Cambridge UP, Oxford UP Encyclopaedia, Columbia Encyclopaedia, edited Bayreuth African Studies Series (ca 95 titles), but he also published full length studies on Gothic Novels, American Radio Drama and Film, Political Rhetoric. He translated plays and poetry and had his theatre photographs exhibited at various international festivals and conferences.



SUSAN CAHILL

Concordia University, Montreal, Canada

"ALL MY CLEAN, WHITH BONES": GENDER, BODIES, MEMORY IN ANNE ENRIGHT'S *THE GATHERING*

Anne Enright's *The Gathering* (2007), which won the Man Booker prize that year, situates itself in the economically comfortable climate of the Celtic Tiger years but intimately connects present with past, interweaving Ireland of the 1920s and 1960s with its more recent history. This paper explores the relationships between history, memory, narrative, consumption, and identity in the novel that reveal the complex tensions at work in Celtic Tiger culture. Veronica, the narrator, uses the image of reassembling the bones of a skeleton for her acts of remembering and storytelling: 'his muscles hooked to bone and wrapped with fat' (14). For her story, however, the flesh refuses to stay on the bones. The novel itself abounds in images of decaying and dead bodies and these images are quite indicative of the thrust of the novel as a whole – life, the body, memory, and this narrative refuse to boil down to clean white bones. The language of the body and the idea of touch are important concerns in the novel, particularly the implication of bodies coming together in terms of sex and desire as well as the question of who one can and cannot touch. Touch implies an intimacy and it is the means of negotiating this intimacy in the contemporary globalized world that is at stake in the novel.

Dr Susan Cahill is an Assistant Professor in the School of Canadian Irish Studies, Concordia University. Her research interests include Irish children's literature and contemporary Irish literature, particularly women's writing. Her monograph, *Irish Literature in the Celtic Tiger Years: Gender, Bodies, Memory*, will be published by Continuum in summer 2011. A collection of essays on Booker prize winning au-

thor, Anne Enright, co-edited with Dr Claire Bracken, has just been published by Irish Academic Press. She has also published on historical children's literature, gender and the body in contemporary Irish fiction, and fairytale cinema. Her current research focuses on the literary culture of the Irish girl in the late nineteenth and early twentieth centuries.



MEIRA CHAND

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**TRANSCENDING A SOCIALLY AND NATIONALLY CONSTRUCTED SELF:
THE IMPACT OF MIGRATIONS AND IMAGINATIVE PROCESSES ON A
POSTCOLONIAL IDENTITY**

There is a move underway in Britain today to rewrite the history curriculum for schools. The neoconservative Education Secretary at the heart of this move has a nostalgic vision of Britain's imperialistic past. The pro-empire historian who will undertake the job of rewriting the history books, unashamedly champions British colonialism and declares, 'empire is more necessary in the 21st century than ever before.' In this rewriting of history, Empire is to be 'celebrated' not questioned, and seen as 'an exemplary force for good' rather than explored from multiple perspectives for its interconnections. The narrative presently being constructed for British school children will not be one most of us here will recognize. So many of us, including myself, are the walking text of postcolonial history, and our narratives are cut from an entirely different animal. Of his Black American lineage the writer James Baldwin says, 'the most crucial time in my development came when I was forced to recognise that I was a kind of bastard of the West; when I followed the line of my past I did not find myself in Europe but in Africa...'

Novelist and academic Meira Chand is of Indian-Swiss parentage and was born and educated in London. She currently lives in Singapore where she teaches at the University of Singapore. The themes of Meira Chand's novels explore the search for identity and belonging. Her novels include *The Gossamer Fly*, *Last Quadrant*, *The Bonsai Tree*, *The Painted Cage*, *A Choice of Evils*, *House of the Sun* (which was adapted for the stage in 1990 and had a successful run at Theatre Royal Stratford East, London), *A Far Horizon*, and most recently *A Different Sky*, which takes place against the backdrop of colonial pre-Independence Singapore. Meira Chand is an associate member of the Centre for the Arts, National University of Singapore and has been Chairperson for the Commonwealth Writers Prize for the region of South East Asia and

South Pacific. She is involved in several programmes in Singapore to encourage and mentor young writers and to raise awareness in the country of the pleasures of reading.



GEOFFREY DAVIS

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"WHAT KIND OF ENGLAND DO WE WANT?": NOT BLACK AND WHITE IN BRITAIN

The present phase of Black British culture has been described as a Renaissance which will come to equal that of Harlem. In the world of the theatre the Black and South Asian presence is increasingly visible at the country's major institutions such as the National Theatre, the Royal Court, and the Royal Shakespeare Company. In 2009 the Tricycle Theatre mounted a pioneering season of their work entitled "Not Black and White" which sought to look at modern British society from the perspective of black writers. As both writers and performers, Black and South Asian people are thus now finding their rightful place in contemporary British theatre. This process is a welcome result of the transformation of Britain into a multicultural society and it has resulted in some of the most exciting theatre recently here.

My contribution is concerned with the theatrical representation of the cultural diversity of twenty-first century British society, particularly in London. It seeks to describe the theatrical practice of Black and South Asian British people and to characterise the manner in which they are defining their identity in contemporary Britain. Their work for the theatre, which has been described by the eminent Guardian critic Michael Billington as "vital social evidence", addresses social and political issues such as immigration, ethnicity, gender, marginalisation, urban violence and the justice system. Central to my discussion will be recent work by Bola Agbaje, Tanika Gupta, Kwame Kwei-Armah, and Roy Williams.

Geoffrey Davis has recently retired from the University of Aachen, Germany. His research interests include Cultural Studies, Colonial and Postcolonial Writing, Drama and Film, with a particular emphasis on South Africa, Canada, and Australia. From 2007-10 he was international chair of the Association for Commonwealth Literature and Language Studies (ACLALS).



JILL DIDUR

Concordia University, Montreal, Canada

"THE TRUE ALPINE GARDEN SPIRIT": HIMALAYAN PLANT-HUNTING,
GARDENING MANUALS AND TRANSCULTURATION IN THE ENGLISH
(ROCK) GARDEN

This paper will argue that attention to horticultural advice in the travel writing and garden manuals of Himalayan plant-hunters Frank Kingdon Ward and Reginald Farrer about how to acclimatize 'difficult' and exotic alpine plants to the conditions of the English climate and soil makes visible the colonial power relations the inflect the imagined and material conditions of early twentieth century English rock gardens. While eighteenth and nineteenth century British botanical explorers and settlers emphasized horticultural and climatic similarities between colonial settlements and the imperial centre, the popularity of alpine and rock gardening in the first half of the twentieth century can be seen as a complicated and thought provoking reversal in this practice. A close reading of Ward and Farrer's South and East Asian travel accounts and related rock gardening manuals discloses the radical contradictions that inform the practice of building an English rock garden during this period. Not only did these planthunters encourage English gardeners to naturalize exotic plants from the Tibetan plateau and Himalayan region but the 'hardiness' of these plants was seen as dependant on the ability of the gardener to transform of the soil and micro climates of their gardens to those of the plant's original (foreign) home. While this hybridizing practice was governed by a colonial botanical logic of "improvement", the 'difficulties' associated with growing alpine plants discloses an anxious re-evaluation of what constituted the essence of "Englishness" in the imperial centre at the height of the British empire. I propose to examine the early twentieth century English rock garden described by these plant hunters as a "contact zone", where the British gardener and these 'difficult' exotic plants "meet, clash, and grapple with each other" (Pratt 4), to reveal the frayed edges of a colonial discourse auguring the arrival of the postcolonial moment.

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Shulman, Nicola. *A Rage for Rock Gardening: The Story of Reginald Farrer, gardener, writer and plant collector*. London: Short Books, 2002.

Jill Didur is an Associate Professor in the English Department at Concordia University, where she teaches postcolonial literature and theory. Her current research looks at the relationship between colonial travel writing and plant-hunting memoirs set in the Himalayan region, and contemporary literature concerned with alpine landscapes in South and Central Asia. Her previous research on South Asian Partition narratives and historical memory, *Unsettling Partition: Literature, Gender, Memory*, was published by U of Toronto Press in 2006. She is also the co-editor of special issues of *Cultural Critique: Critical Post-humanism* (2003) and *Cultural Studies: Revisiting the Subaltern in the New Empire* (2003).



SARAH DOWLING

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THE NECESSITY OF LYRIC READING IN M. NOURBESE PHILIP'S *ZONG!*

This paper considers the formal and theoretical legacies of the feminist '70s through an examination of the circulation of M. NourbeSe Philip's *Zong!* (2008) in the U.S. and in Canada. Although *Zong!* is not an overtly feminist text, its primary effect is to articulate a melancholic but nonsubjective bodily vocality – a project that shares much with French feminism as it is represented in the works of Julia Kristeva. This relationship to French feminism places *Zong!* squarely within a tradition of feminist poetics in Canada. However, because feminism is understood primarily as an identity or an activist orientation – and not as a theoretical tradition – among American scholars of poetics, *Zong!*'s relationship to feminism is largely invisible in this context. Instead, American readings of *Zong!* emphasize its representation of the

Atlantic slave trade as a process in which humans were transformed into capital. This reading, while quite correct, is demonstrative of a larger trend in both American and Canadian scholarship in poetics: in both countries poetics is construed as a social-theoretical field based in Marxian theory. Understanding such theories as the basis of all experimental writing, feminist concepts and innovations have been considered only in relationship to the textual productions of self-identified feminist communities. Polemically, I argue that French feminist concepts are absolutely pervasive in contemporary experimental writing in both countries, and form the theoretical ground for experiments with embodiment, vocality, and nonsubjective affects – its most common, and most theoretically significant projects.

Sarah Dowling is a doctoral candidate at the University of Pennsylvania. Her dissertation reads contemporary multilingual poetry in conversation with theories of orientation. Essays adapted from this project appear in *GLQ* and *Canadian Literature*. She has also published a book of poetry, *Security Posture*, and is international editor at *Jacket2*.



UZOMA ESONWANNE
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THE INWARD TURN: THE MELANCHOLIC AFTERLIFE OF RACE IN POSTAPARTHEID SOUTH AFRICA

Hannah Arendt attributed the Trans-Atlantic Slave Trade and “race society” to fear of the uncanny “other” – a “something like oneself that still under no circumstances ought to be like oneself” (Imperialism 71–72; italics added). In South Africa this inaugural fear would, over centuries, spawn a vast, complex, and pervasive machinery of symbolic codes, legislative statutes and juridical institutions, economic practices and socio-cultural beliefs and values whose purpose, under the apartheid state (1948–1994), was to legitimate dominance by a “white” racial minority in whose interest the racist state could regulate the daily life of all citizens in all of its minutiae and facilitate the immiseration of captive raced subjects. History shows that the machinery worked, if only for a while. But while it did, it exacted a cost: all lived in what Crapanzano has described as a state of waiting whose effects differed for “blacks,” “coloureds,” and Asians on the one hand, and for “whites” on the other. For the former, waiting aroused “both fear and hope,” while for the latter it aroused fear and, with fear, moral paralysis (Crapanzano xix). It is precisely the tensions generated by the interplay of these affects that South African literature

prior to the end of apartheid – Alan Paton, *Cry, the Beloved Country* (1948); J.M. Coetzee, *Waiting for the Barbarians* (1980); and Athol Fugard, *Master Harold . . . and the boys* (1982) – dramatized so vividly. As we can see, these responses to waiting differ. However, they have one thing in common: the baleful force to which they are oriented lies outside the self.

With the end of apartheid, one might expect that the fears aroused by the ordeal of waiting for a resolution would either have begun dissipating or would have dissipated entirely. In view of the considerable investments that the state made to reconstitute South Africa as a postapartheid state, such expectation may seem warranted. However, the manner in which recent novels and films such as *Disgrace* by J.M. Coetzee (1999) and *Bitter Fruit* by Achmat Dangor (2001) as well as films such as *District 9* (2009) and *Disgrace* (2010) reinscribe “race” suggest that, far from dissipating, it has migrated inwards into the psyche where, now, it is mobilized as part of the social imaginary (Taylor 2) by which postapartheid South Africa strives to make sense of its past and future, its institutions and practices, its status as a liberal democratic state, and its place in Africa and the world at large.

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Uzoma Esonwanne, PhD: Associate Professor, Department of English and Centre for Comparative Literature, University of Toronto. Areas of specialization: postcolonial African literature and oral discourse; postcolonial literatures and theory; psychoanalysis and race. Publications include *Critical Essays on Christopher Okigbo* (2000), “Orality and the Genres of African Postcolonial Literatures,” *Cambridge History of Postcolonial Literatures* (2011), and numerous essays in journals such as *Research in African Literatures*, *New Formations*, *African American Review*, *Cultural Critique*, *Canadian Review of Comparative Literature/Revue Canadienne Littérature Comparée*, and *Postcolonial Text*.



JESSIE FORSYTHE
McMaster University, Hamilton, Canada

SINDIWE MAGONA'S *MOTHER TO MOTHER*: CROSS-EPISTEMOLOGICAL
CONVERSATION AS ETHICAL PRACTICE

This paper focuses on the kinds of ethical work that conversation performs in cross-epistemological analyses. Concerned with substantive social justice in its broadest expression, I acknowledge the significant contributions made by feminist, anti-colonial, queer, critical race, and diverse other scholars and practitioners despite pernicious – and arguably deepening – global inequalities. Learning, however, from transnational feminist coalition building (Fregoso), the “strange encounters” within asymmetrical intersubjectivity (Ahmed), and the violence of “cognitive imperialism” (Battiste), I argue that possibilities for non-hierarchical, non-oppressive cross-epistemological interaction continue to fail due to reliance upon shared (Eurocentric, Anglo-American) discourses and a falsely universalized criteria of value. To better attend to dissonances between subject positions without nullifying possibilities for understanding, I suggest that hovering at sites of exchange can enliven useful meta-analysis about how we do this work. I employ conversation as a mode of critical practice for interrogating differently situated forms of legibility, and as a lens through which to frame details on a vast canvas of justice-oriented activity.

My paper will then turn to Sindiwe Magona's *Mother to Mother*, which offers a rich opportunity for testing the efficacy of conversation as ethical practice. The fictionalized account of a 1993 murder – of American Fulbright scholar Amy Elizabeth Biehl in the Cape Town township of Guguletu – enacts an extended address from the mother of the assailant to the mother of the victim. In effect, the narrator's appeal for empathy from its least likely source legitimates a re-reading of violence within a South African context by challenging conceptions of justice as uni-directional and clearly delineated, and seeking forms of understanding capable of generating social change.

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Jessie Forsyth is a second-year Ph.D. Candidate in English and Cultural Studies, concurrently pursuing a Ph.D. Diploma in Gender Studies and Feminist Research, at McMaster University. Her research involves South African women's literature and First Nations women's literature in Canada, focusing on issues of inter-subjectivity, epistemological encounter, and critical interpretive practices within a comparative framework. Jessie's academic interests are informed by both her MA research on First Nations women's literature in Canada and professional experience in gender, health, and labour advocacy in Eastern and Southern Africa, and include African literature and literary theory, First Nations literature and literary theory, postcolonial theory, feminist theory, critical race studies, and contemporary critical theory.



ANDRE FURLANI

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BECKETT MINORITY

Scion of the Protestant Ascendency, Samuel Beckett does not satisfy the criteria of a minority voice, yet the members of his class had long regarded themselves as a besieged minority of cultural aliens and more recently, as a consequence of the Land Acts, as economically besieged as well. The writer had meanwhile been something of an internal exile well before becoming an emigré. He went from being Anglo-Irish in Dublin to "Paddy" in London, *un britannique* in Paris and *ein Französer* in West Berlin. Writing in two languages and staging his plays and teleplays regularly in a third, Beckett became the epitome of the transnational voice, but far from conveying suave cosmopolitanism his work dwells on privation and abjection. Even more than his precursors in the Irish Literary Revival, Beckett developed an abiding imaginative sympathy for vagrants. Pozzo immediately accuses Vladimir and Estragon of trespassing on his property in *Waiting for Godot*, and varieties of dispossession distinguish his work, especially after his nine-month sojourn in Nazi Germany and subsequent emigration from the ultramontane Free State to France on the eve of Vichy.

As he worked more intensively not only in French but also in German, Beckett's aesthetic became increasingly characterized by translatability. I argue that, as it becomes more portable, his work distinctively combines both minority and global strategies. Far from being evasions of the coercive pressures of linguistic, ethnic, national, and denominational categories of identity, Beckett's work manifests a minority aesthetic as organized according to a transnational logic.

Beckett reduces to a minimum the visible markers of race, creed, and ideology, while generalizing the afflictions of disenfranchisement. The characters are only vaguely situated, uncertain, and with scant psychic content. The very apolitical surface of his plays, as well as their frequent resort to tableaux vivants, musical structure, and mime, facilitate their translation into highly politicized milieux. Thus the success, for example, of productions of his plays in Warsaw Pact countries, war zones such as Bosnia, and American penitentiaries. His dedication to the elimination of all superfluities assured the global adaptability (technical, formal, and thematic) of this quintessential minority voice.

Andre Furlani is Associate Professor in the Department of English, Concordia University. Recent publications include *Guy Davenport: Postmodern and After* (Northwestern UP, 2007), chapters in *Lyric Ecology: An Appreciation of the Work of Jan Zwicky* (Cormorant Books, 2010) and *Ronald Johnson: Life and Works* (National Poetry Foundation, 2008), and "Robert Allen's Cantons de l'est Encantadas" (*Canadian Poetry* 64, Spring 2009). Forthcoming is "Beckett after Wittgenstein" (*PMLA*) and chapter in *The Oxford History of Classical Reception in English Literature* (Oxford UP).



BRIGITTE GLASER

University of Göttingen, Göttingen, Germany

THE IMPACT OF GLOBALIZATION AND TRANSNATIONALISM ON CONTEMPORARY ENGLISH CANADIAN WRITING

Over the last decade, notions related to globalization-induced changes have increasingly become noticeable in Anglophone writing, especially also in contemporary Canadian texts. In several of these, typical aspects of globalization, such as a sense of the compression of time, economic and financial interdependencies of nations, the mixing of cultures, the expansion of possibilities of communication, and, above all, changing images of the self are addressed by writers

in their investigations of the shift in Canadian society towards cosmopolitanism and transnationalism. Several scholars have over the last few years investigated the outcome of the tensions between “the centripetal pull towards the land, regionalism, and locality, and the centrifugal one towards the cosmopolitan, the international, and what we now call the global” (Richard Cavell) and have begun to assess the attempts of authors to negotiate the relationship between what may be considered uniquely Canadian and that which goes beyond the nation. This paper will contribute to this discussion by exploring very recent publications. Drawing on a variety of texts, among them novels by Dionne Brand and Michael Ondaatje, plays by writers like Sunil Kuruvilla and David Yee as well as poetry and short prose which appeared in the recently published anthology *TOK: Book 5—Writing the New Toronto*, I will explore ways in which globalizing tendencies manifest themselves in writing and assess the role they will likely play in the future development of Canadian culture and society.

Brigitte Glaser is a Professor of English Literature and Cultural Studies at the Georg-August-Universität Göttingen/Germany. She has published two monographs on 18th-century fiction and 17th-century autobiographical writing respectively. During the last few years her research focus has been in the fields of colonial and postcolonial literature. Her publications here include articles on Anglophone Arabic women writers, contemporary Canadian fiction as well as transnational writing. A co-edited volume of essays on *The Canadian Mosaic in the Age of Transnationalism* appeared last fall.



LISA GREKUL

University of British Columbia, Kelowna, Canada

(EN)GENDERING DIASPORIC DESIRE: PROBLEMATIC PATRIOTISM IN A
SHORT HISTORY OF TRACTORS IN UKRAINIAN

This paper, engaging broadly with debates about diasporic subjects and their constructions of “homeland,” focuses on Marina Lewycka’s *A Short History of Tractors in Ukrainian* (2005): specifically, the paper identifies the ways in which the trope of “nation-as-woman/woman-as-nation” informs one main character’s (Nikolai’s) vexed relationship with the woman he marries (Valentina). An old Ukrainian immigrant (also a widower) living in England, Nikolai brings his much younger bride from Ukraine to England—in part because he is lonely, in part because he seeks to “save” Valentina from Ukraine’s widespread poverty and political upheaval. As readers, along with the

old man's daughters, witness the tragic-comic disasters which ensue, Nikolai's confluences of Valentina and Ukraine become increasingly worrying. Although Nikolai, with nostalgic longing for the Ukraine he remembers, seeks to "save" and protect Valentina/Ukraine, he is disconnected from contemporary Ukraine and ill-equipped to deal with Valentina's resourcefulness and resilience. While he attempts, in keeping with the trope of "nation-as-woman/woman-as-nation," to position himself as the active/subject/citizen vis-à-vis the passive/object/nation, he is arguably no match for his bride. This paper, then, argues that—in the case of Lewcyka's text, at least—(male) diasporic subjects' feminized constructions of "homeland" reveal the underlying motivations for but ultimate failure of problematically-gendered expressions of nostalgic nationalism.

Lisa Grekul is an Associate Professor in the Department of Critical Studies at UBC's Okanagan campus. She is the author of *Kalyna's Song* (Coteau, 2003) and *Leaving Shadows: Literature in English by Canada's Ukrainians* (U of Alberta P, 2005). Her research focuses on 'minoritized' voices in Canada, diaspora theory, and diasporic literatures.



OTTO HEIM

University of Hong Kong, Hong Kong, China

LITERARY CITIZENSHIP IN THE WRITING OF OCEANIA: THE EXAMPLE OF SAMOAN LITERATURE

In the age of globalization, the idea of national literatures seems to have become increasingly overshadowed by the rising significance of transnational patterns of influence and response, just as the power of nation states seems to have diminished in a world increasingly controlled by transnational corporations and organizations. Yet the national continues to provide an important space for the organization and support of economic, cultural and political opportunity and activity, a space whose articulation with the global needs to be critically and imaginatively tested and stretched for it to preserve its significance. As Donna Pennee notes, "For the time being, there is no question of doing without the national; it is rather a matter of doing the national differently" (83). Literature in this context, and especially considered from a national perspective, offers an institutional space for the imagination and emergence of new ways of being connected and working together that are not defined in terms of a common identity but in terms of place-based engagements and negotiations of boundaries. Oceania has a particular relevance to such institutional

rethinking and reimagining because of its long histories of settlement and connectedness across long distances. In this paper, I will focus on Samoan literature as an example of writing from a nation with a transnational postcolonial center and a population widely dispersed around the Pacific Rim, in order to appraise the forms and practices of literary citizenship revealed in the work and careers of writers including Albert Wendt, John Kneubuhl, Sia Figiel, Caroline Sinavaiana and others.

Reference:

Pennee, Donna Palmateer. "Literary Citizenship: Culture (Un) Bounded, Culture (Re)Distributed." *Home-Work: Postcolonialism, Pedagogy & Canadian Literature*. Ed. Cynthia Sugars. Ottawa: U of Ottawa P, 2004. 75-85.

Otto Heim is Head of the School of English at the University of Hong Kong. His publications include *Writing along Broken Lines: Violence and Ethnicity in Contemporary Maori Fiction* and *Inventing the Past: Memory Work in Culture and History*. His current research focuses on creative engagements with indigeneity and globalization in the writing of Oceania.



MYRTLE HOOPER

University of Zululand, KwaZulu Natal, South Africa

CARITAS AND HABITUS IN DAN JACOBSON'S 'THE ZULU AND THE ZEIDE'

Dan Jacobson is a prolific writer whose oeuvre spans some 65 years, and includes a range of different texts. Although he lived in Britain for most of his adult life, his roots are South African: he was born in Johannesburg in 1929, and set his early works in this country. / *Encyclopedia Judaica*/ describes his contribution as 'contemporary in setting, realistic in mode, and liberal in political outlook', revealing 'an intense awareness of the currents of social and race conflict in South Africa'. 'The Zulu and the Zeide' was published first in 1959, and has been widely anthologised. Its central characters are, on the one hand, Jewish immigrants who have settled in Johannesburg after World War 2; and on the other, Zulu men with roots in the rural areas, 'Jim comes to Jo'burg figures' employed in the masculine, middle-class household of Harry Grossman. It thus deals with issues of transnationality, border crossings and multiculturalism. In some ways the story's historical moment might be seen as distancing it from current

readerships. Yet this demarcation actually facilitates our reading with sympathy and insight of characters just noticeably different for us both to recognise ourselves in them and to recognise their otherness from us. In considering the story I will draw on the interlinked concepts of spatialisation and embodiment in order to analyse the story's complex of relationships, and to come to conclusions about its ethical delimitations: the ways in which it both reflects and contains Jacobson's political enlightenment, and positions us as readers in doing so.

Myrtle Hooper is senior professor in English at the University of Zululand where she has taught for some 22 years. Her doctorate was on silence in Southern African fiction, and she has published on various Southern African writers as well as on Joseph Conrad. Present research interests include the ethics of reading and embodiment.



JANETTE TURNER HOSPITAL

University of South Carolina, Columbia, USA

SOMETHING TO DECLARE: LOST LANGUAGE, SMUGGLED HERITAGE, AND UNDECLARED TRAUMA AT BORDER CROSSINGS

The paper will examine the costs to second- and third-generation heirs of immigrant families who have been unable or unwilling to speak of the atrocities they fled, and unwilling (in the hope of minimizing assimilation difficulties for their children) to pass on their native language. The inheritors of these submerged histories have eventually found it essential to their own sense of identity to uncover the erased past and to search for new literary forms and tropes by which to tell the untold stories. Texts examined will be Peter Balian's *Black Dog of Fate* (on the Armenian genocide), Joy Kogawa's *Obasan* (on the internment of Japanese Canadians during World War II), and Edwidge Danticat's *Brother, I'm Dying* (on cyclical and violent regime change in Haiti and on the more senseless and brutal elements of the US system of detention of asylum-seekers.)

Janette Turner Hospital is Carolina Distinguished Professor Emerita at the University of South Carolina and an internationally acclaimed novelist. Born in Australia, Janette Turner Hospital she has taught in universities in Australia, Canada, England, France and the United States. Her first novel, *The Ivory Swing* won Canada's \$50,000 Seal Award in 1982. She lived for many years in Canada and in 1986 she was listed as by the *Toronto Globe & Mail* as one of Canada's 'Ten Best

Young Fiction Writers' *The Last Magician*, her fifth novel, was listed by Publishers' Weekly as one of the 12 best novels published in 1992 in the USA and was a New York Times 'Notable Book of the Year'. *Oyster*, her sixth novel, was a finalist for Australia's Miles Franklin Prize Award and for Canada's Trillium Award. In 2003, Hospital received the Patrick White Award, as well as a Doctor of Letters honoris causa from the University of Queensland. *Orpheus Lost*, her most recent novel, was one of five finalists for the \$110,000 Australia-Asia Literary prize in 2008.



JACQUELINE HURTLEY

University of Barcelona, Barcelona, Spain

CULTURAL PRODUCTION IN THE IRISH FREE STATE: MAKING MUSIC, ORCHESTRATING THE NATION

In *Modernism, Drama and the Audience for Irish Spectacle*, Paige Reynolds looked to "focusing explicitly on the audience" with a view to explaining "with more specificity the versions of history and national identity promoted to the public, as well as to demonstrate how audiences shaped early twentieth-century Irish culture." (Reynolds 2007: 22) The paper will focus on Walter Starkie's reviews of concerts and recitals in Dublin, published in *The Irish Statesman* between 1924 and 1930, in order to illustrate how, beyond the immediate function of criticism (that is, providing some, ideally insightful, comment on a given performance), the reviews sought to narrate the nation for a particular political purpose in the con-text of Anglo- Irish relations.

Jacqueline Hurtley is Professor of Literature in English at the Universitat de Barcelona, Spain. At the undergraduate level she has taught literature in English from the Renaissance up until the twenty-first century and at the postgraduate level has contributed to Masters courses with subjects focussing on cultural transfer and censorship. Her research has largely been in the comparative field and she is interested in literary and cultural exchange between nations. Over the current century, she has contributed to four volumes of "The Reception of British and Irish Authors in Europe" series and will be co-authoring a further chapter in the volume dedicated to George Eliot on the reception of Eliot in Catalonia. Together with Michael Kenneally and Wolfgang Zach she has edited *Literatures in English: Ethnic, Colonial and Cultural Encounters* (2011). Her biography on Walter Starkie is forthcoming.



SUSAN INGRAM AND MARKUS REISENLEITNER
York University, Toronto, Canada

ZERO HISTORY FOR MONOLINGUALS: WILLIAM GIBSON'S GLOBAL CONCERNS

William Gibson, who is credited with having invented the term *cyberspace* as the description of a technologically mediated geography that has no correlation in physical space, has had his home base in Canada for the last 40 years. While his early, noir-inspired cyberpunk novels in the *Sprawl* and *Bridge* trilogies offer perceptive insight into the impact of technologies on the future, his most recent trilogy, intertextually linked through protagonists, media, brand names, and lifeworlds, is set in the contemporary militarized global cityspace of a post-9/11 world of surveillance and paranoia, connected by multiple flows of migration, fashion, brand names, global corporations, patterns of consumption and labeling, and the ubiquitous presence of the internet, whose bulletin boards provide the only "home" in a network of constant movement that is always just one step ahead of the jetlagged physical body.

This paper will read the global-urban imaginary of Gibson's latest novel *Zero History* as symptomatic of the genre's refraction of, and tacit engagement with, both American and Canadian imaginaries of a world under the spell of Anglo-American concerns. In the global, "multicultural" fashion imaginary of flash mobs and pop-up stores, the only remaining challenge to patterns of "creative destruction" (Liu) and planned obsolescence of material objects of taste is the production of a schizoid affectivity for permanence. A-temporality is translated into a locus of consumer desire, and "opting out of the industrialization of novelty" and a desire for a "deeper code" become the basis of stylishly resistant and subversive processes of identity formation, which are always one step ahead of the paranoid globality of military branding and technologies of surveillance that have irreversibly transformed London from an historical-imperial city into (the) global capital.

Susan Ingram is currently coordinating the Comparative Literature programme at the University of Auckland. She is also an Associate Professor at York University, where she is affiliated with the Canadian Centre for German and European Studies and the Research Group on Translation and Transcultural Contact.

Markus Reisenleitner (PhD University of Vienna) is the Program Director of the Graduate Program in Humanities and the co-ordinator of the Department of Humanities' European Studies program at York University, Toronto. Previously, he taught at the University of Vienna, the University of Alberta, and Lingnan University in Hong Kong.



JOSEPH KEITH
SUNY Binghamton, Binghamton, USA

LABOR AND CITIZENSHIP IN C.L.R. JAMES' *"MARINERS, RENEGADES, AND CASTAWAYS."*

Through a reading of C.L.R. James' *Mariners, Renegades, and Castaways* (a reading of Melville's *Moby Dick*, which James wrote while imprisoned on Ellis Island in 1952 awaiting deportation hearings for his radical labor activism and writings), this paper explores James' efforts to imagine alternative forms of belonging beyond the limits and contradictions of the liberal nation-state. More specifically, the paper argues that James finds in Ahab's crew – a collection of stateless migrants and refugees laboring in the shadow of U.S. Empire – a model for theorizing new forms of community and subjecthood neither reducible to citizenship nor to a globalized proletarian struggle, but situated instead at the intersection of race and labor embedded within a world-wide order of imperial capitalism. The paper begins by examining how James reads *Moby Dick* (and Ellis Island) through the lens of his own alienage. It explores how James uses his position outside the nation to transform these canonical sites of American national culture into non-national sites, which in turn undermine precisely those ideologies of a coherent and exceptional national identity that cultural formations like *Moby Dick* and Ellis Island have been used to consolidate. The paper then argues that in James' analysis, Ellis Island and Ahab's *Pequod* represent 'islands' of stateless migrants in the shadow of U.S. Empire, who not only challenge the inequities and ideological limits of the nation-state, but suggest an alternative topography of identity that extends across and beyond national borders.

Joseph Keith is Assistant Professor of English at Binghamton University, SUNY. He completed his Ph.D. in English at Columbia University in 2006. He specializes in twentieth-century literatures of the U.S., Caribbean Literature and postcolonial and Marxist theory. He has published articles on literary theory, C.L.R. James and Richard Wright

in journals such as *Interventions*, *The Black Scholar* and *Postmodern Culture*. His current book manuscript is entitled, "Unbecoming Americans: Race, Alienage and the Shadow Narratives of the Transnational".



YOUNGMIN KIM

Dongguk University, Seoul, South Korea

TRANSNATIONAL OTHERING BEYOND POSTCOLONIAL DOUBLE CONSCIOUSNESS

Between 1945-1970's, over 60 new countries emerged throughout Africa, Asia, the Pacific, and the Near East. After the independence, Asian colonial countries such as India, Burma, Indonesia, Laos, Cambodia, Philippines, have undergone the process of decolonialization. What is at stake in the postcolonialism is the contact and clash of the cultures between the colonizer and the colonized. Postcoloniality is the position from which postcolonial discourse deconstructs colonialism's past representations, the location for producing postmodern culture in which the other voices of the third world haunt western culture, and the discursive practice in which the intertextuality of the Third World literature devises postnational narratives.

Kwame Anthony Appiah in his "Is the Post- in Postmodernism in the Post- Postcolonial?" argues that the "post" in postcolonial is "a space-clearing gesture," a site for the production of theoretical work. Gayatri Spivak in her "The Postcolonial Critic," describes this site as "the negotiated postcolonial positionality," as "the heritage of imperialism which the postcolonial critic occupies intimately but deconstructively, making interventions in the structure of which you are part, and trying to change something that one is obliged to inhabit." Homi Bhabha in his *The Location of Culture* calls this site "in-between" or "hybrid position," which Gyan Prakash in "Postcolonial Criticism and Indian Historiography" glossed as "neither inside nor outside the history of western domination but in a tangential relation to it." This double or semi-detached consciousness of "a tangential relation" in "contact" facilitates an understanding of colonialism and its legacies differently from the narratives handed down by both colonialism and anti-colonialist movements. In fact, the "double consciousness" is located in the borderline between colonialism and postcolonialism. However, the relationship between colonial discourse analysis and postcolonial theory is more complex.

Spivak's, Bhabha's, and Prakash's concept of double consciousness is closely related to that of "diaspora" which has been semantically displaced from colonization process into the process of dispersion and dissolutions into various parts without any further relation to each other (decomposition). Diaspora has been defined in terms of hybridity, identity fragmentation and reconstruction, double consciousness, roots and routes, multi-locationality by Baumann. James Clifford in his "Travelling Cultures" (1992) defines the "disaporic consciousness" as "entirely a product of cultures and histories in collision and dialogue" (310) experienced by the diasporic ethnicities who are assimilated to the host country in the borderland culture areas. This issue of disaporic consciousness presents a new typography of the diasporic phenomenon which occurs in the cultural borderland culture areas.

In fact, the double consciousness enables an internal critique while suspending the mundane question of assimilation. Therefore, double consciousness is not both/and. Rather, it is neither just this nor just that. It is the interstitiality of entering or leaving and destabilizing the border zones of cultures. Homi Bhabha's metaphor "the hither and thither of the stairwell" is persuasive in understanding this double consciousness. In fact, postcolonialism is represented by the othering process of decolonization, while diaspora by that of ethnic deterritorialization. Double consciousness is the discursive driving force of this Othering process which has been represented in the third world and the minority discourses. It also opens up the attitudinal interstitial gap between collision and dialogue in search of the intercultural communication.

In this context, my presentation will provide a theory of Othering which is related to the cultural translation and transnationalism. Historical/diachronic Othering process in postcolonialism and diaspora triggers the phenomena of duplication and double consciousness, while contemporaneous/synchronic othering process in postnationalism and transnationalism goes further to manifest those of decentering and multiplication. For a case, I will further demonstrate how the current phenomenon of the Korean Wave can be interpreted in social, national, and international contexts. Specifically, I will deal with language, literature, and culture of the Korean subjectivity which covers both the native Koreans and the diasporic Koreans, including Korea-American writers

Youngmin Kim is Professor of English at Dongguk University, Seoul,

Korea. He got his Ph. D in English at the University of Missouri-Columbia in 1991. He was visiting Professor at Cornell University, served as editor and President of the Yeats Society of Korea, Chief Editor of the *Journal of English Language and Literature of Korea*, and President of The Korean Society of Jacques Lacan & Contemporary Psychoanalysis. His current interest is transnationalism and cultural translation, world poetries in English, and interdisciplinary border-crossing transnationalism in the humanities and social sciences from the psychoanalytic perspective.



KAREN KING-ARIBISALA

University of Lagos, Lagos, Nigeria

THE QUEST FOR TWINSHIP IN FOUR NIGERIAN NOVELS

Historically subjected to colonialism, it is not surprising that many non-Western states, such as Nigeria, should fear Globalization—often regarded as neo-colonialism writ large; a pernicious process leading to loss of national identity; the erosion of indigenous value systems.

Ironically, however, Globalization has resulted in a 'twin dimensional' quest for the preservation of Nigerian identity, and a relationship with 'the other'—here the West—whereby national, individual/global identities are shown to accommodate each other. In Adiche's *Half of a Yellow Sun*, Habila's *Measuring Time*, Oyeyemi's *The Icarus Girl*, and Evans's *26a*, twinship, unity within diversity, is effected in the usage of twin protagonists, archetypal symbolism, locations of the novels, and in aesthetic thematic directives; the 'twin quest' itself uniting 'self', peoples.

Novelist and academic Karen King-Aribisala was born in Guyana. She has studied in Barbados, Italy, Nigeria and England. She is now a Professor of English in the Department of English, University of Lagos, Nigeria. Karen is a writer of non-fiction and fiction. Her first collection of short stories, *Our Wife and Other Stories*, won the Best First Book Prize in the Commonwealth Prize (African Region) 1990/91. Her second work, *Kicking Tongues*, is a blending of poetry and prose, in which she transposes Chaucer's *Canterbury Tales* to modern-day Nigeria. She has also published the novel, *The Hangman's Game*. She is the recipient of two James Mitchner Fellowships for creative writing at the University of Miami, a Ford Foundation Grant and British Council grants. She received a Camargo Foundation Fellowship (France) in

2008 and a Djerassi Foundation Fellowship (California) in 2008. Karen King-Aribisala won the Best Book prize in the Commonwealth Literature Prize (African Region) in 2008.



MARK LIBIN

University of Manitoba, Winnipeg, Canada

ANTI-ETHICS AND CROSS-CULTURAL ENCOUNTERS IN THE NOVELS OF RAWI HAGE

My paper will examine Lebanese-Canadian writer Rawi Hage's novels, *DeNiro's Game* and *Cockroach*, in order to discuss the ways in which the emigrant narrators of these texts rebuke the easy consolation of a cross-cultural encounter, and aim not so much for a hybrid identity with their new home countries, but rather to contaminate these peaceful nations with their own personal and national trauma. I will argue that Hage's novels posit a rebuke to the championed notions of cross-cultural empathy and understanding such as Spivak's "ethical singularity" and instead effect an anti-ethical stance.

Hage's narrators are refugees from the Lebanese Civil War, but their traumatic narratives are not presented to the western reader in the manner that Spivak describes in her ethical formulation: "when the subaltern 'speaks' in order to be heard and gets into the structure of responsible (responding and being responded to) resistance." Rather, these emigrants present their story without a desire for response, a sense of responsibility, as in *DeNiro's Game*, or refuse to tell their story at all, as in *Cockroach*. Rather than seeking to identify with the westerners that surround them, Hage's narrators, particularly in *Cockroach*, exploit their liberal sympathies: "I despised them; they admired me" (185). Uninterested in responsiveness, in hybrid identities, in the new country they inhabit, Hage's narrators infect, contaminate, and terrorize the West, and the western reader, with the aftereffects of their traumatic past, imprinting their new homes with the violence and chaos of Lebanon. My paper will investigate how this antipathetic stance effects our understanding of the ethics of the cross-cultural encounter.

Mark Libin is an associate professor at the University of Manitoba, specializing in British modernism, world literature and critical theory. He has recently published on Marlene von Niekerk's *Triomf* and Isabella Valancy Crawford's *Malcolm's Katie*, and has presented on fictional flâneurs in Johannesburg and the drama of Daniel David Moses.



IAN P. MACDONALD

Columbia University, New York, USA

DO AFRICANS DREAM OF ELECTRIC REGULAR SHEEP?: KOJO LIANG AND THE INDIGENIZATION OF SCIENCE FICTION

Recently, Nigerian-American novelist Nnendi Okorafor posed the question of whether Africa was “ready for science fiction (sf).” The notion of “Afro-futurism” has been widely discussed in the context of African-American authors such as Samuel Delany and Octavia Butler (c.f. the 2007 issue of *Science Fiction Studies* dedicated to the topic); as yet, however, there has been far less done with futuristic fiction stemming from Africa. The historical resistance to sf in Africa can seem odd given the genre’s inherently political and frequently utopian/dystopian approach; its ability both to allegorize contemporary political trauma through imaginative dislocation and to project futures which can escape the confines of global and local Afro-pessimism. This paper starts with Okorafor’s inquiry and looks to why the black African novel has not applied more often to the future. In a reading of Kojo Liang’s *Big Bishop Roko* and the *Alter Gangsters*, I suggest that dictates from western sf figures which exclude works containing the presence of the fantastic (i.e., that which is not “scientifically credible” through western epistemic models) unfairly limit the play authors like Liang engage in with the genre, thereby enforcing teleological paradigms that pre-define Africa as traditional rather than technological. Liang’s experimental and frequently hermetic use of English prose compellingly hybridizes mythology and sf, offering novel ways of recasting, and refashioning, the global future of science fiction on the continent.

Ian MacDonald is a doctoral candidate at Columbia University. His thesis, *Black is the Future: Dystopia, Futurism, and the Apocalyptic in the Post-Colonial African Novel*, examines how sf and its subgenres are incorporated and indigenized by authors such as Ngugi, Armah, Liang, and Saro-Wiwa to escape colonial structures of temporality.



ELLEN MCWILLIAMS
Bath Spa University, Bath, UK

GEORGE MOORE, JAMES JOYCE, AND THE RELUCTANT EMIGRANT IN
COLM TÓIBÍN'S *BROOKLYN*

In its account of an Irish women immigrant in 1950s New York, Colm Tóibín's *Brooklyn* demonstrates a particular interest in the 'homesickness' (as diagnosed by George Moore earlier in the century) endured by the reluctant emigrant. This paper will examine Tóibín's interactions with Moore, but will also explore how the emigrant theme in *Brooklyn* is framed by Joycean paradigms. In an early review of the novel, Paul Muldoon noted that it 'reads like a story that didn't make it into *Dubliners* but easily could have'; the figure of Ellis Lacey in the novel can be productively read as a mid-century Eveline, and the novel interpreted as a re-envisioning of the short story of the same name. The paper will go on to explicate how Tóibín offers a historically sensitive representation of the Irish woman emigrant in the 1950s, and does so in ways that take full account of the 'Diaspora Space' of New York in the same period. *Brooklyn* exposes the relative visibility of Irishness in relation to other ethnic identities in America in the 1950s. Making reference to social and historical studies of Irish women in America, it will also explore how the novel's examination of the Irish woman immigrant engages directly with dominant discourses of class and ethnicity in mid-twentieth-century America, and sets the same against the experiences of Irish immigrant communities in Britain in the same period.

Ellen McWilliams is a Senior Lecturer in English Literature at Bath Spa University and has teaching and research interests in contemporary women's fiction and twentieth-century Irish writing. She is the author of *Margaret Atwood and the Female Bildungsroman* (Ashgate, 2009). Her second book, *Women and Exile in Contemporary Irish Fiction*, is forthcoming with Palgrave Macmillan.



HELMUT MEIER

Innsbruck University, Innsbruck, Austria

PRECARIOUS UTOPIAS. JAMES RAMSAY, THE REPRESENTATION OF
AFRICANS AND THE NEGOTIATION OF IDENTITIES IN THE BRITISH DEBATE
ON THE SLAVE TRADE

The British debate about the abolition of the Trans-Atlantic Slave Trade has widely been recognized as crucial in the process of globalisation since it served to define and distinguish modern and pre-modern societies via the existence or non-existence of slavery and at the same time aimed at establishing a European value system as a universal norm. In 1784, upon his return to Britain after 30 years in the West Indian Island of St. Kitts, James Ramsay was one of the first British mainstream authors, who wrote an argumentative Essay criticising the situation of African slaves in the Caribbean. Several West Indian authors responded with great fervour and James Ramsay spent the greater part of the rest of his life answering these attacks. The highly emotional and personal nature of these argumentative essays recommends them for a closer analysis of how both pro- and antislavery writers construed British, West Indian and African identities and values. This paper understands the discussion of the topic of colonial slavery as a vehicle for the negotiation of both colonial and metropolitan identities and masculinities. Textual representations of Africans, as the objects of these texts, played an important role for the definition and negotiation of both personal and group identities. Special emphasis will be put on how these texts prescribe identities for Africans and create social utopias based upon these representations. It will be attempted to show how these utopias and representations, once become precarious at the beginning of the 19th century, facilitated scientific racism and European imperialism.

Helmut Meier has studied English and History at the Universities of Innsbruck (AUT) and Nottingham (UK) and published his master thesis *Thomas Clarkson: Moral Steam Engine or False Prophet* in 2007. Since then he has been working as a high school teacher and doing research for a PhD thesis with the working title "Ethnic Dimensions in the Discourse on Slavery: European Views on Africa(ns) During the Period of Abolition (1770 - 1835)."



CHRISTOPHER MORRISON

University of Wisconsin-Madison, Madison, USA

GODOT AND THE WANDERING JEW

While we generally think of *Waiting for Godot* as reflecting Beckett's upbringing in Ireland—Gogo and Didi being easily seen to reflect aspects of Ooirish humor and self-deprecation—throughout his life the playwright was also close to Jews and the Jewish culture. After WWII in particular he habitually socialized with Jewish intellectuals in Paris; his great mentor, James Joyce, although Catholic by upbringing, was proud to consider himself Jewish. Some twenty years ago, the scholar Rosette C. Lamont suggested a connection between *Godot* and the anti-Semitic myth of the Wandering Jew, the unfortunate man who, having spurned Christ's call for an act of kindness as he struggled toward Golgotha under the weight of the Cross, was cursed thereafter to wander the earth until the Second Coming. Lamont posulated a connection between Pozzo, who seems to drift about the countryside with no obvious aim, and this miserable mythic Jew. According to Knowlson (1990), "Pozzo's treatment of Lucky reminded some of the earliest critics of a capo in a concentration camp brutalizing his victim with a whip." The severity of the alleged treatment is accentuated by Pozzo's complaint when he has difficulty cracking his whip at the end of act 1 because it is "worn out." Since then the concept of *Godot* as a holocaust play has faded only to return with some insistence in recent years. Contextualizing the play through three versions of the Wandering Jew myth, this paper will revisit the idea of Pozzo as representing an anti-Semite with a whip, but suggest that, in fact, Pozzo is the only character in the play who is not a clear manifestation of the legend. The other characters are imagined Jews, presented concretely, but utterly decontextualized.

Christopher Morrison is a dissertator at UW-Madison Theatre Department and is writing on Samuel Beckett and Time. One major aspect of this is an analysis of Beckett's plays using the concept of Kairos, the Greek god of the right time (to act). A native of Northern Ireland, he has published articles on Beckett in the context of Henri Bergson, and Martin McDonagh in the context of Oscar Wilde.



JYOTI NANDAN

University of Fiji, Lautoka, Fiji

'DIFFERENCE' AND BEYOND 'DIFFERENCE'

My paper reads Anita Desai's novel *Fasting, Feasting* as suggesting that it is important to recognize both the differences and the commonalities in the situation of women in the developing the developed worlds – a recognition that promotes 'sisterhood' between women in the two worlds. The first part of the novel which is set in India suggests that women's status fell when the Hindutva Movement was at its height. This was primarily because followers of this movement turn to the *Manusmṛti*, the most repressive of Hindu religious texts from the perspective of women, to supply the rules for daily life. The second part of the novel which is set in suburban USA suggests that women in the West are manipulated by the media which serves masculine culture, the economy and big business. The media's weapons in this assault against women are the fictions of femininity – the myths of domesticity and beauty. The novel ultimately suggests that although the disorders stemming from the 'hungers' in women may take culturally-related forms, the root of these disorders is the same.

Dr Jyoti Nandan is the Head of the Department of Language, Literature & Communication, School of Humanities & Arts, the University of Fiji. Before joining the University of Fiji in February 2006, she was teaching at the Australian National University. She also taught at the University of Canberra for several years. Dr Nandan has a Masters from the University of New South Wales and a PhD (Literature & Screen Studies Program) from the Australian National University. Her Masters project was on the androgynous figure in the fiction of Patrick White and her PhD project on the fiction of Anita Desai, using a post-colonial feminist framework. Her main area of research is Cultural Studies (gender studies, post-colonial studies, the intersection of post-colonial and gender studies). Her current research is on women's writing.



SATENDRA NANDAN
University of Fiji, Lautoka, Fiji

THE ETHICS OF TEACHING NEW LITERATURES IN ENGLISH: THE TEACHER AS THE WRITER – CHALLENGES OF MULTICULTURALISM

At the first conference on Commonwealth Literature in 1994 at Leeds, Chinua Achebe gave a paper 'The Novelist as a Teacher'. My paper will explore, with special perspectives on Fiji and the South Pacific, the topic 'The Teacher as a Writer'.

The paper will engage with literary texts and theories in New Literatures in English with special reference and emphasis on orality and writing in the South Pacific; the ethical dimension of teaching and creating literature with the natural environment and the vulnerabilities of island societies to climatic changes, and how writing is creating a new sense of common identity; especially in multiethnic, multicultural Fiji.

The term 'Fijian' is now designated, for the first time in the islands' history, as a common name for all the citizens of Fiji. This is an historic and significant development for Fiji, after four coups, and the role of a Fijian writer (Satendra Nandan) in writing The People's Charter for a New Fiji. Literary imagination has played a catalytic role in shaping a small but complex postcolonial society.

Briefly, where appropriate, I'll be analysing my own literary endeavours since February 2005, when I returned to Fiji to take up a position at The University of Fiji and introduce several courses in New Literatures in English, and my writing of poetry, essays and fictions and their impact on public life.

Novelist and academic Satendra Nandan is the Foundation Dean and Professor, The School of Humanities & Arts, The University of Fiji. He is a writer, scholar, parliamentarian and a former cabinet minister. He has taught at several universities and is a Professor Emeritus University of Canberra and an Adjunct Professor at CAPPE, CSU, ANU & Melbourne. He's also a Director Transparency International, Fiji, and the Director of the Gandhi & Tappoo Ashram for Writing, Dialogue and Peace Studies. He's a former Chair of ACLALS, and President of International PEN, Canberra. His works include *Requiem for a Rainbow* (2001), *The Wounded Sea* (200), *Lines Across Black Waters* (1997) and *Fiji: Paradise in Pieces* (2000), and most recently, *Sea-shells on the Sea-shore: A Pair of Black Shoes and Other Stories*.



JANET NEIGH

Penn State Erie, The Behrend College, Erie, USA

IMAGINING DIASPORIC SOCIAL VOICE IN BLACK ATLANTIC POETRY

In 1954, the African American Langston Hughes (1902-1967) and the Jamaican Louise Bennett (1919-2006) performed their poetry on an episode of Alma John's daytime radio program, *The Homemaker's Club*, broadcast on WWRL, a black New York radio station. This broadcast in the early 1950s forms an ideal place for these two iconic 20th century black Atlantic poets to come together, encapsulating their shared preoccupations with emerging technologies, poetic performance and social voice. In a very practical way, the broadcast illustrates the degree to which radio facilitated Afro- diasporic community at mid-century. It also suggests that this technology played a role in shaping these poets' understanding of social voice. Through analysis of poetry by Louise Bennett and Langston Hughes, this presentation will explore the technology of the radio as it figures in mid-twentieth century black Atlantic poetics. In particular, I will examine how Bennett and Hughes translate the technique of poetic personae through the medium of radio to imagine a polyphonic social voice. Critics typically focus on how black Atlantic poetics emerges from oral folk cultures as a resistance to modernity. However, Bennett's and Hughes's experiments with radio technology reveal how their poetic projects are immersed in modernization and mobilize new frameworks for understanding globalization. This presentation will argue that their radio inspired poetry offers a model for how to imagine community amidst social dispersal.

Janet Neigh is an Assistant Professor of English at The Behrend College, the Erie campus of Pennsylvania State University. She has taught previously at Montclair State University and Temple University, where she recently completed her PhD. Her research has been published in the *Journal of West Indian Literature* and the *Journal of Modern Literature*.



JOHN OBASIKENE

Enugu State University of Science and Technology, Enugu, Nigeria

**CULTURAL HYBRIDIZATION IN MODERN AFRICAN DRAMATIC LITERATURE
IN ENGLISH: THE NIGERIAN EXAMPLE – WOLE SOYINKA, J. P. CLARK,
FEMI OSOFISAN, TESS ONWUEME, AND ESIABA IROBI**

A lot has been written and more researches are on-going about global cultural integration. But not much has been revealed vividly on the depth and ramifications of globalization and cultural hybridity in modern African dramatic literature in English. This paper attempts to give a clear exposition of the varieties and profundities of global cultural hybridization in modern African dramatic literature in English. It also highlights the impact of international and inter-racial cultural amalgamation on the growth of global human cultural consciousness. Besides, it argues that even though dramatic literature in English underscores the ethos and growth of common human cultural identities among peoples of different nations, some nationalities appear averse to the 'corrupting' influences of certain foreign cultural traits in their national dramaturgy in English. To examine these assertions closely, this paper focuses on the Nigerian example, limiting its scope to the study of some related dramas of five prominent Nigerian playwrights – Wole Soyinka, J. P. Clark, Femi Osofisan, Tess Onwueme, and Esiaba Irobi – whose works are rendered in the English Language. Hence, the discourse adopts both expository and critical methods of presentation. It posits that, although cultural hybridization is relevant in our global village to emphasize man's rich cultural similarities and varieties, care should be taken not to bastardize the uniqueness of national cultures in the guise of global cultural hybridity.

John Obasikene, born in 1959 in Nigeria, is a Senior Lecturer and Director of General Studies Division in Enugu State University of Science and Technology. He obtained B.A. (Hons), M.A., Ph.D. (English), with a bias in Comparative Literature and Dramatic Criticism, from the University of Nigeria, Nsukka. He has many publications to his credit.



TAIWO ADETUNJI OSINUBI
Université de Montréal, Montreal, Canada

DIASPORA, MEMORY WORK AND THE POSSIBILITIES OF POETHICS

This paper examines the use of critical memory work in Caryl Phillip's travel essay: *Atlantic Sound*. I argue that the narrative presents an important comprehension of history by exploring disjunctures across populations of the African diaspora. I understand this paper as a response to the call for an "archeology of black memory" famously launched by Michael Hanchard. Hanchard calls for a methodology of reading the differences between how nation-states mediate memories of slavery, racism, anti-colonial struggle, the Civil Rights movements, and the anti-Apartheid struggle against the ways in which diverse African-derived populations mobilize and deploy them. Following Hanchard, 'black memory' is a critical practice close to what, elsewhere, Houston A. Baker, Jr. calls 'critical memory' which aims for the "collective maintenance of a record that draws into relationship significant instants of time past and the always uprooted homelessness of now." By situating Phillips within this critical framework, I argue that his ceaseless disjunctive encounters with travelers are to be read positively. They compel ethical attachments to artifacts of "black memory" which might otherwise become obscured by fleeting imperatives of the present.

Taiwo Adetunji Osinubi is assistant professor Université de Montréal. His interests include African and Caribbean literatures, travel writing, auto/biography studies and science fiction. Within these fields, Professor Osinubi is invested in scrutinizing the complex relationships between political history and narrative form. Professor Osinubi is combining this nexus of interests in a book manuscript, *Genres of the Post-Slavery Subject*, in which he examines the afterlives of slavery and the Trans-Atlantic slave trade in black Atlantic literatures. His articles have appeared in *Mosaic*, *Research in African Literatures* and *Postcolonial Intervention*.



ULLRICH PALLUA

Innsbruck University, Innsbruck, Austria

THE RHETORIC OF THE NATION: CULTIVATING IMAGES OF AFRICAN SLAVES IN THE DRAMA OF THE ABOLITION PERIOD: 1772-1838

This paper attempts to scrutinize the image of African slaves in five plays from the abolition period: Archibald McLaren's *The Negro Slaves* (1799), John Fawcett's *Obi; or, Three-Fingered Jack* (1800), Joanna Baillie's *Rayner* (1804), George Coleman the Younger's *The Africans; or, War, Love and Duty* (1808), and Maria Edgeworth's *The Two Guardians* (1817). First, the character of the African slave will be categorized according to the different image(s) conjured up in the individual play (the rebellious, the subservient, the anglicised, and the grateful slave, ...); secondly, a diachronic analysis will then reveal whether the image of the African slave underwent a significant change over the years, and if so, how it changed. Thirdly, the paper will place particular emphasis on the national identity of the British Empire in creating 'auto' and 'hetero' images, whose frequent reiteration successfully familiarized the British public with the character of the 'non-familiar.' From a postcolonial perspective the paper will show how the stereotypical portrayal of African slaves was not only "a matter of affixing certain psychological traits to a given nation or ethnic group but also the attribution of certain actorial roles to a certain nationality within a narrative configuration." (1)

(1) Joep Leerssen, "The Rhetoric of National Character: A Programmatic Survey," *Poetics Today* 21.2 (Summer 2000). Print.

Ulrich PALLUA is Assistant Professor at Innsbruck University, Austria. He completed his Ph.D. on Eurocentrism, Racism, Colonialism in the Victorian and Edwardian Age in 2005. He worked on a project entitled "Slavery and English Literature: 1772-1834" funded by the Austrian Research Council focussing on the image of African slaves in different literary genres. His publications include "The Acceptance of the Evils of Slavery as a Social Phenomenon: an Indicator of a Pro-Slavery Approach" (2007), "Images of Africa(ns): Racism and Ethnocentricity in the British Abolition Debate: 1787-1834" (2008), "Images of Africans in British Slavery Discourse: Pro- and Anti-Slave Trade/Slavery Voices in *The Gentleman's Magazine* and *The Monthly Review*, 1772-1833" (2009), (Re)Figuring Human Enslavement: Images of Power, Violence and Resistance (2009), "The Ambiguity of Europe's Colonizing Mission. The Subservient Slave in James Miller's *Play Art and Nature*, 1738 (2010)," and *Racism, Slavery, and Literature* co-edited with Wolfgang Zach (2010). Forthcoming in 2011: "Contrasting Group Identities: Af-

rica and Corrupted Europe vs. Britain as the Pioneer of Human Rights in Paul and Virginia”, “Anti-Slave Trade Propaganda in 1788: The African’s Complaint in Contrast to Britain’s Vision of Liberty”, “Refiguring the Past, Rewriting Identity: ‘Visual’ Imagery in Moses Isegawa’s Snakepit and Viviane Sassen’s Flamboya”, and “Amistad Kata-Kata: A Re-Evaluation of the Materiality of the Body”. At the moment he is working on his habilitation entitled “IMAGES OF AFRICA(NS): Racism and Ethnocentricity in British Drama, 1696-1838.”



CYNTHIA RAUTH

Innsbruck University, Innsbruck, Austria

THE IMAGE OF THE MASTER IN AFRICAN-BRITISH SLAVE NARRATIVES

This paper examines the depiction of slave owners in selected African-British slave narratives of the 18th and 19th centuries. Writings by former slaves did not only prove crucial to the British Abolitionist Movement; they also represent indispensable resources for scrutinising interracial relations and prevailing power structures in colonial societies. By providing the Other’s perspective on the transatlantic system, slave narratives help to gain valuable insights into the social matrices of the African Holocaust.

The diachronic analysis of the “master image” in African-British writings will deal with the following questions: how did ex-slaves portray their former masters? And did the depiction of European-American slave owners change in the course of time? In order to detect paradigmatic shifts in the image of slaveholders, the analysis will include texts dating from the 1770s until the very downfall of the British slave system in 1838; earlier slave narratives will be compared to African-British texts from later periods. Among the primary sources to be discussed will be the writings by Ukawsaw Gronniosaw, Ottobah Cugoano, Olaudah Equiano, Mary Prince and James Williams.

Cynthia Rauth is a research assistant at the University of Innsbruck. She received her MA in English Philology and American Studies in 2008 and collaborated in the FWF-project English Literature and Slavery 1772 - 1834. She is currently working on her PhD thesis on early African-British writing. Her research interests include slave narratives, diaspora studies, ethnic and intercultural relations, memory and memorialisation.



STÉPHANE ROBOLIN

Rutgers University, New Brunswick, USA

PLACE AND RACE IN THE WORKS OF WRIGHT AND ABRAHAMS

The celebrated autobiographies of Richard Wright (*Black Boy*, 1935) and South African Peter Abrahams (*Tell Freedom*, 1954) reveal striking thematic and structural parallels. These correspondences map onto a remarkable but under-studied relationship between the two authors. Near the end of Wright's exilic departure from the U.S., Abrahams -- who had just recently quit his own home country -- greeted his mentor off the boat. From 1946 to 1948, their relationship expressed itself through correspondence -- offering us a rich body of literary exchanges. At one point, Abrahams tellingly remarks to Wright, "I felt like you once, uprooted, with nothing to go back to." This paper will draw upon Wright's and Abrahams' autobiographies and their letters to discuss the centrality of race and space in their works. My paper will highlight a defining theme in the writers' lives and texts: the outward physical movement towards alternative social spaces. This personal and literary "movement out"—from the regional to the national to the international—I suggest, bespeaks a shared desire between them (and other black South African and African American writers and readers) to seek out or establish newer, freer social arrangements. But it is also a movement that enabled both writers to intersect while continuing on different trajectories as they wrestled with the entanglement of race and modernity.

Stéphane Robolin is an assistant professor of English at Rutgers University, New Brunswick, where he teaches courses on African and African diasporic literatures and critical theories of race, gender, and geography. His essays have appeared in *Modern Fiction Studies*, *Research in African Literatures*, and the anthology *Global Circuits of Blackness*. Robolin is currently at work on a study of geography and cultural exchange in twentieth-century black South African and African American literature.



NOBUYOSHI SAITO

Doshisha University, Kyoto, Japan

LAFCADIO HEARN'S IDENTITY FORMATION THROUGH FANTASTIC OPTICS

Lafcadio Hearn (1850-1904) had been an outcast throughout his life. And yet, he titled his posthumous book *Japan the Divine State*, and he is often regarded now in Japan as a sort of Japanese cultural hero who understood and embodied more than anyone else the soul and essence of Japan. And yet again, as a writer he has never been given any place in the literary history of any country he was born in or had ever visited--Ireland, Greece, USA, the West Indies, and Japan. He even remains uncategorized as for the genre his voluminous writings should belong to: journalist, essayist, novelist, folklorist, translator, or adaptor. The identity of Hearn is still an enigma for us all. His sympathetic readers seem to be eager to "discover" his identity, but in fact, they are only trying to "establish" and "fix" his identity in his stead to suit whatever cultural needs of their own. In the battlefield of "Hearn's identity" the act of sympathetic "understanding" is almost indistinguishable from an aggressive act of cultural "appropriation" and "domination." Hearn himself had no identity to begin with, simply because he had been deprived of one under the conditions he was born into. From the very beginning, the process of "identity formation" was a highly self-conscious act of will on his part, which he began by revisioning, through his aesthetic strategy which I propose to call "fantastic optics," his biographical and physical fact of being an outcast as an effect of his own conscious and artistic choice of voluntary self-banishment. Through this process, he made himself a veritable "transcritique" figure who tried to both vertically transcend the western concept of personal identity, and horizontally transgress the western concept of national identity. Ironically or otherwise, it is his choice of such strategy of "identity formation" that firmly situates him as a writer in the nineteenth-century European *fin de siècle*.

Nobuyoshi Saito is Professor of English at Doshisha University in Kyoto, Japan. He has published articles on various British and Irish authors ranging from Laurence Sterne and Samuel Johnson to James Joyce and Samuel Beckett. Recently he has been focusing upon the 19th-century authors, including Lafcadio Hearn.



CHITRA SANKARAN

National University of Singapore, Kent Ridge, Singapore

ETHNICITY, LANDSCAPE AND PAINFUL ENCOUNTERS IN JEAN
ARASANAYAM'S *ALL IS BURNING*

This paper will attempt to explore how identities are depicted by Jean Arasanayagam, [described by Michael Ondaatje as “a wonderful writer [who] should be read everywhere”] in her book *All is burning*. Set in Sri Lanka, these portrayals gently probe the political and social landscape of the nation to reveal deep enduring scars on the human psyche. The land too is shown to have suffered. A central theme that binds this collection of short stories is in its capture of the elusive and evolving nature of identity to demonstrate how, paradoxically, this is hardly ever acknowledged in the enactment of violent histories of ethnic clashes and civil unrests. A Dutch Burgher by birth and hence a member of a minority community, Arasanayagam is married to a Tamil, a member of another minority group in Sri Lanka. As such, her stories are often perceived to be testimonies of a transnationalist and an outsider looking in at the mindless brutality that is unleashed in the clash between the majority Sinhalese and the minority Tamils that has corroded a once peaceful tropical nation. Arasanayagam's sketches are particularly compelling because of the sensitive recording of the scintillating beauty of the Sri Lankan landscape that she vivifies with a poetic and painterly eye. Her 'landscape as character' is contrasted to the socio-political scene to reveal the innate irony arising from the presentation of elusive and vacillating ethnicities as fixed and immutable categories. The ironical eye also foregrounds the archetypal contradictions that exist between land and humans; between landscape and mindscape.

Chitra Sankaran is an Associate Professor at the Department of English Language & Literature, National University of Singapore. Her areas of research interest include Singapore/Malaysian literature, South Asian fictions and feminist theory. She is currently editing a volume of essays on Amitav Ghosh for SUNY Press and is also working on a project researching Ethics and Aesthetics in global Indian fictions. She has published in *The Journal of Commonwealth Literature*, *ARIEL*, *World Literatures Written in English*, *Journal of South Asian Literatures*, and elsewhere. She is the author of two monographs and three edited volumes. She is on the editorial committee of the Canadian journal *The Postcolonial Text* and also served as judge on the regional panel of The Commonwealth Writers Prize for the Asia-Pacific in 2008.



SANTOSH SAREEN

Jawaharlal Nehru University, New Delhi, India

CROSS-CULTURAL READING: 'MARKED' READING OR MISREADING

Every reader reads culturally – brings to bear his own culture on the text that may have originated in another culture. Therefore, the question of cross-cultural reading is directly connected with the reader. What is called cross-cultural reading may, from another point of view, be considered a form of misreading as well. Why? Because whether we talk of ideal reader or informed reader, the reader must train her/himself to read a given text. Theories such as New Historicism explicitly require that a text be put in its context to eliminate 'marked' reading, that is, deviant reading. However, in the age of globalization, translation and the new readership context where primacy is placed on the reader response theory, such cultural 'marked' reading flourishes. Therefore, the theoretical question is the need to re-look or re-examine the original theoretical input of how a text is to be read or should be read and, secondly, the issue of which reader is likely to do 'more' of such a cultural reading. The cross cultural reading therefore may have as its object the ignorant readers for an enlightened reader informs himself of the cultural premises. The question is whether understanding the processes of an 'ignorant' reader is a relevant or a worthwhile pursuit worthy of attention. These theoretical issues will be discussed in this paper with reference to some Australian short stories as they are received by Indian students/members of the reading public.

Santosh K.Sareen retired as Professor from the Centre for English Studies, School of Language, Literature & Culture Studies, Jawaharlal Nehru University, New Delhi in October 2010. He taught English language and literature, including English poetry. He taught and guided research in Australian literature for more than 15 yrs. and is President of the Indian Association for the Study of Australian Literature (IASA). He has published a number of articles on cultural relationships, history of English in India, English literatures of South Asia and the Pacific and translation studies in various journals and books. He is author of *English Reading Texts: A Socio- Cultural Study* (1992), and has edited and co-edited several books.



KIRPAL SINGH

Singapore Management University, Singapore, Singapore

THE WRITER TODAY: TRANSNATIONALISM & THE ETHICAL CHALLENGE

We live in a world where, strangely, writers find ourselves in odd positions. Often our works (and us) are not taken seriously at all; or if we are it is because there are some out there who value good, creative writing. And yet, given what has/is been going on, especially in the middle-east, we are reminded, again, of the enormous power of the pen. But most of us writers appear to be a little „off-the-ground“ in that we tend to see ourselves as existing on the margins; periphery writers feeling peripheralised! Many writers I have raised this issue with tell me that it is „not our task“ to draw attention to the conflicts and confusions which threaten and frequently overwhelm humanity's long-cherished values. So the question becomes one of contexts, urgency, but also of ethics. The world seems to be becoming more „transnational“: what about writers? Are we transnational? do we concern ourselves with this important modality? How does our work respond to the major shifts of sensibilities which are being shaped by the new pressures and forces of transnationalism? These are some of the key questions I will be exploring in my address.

Kirpal Singh is an internationally acclaimed poet, writer and scholar, having published numerous creative works as well as academic books and papers since 1970. In more recent years he has begun to be increasingly regarded as a *creativity guru* and a *futurist* and is now keenly sought by governments and corporations around the world for advice on any number of significant issues but especially those relating to creativity, innovation, and education. Since the appearance of his provocative and controversial book *THINKING HATS AND COLOURED TURBANS: Creativity Across Cultures* (Prentice-Hall, 2004), Kirpal has been invited all over the world to share his insights into inter/cross-cultural engagements and understanding. Among the universities where he has taught/lectured are MIT, Yale, NYU, Georgetown, Cambridge, Columbia, Melbourne, Warwick, Iowa, York, Toronto, Guelph. He is currently Director of the Wee Kim Wee Centre at the Singapore Management University where he also teaches creative writing, creative thinking and the impact of diversity on leadership & management.



ANDREA STROLZ

Innsbruck University, Innsbruck, Austria

“TREES STANDING IN THE WATER”: TORONTO’S ‘VISIBLE MINORITIES’ IN
DIONNE BRAND’S *WHAT WE ALL LONG FOR* (2005)

*The true revolutionary is guided by great feelings of love. (Che Guevara
qtd. in In Another Place, Not Here)*

Dionne Brand is variously labeled a Black lesbian feminist writer, a Caribbean-Canadian writer, and a Trinidad-born/Toronto-based writer. None of these expressions is neutral and none accounts for Brand’s explorations of social space as simultaneously perceived, conceived and lived, and as being in a constant process of change. Brand’s latest novel, *What We All Long For* (2005), pictures contemporary city life in multicultural Toronto: “Name a region on the planet and there’s someone from there, here. All of them sit on Ojibway land” – land that was named after a place “where there are trees standing in the water [Tkaronto]”.

I will delineate the lives and friendships of the ‘colored’ protagonists, each of them born in Canada to immigrant parents of Asian or African background, and focus on the figure of the artist Tuyen Vu in particular, since it is in the subversive potential of her art that one can see the creation of a (third)space that “we all long for”. All of Brand’s characters encounter racism and misogynistic behaviours; while the memorable characters in Brand’s earlier fiction are directed by rootlessness, Tuyen and her friends seem to have become “trees standing in water”: they are rooted in the fluid urban space of Toronto and on their branches rests a new generation of Torontonians world-citizens yet to come.

Andrea Strolz is a junior assistant professor in the Department of English at the University of Innsbruck. Her research interests include contemporary and postmodernist literature, Canadian literature, urban fiction, intertextuality, historiographic metafiction, theories of (third-) space and spatial relations in literature. The latter she has explored in “A Map to the Middle Passage as Heterotopia: Cultural Memory in Dionne Brand’s *At the Full and Change of the Moon*” (in: *Racism, Slavery, and Literature*, ed. Wolfgang Zach and Ulrich Pallua, Frankfurt a. M. et al.: Peter Lang, 2010). Strolz is currently finishing her PhD project on conceptions of art and the artist in Margaret Atwood’s novels,

which won her a scholarship of the Association for Canadian Studies in German-Speaking Countries (Förderpreis der GKS, 2006). Her publications on Atwood focus on intertextual relations in Atwood's fiction and relate Atwood's work to gender issues and theories of space as social process.



LILY ROSE TOPE

University of the Philippines, Manila, Philippines

THE FOREIGN EDUCATED: FAILED HYBRIDITIES IN SELECTED PHILIPPINE NOVELS

Hybridity is often regarded as a consequence of colonialism, migration, intermarriage, or any form of cultural assimilation. As a critical concept, it is used to defy codification and essentialism in the formation of identities. Accompanying notions of multiplicity and liminality increase resistance against imposed constructions of identity. An aspect of hybridity that I would like to explore is one that results from educational migration or foreign education. Specifically, I would like to examine the performance of the foreign educated as a cultural hybrid in the establishment of national and cultural identity. In this study, I concentrate not on the success of the hybrid which is often pyrrhic but expected, but on his failure, why sometimes liminal identities fail to liberate.

The Philippines was colonized twice, by Spain and America. The opportunity for hybridity in this country is manifold given the 400 years of colonization. This study will therefore include two instances of colonialism and two educational metropolises. It will follow the foreign educated in novels such as *Killing Time in a Warm Place* by Jose Dalisay and *Illustrado* by Miguel Syjuco as they negotiate the labyrinthine paths towards a national and cultural identity as well as account for the failure of their journeys.

Lily Rose Tope teaches at the Department of English and Comparative Literature, University of the Philippines. She is the author of *(Un) Framing Southeast Asia: Nationalism and the Post Colonial Text in English in Singapore, Malaysia and the Philippines* as well as various articles on Southeast Asian literature in English.



MASAMI USUI
Doshisha University, Kyoto, Japan

HAWAII'S LOCAL VOICE ENCLOSED IN A TRANSNATIONAL SPHERE

Hawaii's contemporary literature represents a multilayered localism consistently influenced by globalization, so that Hawaii's localism always confronts yet eventually encloses transnational interrelations. Since Hawaii has continued accepting newly-arrived immigrants from all over the globe, it is a challenging sphere where a new form of literature in English has been created after a series of linguistic and cultural violations and sacrifices. Since the glory and decline of Anglo-American imperialism and colonialism, Hawaii's cultural, social, economic, and even legal representatives have been transferred from the white minority to the non-white and multiracial majority. Influenced by the Asian American movement on the continent, Hawaii's local literature movement started in the late 1970's and Bamboo Ridge Press was established as the most active supporting body for local literature in the 1980's.

Since then, Hawaii has witnessed the emerging power of unique voices in local journals, anthologies, readings, and even in their writers' institute where the sansei pioneers such as Darrell Lum, Eric Chock, Marie Hara, Cathy Song are still now supportive with Juliet S. Kono, Lois-Ann Yamanaka, and Nora Okja Keller as well as the yonsei young writers. In spite of conflicts with the giant canon of American literature and its leading publications, the writers in Hawaii tend to embrace multicultural and multilingual interrelations. As their Pidgin English has various forms due to the differences of their linguistic backgrounds and their immigration and settlement backgrounds, Hawaii's localism is always destined to possess both diversity and hybridity. Hawaii is, therefore, defined as an archipelago of cultural migration and Hawaii's contemporary literature is a shifting example of transnational interrelations.

Masami Usui is currently Professor of English at Doshisha University. She received her Ph.D. from Michigan State University and taught at Hiroshima University for nine years before coming to Doshisha. She has been publishing and presenting the papers on Virginia Woolf and Asian American literature in Japan, Canada, USA, England, Korea, Taiwan, and Hungary.



CYNTHIA VANDEN DREISEN
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THE 'OTHER' WITHIN: ISSUES OF IDENTITY, BELONGING AND HYBRIDITY IN THE AUSTRALIAN CONTEXT

In a settler-culture such as Australia, as Alan Lawson has indicated, the question of " 'Who am I when I am translated is an endemic question. The role of the writer is crucial here in working out the related questions of identity and belonging. While it may be held that issues of hybridity become especially urgent 'as a result of increasing multiculturalism resulting from ongoing migrations and border crossings,' the hybridity of the Australian subject was always already entrenched in the earliest events of Australian colonisation where the Europeans arrived in a land in which the indigenous people had already been long settled.

This study will focus on the earliest of 'border crossings,' and aspects of hybridisation in its most crucial and significant aspects: the relationship between Australia's first peoples and the later settlers' claims to indigeneity and belonging. After nearly two centuries of amnesia, these questions are now being probed by contemporary Australian writers , preoccupations underpinned by the recognition that the ongoing debates relating to issues of Australian identity are imbricated within this fraught relationship. Grenville's *The Secret River* and *The Lieutenant* and Malouf's *Remembering Babylon* offer insightful contributions to the debate; their settings in the historical past, serve underline the fact that their significance for contemporary Australia is urgent and compelling.

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INDIGENOUS AUSTRALIAN PAINTINGS: CULTURAL TEXTS FOR ART LOVERS

So-called 'classical' Indigenous Australian paintings contain complex cultural texts that remain disclosed to the uninformed viewer. In my paper I will point to criteria that help to reveal codes of the Indigenous Law (more commonly, yet less appropriately known as the 'Dreaming'). The acrylic painting "Bush Tomato Dreaming" (1998) by Helen Kunoth Ngwarai, the Anmatyerre artist from Utopia (NT), serves as a model case for my intercultural, interdisciplinary approach to Indigenous Australian art. The artist holds (secret- sacred) knowledge of the Indigenous Law that relates to her own land. Her painting, though produced for 'outsiders', relates in detail to her (ceremonial) knowledge. She shares with outsiders so-called "non-secret-sacred" issues, as I will explain in my paper. In conclusion I will point to curatorial criteria that may design art exhibitions as places of cross-cultural contact zones where visitors may improve their cross-cultural competence.

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