



27th
annual
British
Commonwealth
and
Postcolonial
Studies
Conference

February 16-17, 2018
The Savannah DeSoto

KEYNOTE SPEAKER



CARYL PHILLIPS

Novelist, Poet, Dramatist, Essayist, and Professor of English at Yale University

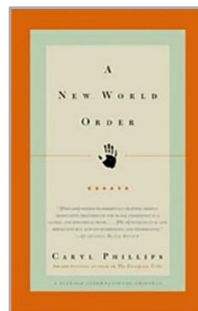
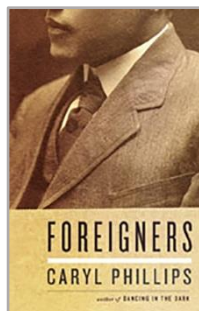
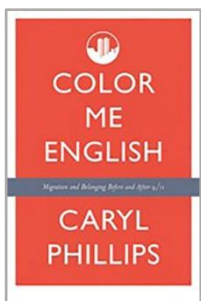
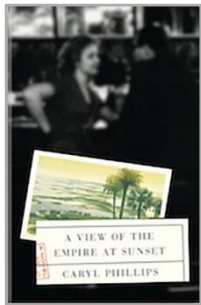
Caryl Phillips was born in St. Kitts and emigrated to Britain at the age of four months. He grew up in Leeds, and studied English Literature at Oxford University.

His plays include *Strange Fruit* (1980), *Where There is Darkness* (1982) and *The Shelter* (1983). He won the BBC Giles Cooper Award for Best Radio Play of the year with *The Wasted Years* (1984). He has written many dramas and documentaries for radio and television, including, in 1996, the three-hour film of his own novel *The Final Passage*. He wrote the screenplay for the film *Playing Away* (1986) and his screenplay for the Merchant Ivory adaptation of V.S. Naipaul's *The Mystic Masseur* (2001) won the Silver Ombu for best screenplay at the Mar Del Plata film festival in Argentina.

His novels are: *The Final Passage* (1985), *A State of Independence* (1986), *Higher Ground* (1989), *Cambridge* (1991), *Crossing the River* (1993), *The Nature of Blood* (1997), *A Distant Shore* (2003), *Dancing in the Dark* (2005), *Foreigners* (2007), *In the Falling Snow* (2009), *The Lost Child* (2015), and *A View of the Empire at Sunset* (2018). His non-fiction: *The European Tribe* (1987), *The Atlantic Sound* (2000), *A New World Order* (2001), and *Colour Me English* (2011). His work has been translated into over a dozen languages.

He was named *Sunday Times* Young Writer of the Year in 1992 and was on the 1993 *Granta* list of Best of Young British Writers. His literary awards include the Martin Luther King Memorial Prize, a Guggenheim Fellowship, a British Council Fellowship, a Lannan Foundation Fellowship, and Britain's oldest literary award, the James Tait Black Memorial Prize, for *Crossing the River*, which was also shortlisted for the 1993 Booker Prize. *A Distant Shore* was longlisted for the 2003 Booker Prize, and won the 2004 Commonwealth Writers Prize; *Dancing in the Dark* won the 2006 PEN/Open Book Award. He is a Fellow of the Royal Society of Literature and the Royal Society of the Arts, and recipient of the 2013 Anthony N. Sabga Caribbean Award for Excellence.

He has taught at universities in Ghana, Sweden, Singapore, Barbados, India, and the United States, and in 1999 was the University of the West Indies Humanities Scholar of the Year. In 2002-3 he was a Fellow at the Centre for Scholars and Writers at the New York Public Library. Formerly Henry R. Luce Professor of Migration and Social Order at Columbia University, he is presently Professor of English at Yale University. He is an Honorary Fellow of The Queen's College, Oxford University.



Program at a Glance

Friday, February 16

8:00 am	Registration Desk opens (Chippewa Room, 2 nd floor)
9:00 am	Session A (Lafayette, Monterey, Reynolds & Telfair Rooms, 2 nd floor)
10:30 am	Break
10:45 am	Session B (Lafayette, Monterey, Reynolds, & Telfair Rooms, 2 nd floor)
12:15 pm	Break
12:30 pm	Lunch (Harborview Room, 15 th floor)
1:30 pm	Break
1:45 pm	Session C (Lafayette, Monterey, Reynolds, & Telfair Rooms, 2 nd floor)
3:00 pm	Break
3:15 pm	Keynote Address (Pulaski Room, 1 st Floor)
4:30 pm	Break
5:00 pm	Public Reading (Pulaski Room, 1 st Floor)
5:45 pm	Signing/Reception (Pulaski Room, 1 st Floor)

Saturday, February 17

8:30 am	Registration Desk opens (Chippewa Room, 2 nd floor)
9:00 am	Plenary Session (Pulaski Room, 1 st floor)
10:30 am	Break
10:45 am	Session D (Lafayette, Monterey, Reynolds, & Telfair Rooms, 2 nd floor)
12:15pm	Break
12:30 pm	Lunch (Harborview Room, 15 th floor)
1:30 pm	Break
1:45 pm	Session E (Lafayette, Monterey, Reynolds, & Telfair Rooms, 2 nd floor)
3:15 pm	Break
3:30 pm	Session F (Lafayette, Monterey, Reynolds, & Telfair Rooms, 2 nd floor)
5:00 pm	Reception (Pulaski Room, 1 st Floor)

FRIDAY, February 16

8:00 Registration Chippewa Room, 2nd Floor

9:00 Session A 2nd Floor

Panel 1	Genre Pieces In the Postcolonial	
	<i>Lafayette Room</i>	<i>Chair: Cheryl Duffus, Gardner-Webb University</i>
	Siddharth Srikanth Ohio State University	Narration, Identity, and Ideology in the Postcolonial Bildungsroman
	Irene Martyniuk Fitchburg State University	Investigating the Contemporary British Mystery: Baby Ganesh is British
	Scott Mitchell Georgia State University	Diversity in Disaster: A Postcolonial Critique of YA Dystopian Fiction
	Laverne Nishihara Indiana University East	Mortality and the Sense of an Ending in the Memoirs of Physician-Writers Atul Gawande and Paul Kalanithi
Panel 2	Bodies Marked and Marking	
	<i>Monterey Room</i>	<i>Chair: Hunter Walsh, Georgia Southern University</i>
	Crystal Baines University of Massachusetts Amherst	Textualizing Bodies: The Dialogic Patterns of <i>The Mahabharata</i> and <i>Kathakali</i> in <i>The God of Small Things</i>
	Délice Williams University of Delaware	Difficult Signs: Tattooing and Post-Traumatic Self-Fashioning in Tan Twan Eng's <i>The Garden of Evening Mists</i>
	Sarah Flatt University of South Carolina	"Auld Robin Gray" and "Princess Emily": Female Bodies and Their Reparative Roles
	Lopamudra Basu University of Wisconsin-Stout	The Postcolonial Lyric: Witnessing Trauma in an Age of Insecurity.
Panel 3	Caribbean Colonial Legacies	
	<i>Reynolds Room</i>	<i>Chair: Connor Mabry, Georgia Southern University</i>
	Yoon Kyoung Kim Concord Academy	The American Dream of a Coffee Empire
	Tracy McLeod Westfield State University	Special Education in Jamaica: An Oppressive Legacy of the History of Formal British Colonization
	Nigel Brissett Clark University	Losing the Elite: Caribbean Educational Policy Responses to the Emigration of Skilled Labor
	Erol Bailey Westfield State University	Resetting the Instructional Culture: Constructivist Pedagogy for Learner Empowerment in the Postcolonial Context of the Caribbean
Panel 4	Rewriting Dominant Narratives in American Literature: Voices of Resistance	
	<i>Telfair Room</i>	<i>Chair: Betsy Nies, University of North Florida</i>
	John Minahan University of North Florida	Vernacular, But Transcendent: American Identity in the Rhetoric of Resistance
	Laura Sheffler University of North Florida	Their Eyes Were Watching a Goddess: Zora Neale Hurston's Voodoo Subtext
	Virginia Stewart Roanoke College	Speaking Softly to Still the Master Voices: The Disarming Power of Edwidge Danticat's Stories
	Betsy Nies University of North Florida	Diaspora Literacy and American Street: Haitian-American Ibi Zoboi's Re-education of Young America

10:30 Break

Panel 5	Climbing the Walls: Colonizers and Hybrids	
	<i>Lafayette Room</i>	<i>Chair: Morgan Davis, Georgia Southern University</i>
	Blake Little Clemson University	On Looking Beyond the Veil
	Amanda Medlock Georgia Southern University	The Failed Hybrid in Zadie Smith's <i>White Teeth</i>
	Derek Ettensohn Suwanee: The University of the South	"Our Translated World": The Novel and the Unimaginable in Amitav Ghosh's <i>The Circle of Reason</i>
Panel 6	Postcolonial Pedagogy	
	<i>Monterey Room</i>	<i>Chair: Pamela Rooks, Francis Marion University</i>
	Cameron Bushnell Clemson University	Traveling Pedagogy: Amateur Practices in Postcolonial Pedagogies
	Laura Wright Western Carolina University	"Go Back to Africa": A Postcolonial Reading of the NFL Protests
	Michele Willman Bemidji State University	Women's Travel Writing in a Postcolonial Classroom
	Belinda Deneen Wallace University of New Mexico	Between the Music and the Message: Teaching Solange Knowles' <i>A Seat at the Table</i> as an Anti-Imperialist, Neo-Black Feminist Love Letter
Panel 7	Colonial and Hybrid Discourses	
	<i>Reynolds Room</i>	<i>Chair: Lopamudra Basu, University of Wisconsin-Stout</i>
	AQMA Rahman Bhuiyan Keystone College	"Naming of the True": Postcolonial Politics, Parody, and Nostalgia
	Victor Manuel Durón University of South Carolina Aiken	Changes in Ethnographic Discourse in Post-Colonial Countries
	Nasra Smith York University	Trading Tongues: Merchants, Multilingualism, and the Afro-Arab Trade in Abdulrazak Gurnah's <i>Paradise</i>
	Aruna Krishnamurthy Fitchburg State University	Modernity in Indian Vernacular Literature
Panel 8	The Empire Speaks . . . and Listens	
	<i>Telfair Room</i>	<i>Chair: E. Moore Quinn, College of Charleston</i>
	Mary Pollock Stetson University	Gerald Durrell in Africa
	Jeffrey Covington Baldwin Wallace University	Joseph Conrad and England's Spy Fever
	Cheryl Duffus Gardner-Webb University	David Dabydeen's <i>The Intended</i> Responding to <i>Heart of Darkness</i> : Appropriation, Adaptation, Literary Cannibalism as Self-Destruction
	Rebecca Ziegler Georgia Southern University	Colonized Bodies in J.G. Farrell's <i>Empire</i> Series

12:15 Break

12:30 Lunch

Harborview Room, 15th Floor

1:30 Break

1:45 Session C

2nd Floor

Panel 9	Parsing and Pressing: Applying Analytic Structures to the Postcolonial	
	<i>Lafayette Room</i>	<i>Chair: John Rooks, Morris College</i>
	Peter Hedleston Saint Louis University	Aesthetics and Atrocity in <i>Cracking India</i> and <i>Anil's Ghost</i> : The Relevance of Rorty's Apology for Didactic Literature in Autoethnographic Fiction
	Jeremy Patterson Bob Jones University	Decolonizing Language and Mind: A Synthesis of the Postcolonial Theories of Language of Gaston Miron and Ngugi wa Thiong'o
Panel 10	Ireland: Movement and Stasis	
	<i>Monterey Room</i>	<i>Chair: Megan Flannery, Georgia Southern University</i>
	Sandra Sprayberry Birmingham-Southern College	Captive or Captivated? W. B. Yeats's "The Stolen Child"
	E. Moore Quinn College of Charleston	The Limits of Self-Belief and Self-Promotion: The Aftermath of the Second Reformation in Ireland
Panel 11	Derek Walcott's Postcolonial Poetry	
	<i>Reynolds Room</i>	<i>Chair: Amanda Medlock, Georgia Southern University</i>
	Hunter Walsh Georgia Southern University	Walcott's Critique of American Exceptionalism
	Connor Mabry Georgia Southern University	Caribbean Hybridity and Identity in Derek Walcott's Poetry
	Morgan Davis Georgia Southern University	Walcott's <i>Omeros</i> and the Caribbean Epic
Panel 12	Alternative Histories	
	<i>Telfair Room</i>	<i>Chair: Gautam Kundu, Georgia Southern University</i>
	Wedsly Guerrier Bronx Community College	Massillon Coicou: A Reflection on Slavery and Christianity
	Lubabah Chowdhury Brown University	Romantic Histories and Afro-Pessimism in V.S. Naipaul
	Nicole Denner Stetson University	The Invisible Museum

3:00 Break

3:15 Keynote Address Pulaski Room, 1st Floor
Caryl Phillips

4:30 Break

5:00 Public Reading Pulaski Room, 1st Floor
Caryl Phillips

6:00 Reception and Book Signing Pulaski Room, 1st Floor

SATURDAY, February 17

8:30 Registration Chippewa Room, 2nd Floor

9:00 Plenary Session

New Frontiers and Frameworks in African Diaspora Teaching and Scholarship

Pulaski Room, 1st Floor

Chair: Pushpa Parekh, Spelman College

Pushpa Parekh
Spelman College

Publication Project in African Diaspora and the World Program
at Spelman College

Alix Pierre
Spelman College

Flipping the Classroom: Integrating the Art Museum in the Development of a
Critical Diasporan Consciousness among College Learners

Soraya Mekerta
Spelman College

The Pedagogy of Performing, Learning, and Teaching: Increasing Students'
Success in the African Diaspora and the World Class and Beyond

Robert Brown
Spelman College

The African American Achievement of Urban Political Power

10:30 Break

10:45 Session D

2nd Floor

Panel 13 African Politics

Lafayette Room

Chair: Jerod Hollyfield, Western Kentucky University

Philip Mosley
Pennsylvania State University

Ngugi, Postcoloniality, and the Nobel Prize

John Rooks
Morris College

Amos Tutuola's *Simbi and the Satyr* and the Nigerian Kidnapping Crisis

Jennifer Rickel
University of Montevallo

Gender in Transition: From Apartheid Toward a New Approach to State
Discourse in Zoë Wicomb's *David's Story*

Charlotte Miller
Middle Georgia State University

Tanganyikan Citizenship: Defining a Post-Colonial African State

Panel 14 Mohsin Hamid's *Exit West*

Monterey Room

Chair: Isaac Rooks, University of Southern California

Matthew Spencer
Middle Tennessee State University

Teetering at the Edge of the Abyss: Mohsin Hamid's Postnational Aspirations

Suhaan Mehta
University of Colorado, Colorado Springs

Cosmopolitanism from Below in Mohsin Hamid's *Exit West*

Steve Almquist
Spring Hill College

Close One Door, Open Another: A Critical Reading of *Exit West*

Magdalena Maczynska
Marymount Manhattan College

"People Are Monkeys Who Have Forgotten That They Are Monkeys": The
Refugee as Eco-Cosmopolitan Subject in *Exit West*

Panel 15 India: Constructed from Fragments

Reynolds Room

Chair: Esra Santesso, University of Georgia

Judi Nitsch
Harper College

A Passage to What Might Have Been: Reading Kamala Markandaya's
Shalimar as Reflective Nostalgia

Juli Gittinger
Georgia College

(Re)telling History: The Fiction of Idealized Hindu Nationhood

Sachida Nand Jha
Delhi University

Revisiting the Cinematic Representations of Nation:
Rethinking Indian Postcolonial

Shamala Gallagher
University of Georgia

"Her Colour Was Dark": Dark Skin as Network of Exile in Toru Dutt's
Bianca, or the Young Spanish Maiden

Panel 16	The Not-So-Distant "Distant Shores"	
	<i>Telfair Room</i>	<i>Chair: Hans-Georg Erney, Armstrong State University</i>
	Matt Miller University of South Carolina Aiken	Carlos Bulosan's Posthumous Fiction: Hypothetical Action via Transnational Fiction
	Amber Stickney Armstrong State University	The Fate of American Indian Identity in a (Post)colonial World
	Sierra Diemer Armstrong State University	"Make Them Spell [It Out] For Me": How Sherman Alexie's Marginalized Characters Tell Stories Through the Ideological Veil
	Christopher Garland Georgia Southern University	Representing the Superlative in Roxane Gay's <i>An Untamed State</i>

12:15 Break

12:30 Lunch Harborview Room, 15th Floor

1:30 Break

1:45 Session E 2nd Floor

Panel 17	Postcolonial Stage and Screen	
	<i>Lafayette Room</i>	<i>Chair: Steve Almquist, Spring Hill College</i>
	Isaac Rooks University of Southern California	Burning Bright: Looking Back at Colonization in Anger and Regret with South Korea's <i>The Tiger</i>
	Adrianne Woods University of South Carolina	Keeping Up With the Joneses: Theatre as a Stand-in for the Spanish Armada
	Jerod Hollyfield Western Kentucky University	Those Other Victorians: Cosmopolitanism and Empire in Jane Campion's <i>The Portrait of a Lady</i>
Panel 18	"Seeing Double" and Speaking Double	
	<i>Monterey Room</i>	<i>Chair: Martha Hughes, Georgia Southern University</i>
	Belinda Wheeler Claflin University	Australia's Stolen Generations Abroad: A Case Study
	Christine Duff Carleton University	Transcultural Writing and Intertextual Play: The Case of Stanley Péan's <i>Zombi Blues</i>
	Lava Asaad Middle Tennessee State University	A Refugee or An Immigrant? Representations of Escape in Laila Lalami's <i>Hope and Other Dangerous Pursuits</i>
	Shurli Makmillen Claflin University	"Treating with the Natives" in Aotearoa New Zealand and Canada: A Postcolonial Rhetorical History?
Panel 19	Performing Binaries	
	<i>Reynolds Room</i>	<i>Chair: Alexander Fyfe, Pennsylvania State University</i>
	Zachary Bordas University of Georgia	Developing, Defining, and Defeating the Subaltern in Mohsin Hamid's <i>The Reluctant Fundamentalist</i>
	Esra Santesso University of Georgia	Human Rights and Wrongs in Pakistani Literature
	Asha Sen University of Wisconsin-Eau Claire	Aurality in Leila Ahmed's <i>A Border Passage</i> and Leila Aboulela's <i>The Translator</i>
	Mitali Wong Claflin University	Sri Lankan English in the novels <i>Funny Boy</i> , <i>Chinaman</i> , and <i>Monsoons and Potholes</i>

Panel 20	Celtic Histories	
	<i>Telfair Room</i>	<i>Chair: Simon Lewis, College of Charleston</i>
	Paula R. Feldman University of South Carolina	Mary Tighe and Irish Political History
	Myung-hwan Kim Seoul National University	Postcolonial Conflicts in the Heart of Europe: Walter Scott's Historical Novel
	Lauren Schudt Wilson University of South Carolina	Closet-ing the Theatre: Re-imagining Temporalities of the Stage in <i>De Monfort</i>
	Molly Ferguson Ball State University	The "Golden Rule" Trope of Migration in Contemporary Irish Fiction – A Problematic Reversal

3:15 Break

3:30 Session F 2nd Floor

Panel 21	Women's Resistance — In and Out of Texts	
	<i>Lafayette Room</i>	<i>Chair: Gautam Kundu, Georgia Southern University</i>
	Hans-Georg Erney Armstrong State University	Draupadī Returns with a Vengeance
	Pamela Rooks Francis Marion University	O Canada: <i>The Handmaid's Tale</i> in a Time of Trump
	Alexander Fyfe Pennsylvania State University	Susan Kiguli and the Poetics of Resilience
	Stefanie Sevcik Harvard University	Women's Resistance at the Center of the Arab Spring
Panel 22	Power and Money, Sex and Death	
	<i>Monterey Room</i>	<i>Chair: Laura Wright, Western Carolina University</i>
	Michael Redman Western Carolina University	Not Her Story, But Theirs: Femininity, Africa, and the Legacy of Colonization in J.M. Coetzee's <i>Disgrace</i>
	Alexandria LeForce-Seibert Western Carolina University	Capitalism and Burial: an Ecofeminist Reading of Danticat's <i>The Farming of Bones</i>
	Scott Hufham Western Carolina University	A Sentence and a Trial: Implications of Power in <i>Disgrace</i>
Panel 23	South Africa: Prison, Power, and Place	
	<i>Reynolds Room</i>	<i>Chair: Marc Cyr, Georgia Southern University</i>
	Simon Lewis College of Charleston	Island Life: Dennis Brutus's Prison Experience and <i>Letters to Martha</i>
	Taylor Jones Indiana University of Pennsylvania	Re-placing Perspectives: A Border-Crossing Reading of Nadine Gordimer's <i>The Pickup</i>
	Ivana Ancic Pennsylvania State University	A Question of Authority: Language and Body in Coetzee's <i>Age of Iron</i> and <i>Elizabeth Costello</i>
Panel 24	Tearing Down the Walls: Confronting and Avoiding Power	
	<i>Telfair Room</i>	<i>Chair: Juli Gittinger, Georgia College</i>
	Kristine Kelly Case Western Reserve University	Choreographies of Mobility: Tracking Travel in Global Networks
	Janet Winston Humboldt State University	Lizards, Blood Libel, Hilary, and Me: Unpacking the Visual Rhetoric of Contemporary Antisemitism
	Jody Jensen Rose-Hulman Institute of Technology	Postcolonial Womanhood, Activism, and Transnationalism in DC Comic's "Teen Titans Spotlight on Starfire: Apartheid No More!"

5:00 Reception Pulaski Room, 1st Floor

Visiting Savannah

A sampling of places and events. For more information see www.visitsavannah.com.

In the Historic District

The Jepson Center

207 West York Street

Designed by internationally acclaimed architect Moshe Safdie, Telfair Museums' Jepson Center presents highlights from the museum's modern and contemporary collection as well as an ever-changing array of exceptional artwork—from classical European masters to daring emerging artists. See their site: www.telfair.org/visit/jepson/

City Market Art Center and Galleries

Starts at the corner of Jefferson and West St. Julian Streets

This open-air market is home to some of Savannah's most talented artists. Throughout the market are six street-level galleries, as well as an upstairs Art Center where many of the artists themselves can be seen working. See their site: www.savannahcitymarket.com/

The Flannery O'Connor Home

207 E Charlton Street

A museum house dedicated to the work and life of the acclaimed novelist and short story writer now widely considered one of the most important writers of the 20th century.

Ralph Mark Gilbert Civil Rights Museum

460 Martin Luther King, Jr. Boulevard

Established in 1996 and since 2009 recognized as "Georgia's Official Civil Rights Museum". The museum encompasses three floors of photographic and interactive exhibits, including an NAACP Organization exhibit, a fiber optic map of 87 significant civil rights sites and events, a lunch counter where sit ins occurred, and segregation exhibits.

Events

The Savannah Irish Festival

February 17-18

Savannah Civic Center, 301 West Oglethorpe Ave

For more than three decades, the Savannah Irish Festival has been bringing a festive celebration of Irish Heritage to Savannah. Every year, they bring top Irish musical acts and young Irish dancers to Georgia's First City to perform up on one of their four stages, entertaining crowds filled with families and friends. See their site: www.facebook.com/SavannahIrishFestival/

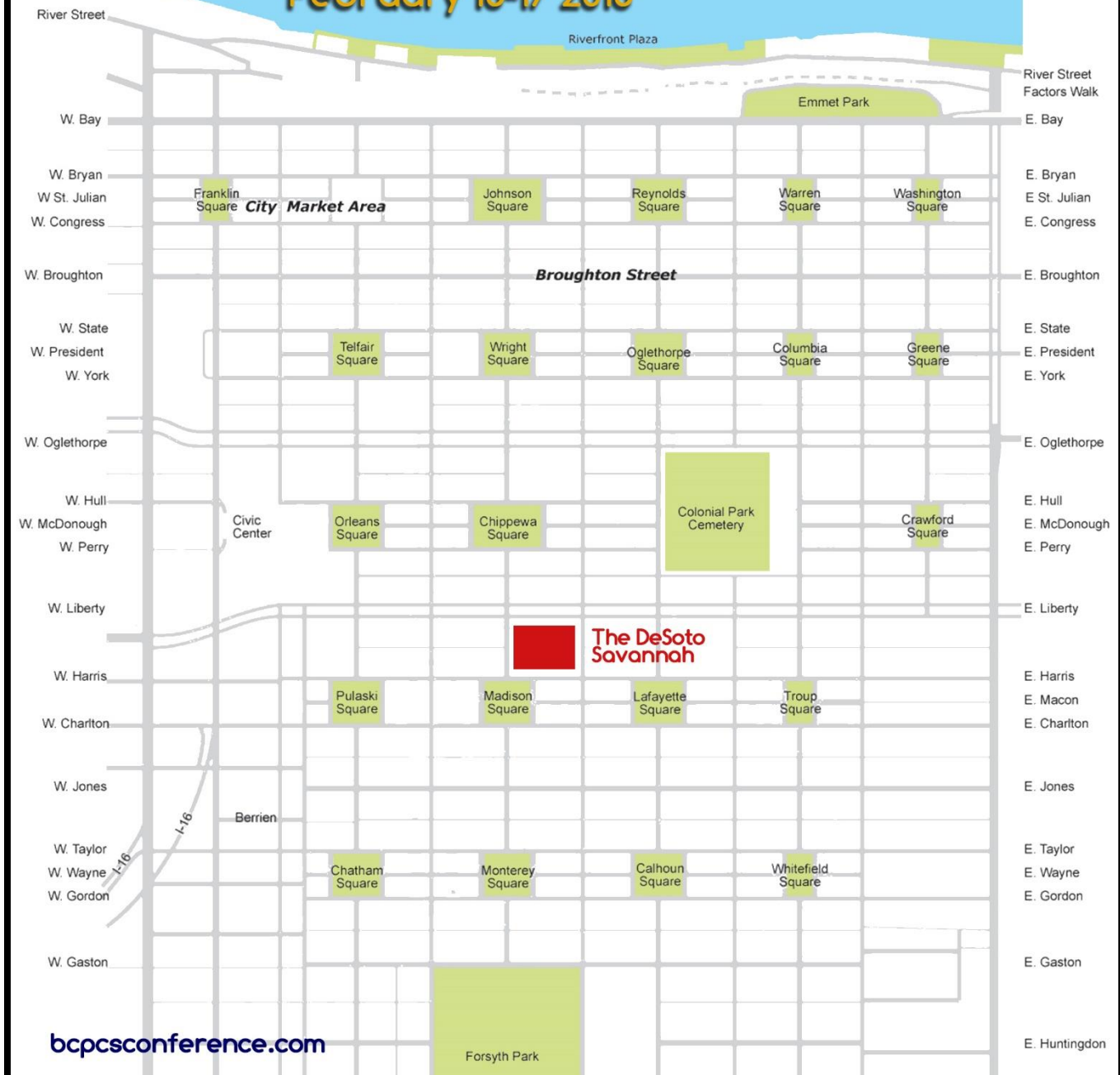
Savannah Book Festival

February 15-18

Various venues

With over 40 authors sharing an intimate look at their writing life, Festival Saturday is one of the most anticipated events of the year in Savannah. Entry to all Festival Saturday Author Presentations is first come, first serve. See their site: www.savannahbookfestival.org

BCPS Conference February 16-17 2018



The Journal of Commonwealth and Postcolonial Studies

The Journal of Commonwealth and Postcolonial Studies publishes interdisciplinary and cross-cultural articles, interviews, and creative writings on the literatures, the histories, the politics, and the arts whose focus, locales, or subjects involve Britain and other European countries and their former colonies, the now decolonized, independent nations in the Americas, Africa, Asia, and the Caribbean, and also Australia, Canada, Ireland, and New Zealand. Now in its 27th year, the Journal looks for manuscripts which address the fluidity of postcolonial, transnational, diaspora, or cosmopolitan studies. We seek to publish work in both thematic (migration, diaspora studies, etc.) and geographic (Eurabia, South Asia, etc.) areas.

FOR SUBMISSION AND SUBSCRIPTION INFORMATION, SEE <http://jcpsonline.com/>.



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