**Call for Papers: Special Double-Issue on Pamela Mordecai**

In 2026, *Postcolonial Text* will release a special double-issue on the work of Pamela Mordecai.

Abstracts (of 300-500 words) are due by September 15, 2025. They can be submitted to the editor of this issue, Stephanie McKenzie, at [n7sm@mun.ca](mailto:n7sm@mun.ca) (if you have any questions, feel free to contact her). Decisions about abstracts will be made by October 1, and final papers, between 6000-8000 words, will be due January 15, 2026. They should adhere to *PCT* regulations:

<https://www.postcolonial.org/index.php/pct/about/submissions#:~:text=of%20current%20submissions.-,Author%20Guidelines,to%201200%20words%20in%20length>.

Pamela Mordecai has produced work in diverse genres (poetry, prose, and drama). Below are some questions which could be addressed, though any theme or topic is welcome. One might look at the table of contents for Vol. 31, No. 2 (2023) of the *Journal of West Indian Literature*—a special issue on Mordecai—to see what has recently been added to Mordecai criticism: <https://www.jwilonline.org/downloads/vol-31-no-2-april-2023/>

1. How might Mordecai’s concept of “prismatic vision” (a term she coined in her PhD dissertation and which has found a place in critical discourse) be applied to her work?
2. Mordecai writes in both standard English and Jamaican Creole, and some of her work has been translated into other languages (see her biographical note below). What other languages might her work be translated into and why? Could another language capture the essence of what Mordecai calls her “heart language” (Jamaican Creole)?
3. Is there a set of images, metaphors and other tropes which dominate Mordecai’s work? What is their significance?
4. Where might one place Mordecai in various literary canons (Jamaican, West Indian, Caribbean, global, women’s writing, etc.)?
5. How might it be possible to market Mordecai’s work, and the work of women writers in general, which may have been effaced to some degree in the canon of male writers and the importance placed on the latter?
6. Can Mordecai’s verse, or some of her verse, be described as ecopoetics?
7. What can be said about the representation of male characters and their points-of-view in Mordecai’s writing?
8. There is a substantial body of videorecordings, produced in 2015, of Mordecai performing five of her poetry collections, as well as children’s stories: <https://mordecai.citl.mun.ca/> How might they be used to teach and make contributions to the criticism of Mordecai’s work?

**Pamela Mordecai’s Biography**

*De Jamiekan Nyuu Testiment*may have been published in 2012, but Pamela Mordecai had long before published *de Man: a performance poem* (1995) and done substantial work on *de book of Mary* (eventually published in 2015)—the first two books in her New Testament trilogy in Patwa. The third book, *de book of Joseph*, was published in 2022, and she is currently working on “de book of Mary Magdalene.” Mordecai is a Jamaican-Canadian who writes poetry and fiction. Born in Jamaica and educated there and in the USA, she is a trained language arts teacher with a PhD in English who has also had careers in broadcast and print media. She has published five other books of poetry (mostly in ‘standard English’), and, in 2022, New Directions Press published her new and selected poems, entitled *A Fierce Green Place*. Her poetry has been translated into Spanish, French, Romanian and Serbian. In 2006, Insomniac Press published her first collection of short fiction to rave reviews, and in 2015 her debut novel, *Red Jacket*, was shortlisted for the Rogers Writers Trust Award, one of Canada’s three top prizes for prose fiction. In 2026, Goose Lane Editions will publish her second short fiction book, *Goat Mouth*. She has also written five children’s books, and her poetry for children is widely anthologized and used in language arts curricula on both sides of the Atlantic, Africa, India and the Far East. Her play for children, *El Numero Uno*, had its world premiere at Young People’s Theatre in Toronto in 2010 and its Caribbean premiere at the Edna Manley School for the Performing Arts in Kingston, Jamaica, in 2016. She has written/collaborated on numerous language arts textbooks. A veteran anthologist with nine collections to her credit (four in the *Sunsong* series, co-edited with the late Grace Walker Gordon), Mordecai has a special interest in the writing of Caribbean women. In 1980, she and Mervyn Morris edited the groundbreaking anthology*Jamaica Woman*; in 1989, with her sister, Betty Wilson, she published and edited the award-winning anthology of women’s prose fiction, *Her True-True Name*. She and her family migrated to Canada in 1993. She lives in Toronto.