

# Contents

|   |  |      |
|---|--|------|
|   | <i>Preface</i>   | xiii |
|   | <i>Acknowledgements</i>  | xiv  |
|   | <i>Maps</i>  | xvi  |
| 1 | Introduction: First Peoples and the colonial narratives of Canadian literature                         | 1    |
|   | <i>Overview</i>  | 1    |
|   | <i>First Peoples and founding narratives</i>   | 1    |
|   | <i>Negotiating contact</i>   | 3    |
|   | <i>Naming culture: colonial interpretation, or, power-knowledge narratives</i>                         | 4    |
|   | <i>Cultural re-naming and the Indian Act</i>   | 6    |
|   | <i>First stories – textualization</i>  | 7    |
|   | <i>European colonial historical narratives of conquest and warfare: “settlement” and trade to 1650</i> | 9    |
|   | <i>Multiple theatres of war: Canada and European empires</i>   | 10   |
|   | <i>“American” theatres of war</i>  | 11   |
|   | <i>Colonial modes of power: the emerging nation after 1812</i>   | 12   |
|   | <i>Religious and national differences between upper and lower Canada</i>                               | 13   |
|   | <i>Louis-Joseph Papineau and the Patriotes</i>   | 14   |
|   | <i>William Lyon Mackenzie and radical reforming zeal</i>   | 14   |
|   | <i>The Durham Report and Canadian Confederation</i>  | 15   |
|   | <i>Countering colonial notions of “progress”: Aboriginal literary resistances</i>                      | 15   |
|   | <i>George Copway and early indigenous writers in English</i>   | 16   |
|   | <i>Performing ethnicity: Pauline Johnson (Tekahionwake)</i>  | 17   |
|   | <i>“The Two Sisters”: the textualized short story as a mediating device</i>                            | 18   |
|   | <i>The trope of incarceration: Aboriginal protest writing in the twentieth century</i>                 | 19   |
|   | <i>Conclusion</i>  | 20   |

- 2 Literatures of landscape and encounter: Canadian Romanticism and pastoral writing 21
- Overview* 21
- Beginnings of a Canadian canon: Edward Hartley Dewart's Selections from Canadian Poets (1864)* 21
- Charles Sangster, Alexander McLachlan, and Charles Heavyside* 24
- The Confederation Poets* 26
- The Confederation Poets and the Canadian landscape* 30
- Inhabited nature* 31
- Conclusion* 36
- 3 A new nation: Prose fiction and the rise of the Canadian novel during the eighteenth and nineteenth centuries 38
- Overview* 38
- Double discourse and New World sensibility* 38
- Strategic sensibility in eighteenth-century female writing* 41
- The double image: the coquette and resemblance* 43
- The "re-structuring" of power in French and British Canada* 45
- New world aesthetics: Major John Richardson's Wacousta (1832)* 46
- The "man of feeling" and psychological space* 47
- The two cultures of Rosanna Leprohon's Antoinette De Mirecourt (1864)* 48
- An allegory of decline: William Kirby's The Golden Dog (1877)* 50
- Re-defining domesticity: immigration and gender politics in women's autobiographical settler narratives* 51
- Re-defining domestic space in the writing of Catherine Parr Traill* 52
- Sketches from the bush: the writing of Susanna Moodie* 55
- The rise of the Canadian popular novel and the role of the popular press* 57
- Resemblance and misrecognition in Catherine Beckwith Hart's St. Ursula's Convent (1824)* 58
- The first novel in Quebec: Philippe-Aubert de Gaspé's The Influence of a Book (1837)* 60
- From oral to print culture: humour and the picaresque in de Gaspé and Haliburton* 61
- Historical romance and Les Anciens Canadiens (1863)* 62
- Sublime community in New France* 63
- The imperial idea in the local setting: Sarah Jeanette Duncan's The Imperialist (1904)* 64
- Affectionate irony: small-town Canada sketched by Stephen Butler Leacock* 66
- Deconstructing the novel of education: Lucy Maud Montgomery's Anne of Green Gables (1908)* 68

- The speculative worlds of James De Mille: A Strange Manuscript Found In A Copper Cylinder (1888)* 69
- Container or contained? Narrative interplay in A Strange Manuscript* 71
- Conclusion* 72
- 4 *In Flanders Fields: Gender and social transformation in the First and Second World Wars* 73
- Overview* 73
- The execution or poetics of Canadian war literature: some shared themes* 73
- The war poetry of John MacCrae and F.G. Scott* 74
- Discordant voices: In Flanders Fields* 77
- The competing perspectives of the soldier poets* 78
- Popular fiction and romance: the war writing of Bertrand William Sinclair* 79
- The economics of war: societal profit and loss in popular fiction* 81
- The war machine: redemption and propaganda at a distance* 82
- Redefining gender performances in Lucy Maud Montgomery's Rilla of Ingleside (1921)* 83
- A feminist critique of war: Francis Marion Beynon's Aleta Dey (1919)* 85
- The new language of war: absurdism in Charles Yale Harrison's Generals Die In Bed (1930)* 86
- Literature of the Second World War: psychology and ethics in the Canadian war novel* 89
- War as existential void: Colin McDougall's Execution (1958)* 91
- Conclusion* 93
- 5 *Canadian modernism, 1914–60: "A journey across Canada"* 94
- Overview* 94
- Marginal modernism/Imagism and the poetic imagination* 94
- Canadian modernist manifesto writing* 95
- The garden and the machine in Louise Morey Bowman's Timepieces (1922)* 96
- Journeys into modernity: Katherine Hale's Grey Knitting (1914) and Going North (1923)* 97
- Imagism in the Canadian poetic imagination: A.J.M. Smith and E.J. Pratt* 98
- The Montreal Movement: "Ideas are changing"* 100
- The Canadian Authors Meet (1927 and 1928)* 102
- Protest, social observation and ethnicity: "King or Chaos"* 103
- Dorothy Livesay's aesthetic of commitment* 103
- The image constellations of P.K. Page* 105

|   |   |     |
|---|---|-----|
|   | <i>Diasporic Intertextuality in the Jewish-Canadian modernism of A.M. Klein</i>   | 108 |
|   | <i>The poet's gaze: Klein's The Rocking Chair (1948)</i>  | 111 |
|   | <i>Canadian modernist prose: a second scroll</i>  | 112 |
|   | <i>Alienated space in Sinclair Ross's As For Me and My House (1941)</i>   | 113 |
|   | <i>Gendered re-visioning in Canadian modernism: Sheila Watson, Bertram Brooker and Elizabeth Smart</i>                          | 118 |
|   | <i>The polysemic word: from Smart to Klein's The Second Scroll (1951)</i>   | 123 |
|   | <i>Conclusion</i>   | 124 |
| 6 | Feminist literatures: New poetics of identities and sexualities from the 1960s to the twenty-first century                      | 125 |
|   | <i>Overview</i>   | 125 |
|   | <i>Gender and creativity in Margaret Atwood's fiction</i>   | 125 |
|   | <i>Margaret Laurence: decolonization and writing in Africa</i>  | 129 |
|   | <i>Margaret Laurence's Manawaka Cycle (1964 to 1974)</i>  | 130 |
|   | <i>A change of scenery/Dépaysement: the nomadic fiction of Gabrielle Roy</i>  | 132 |
|   | <i>Alice Munro's visionary short stories</i>  | 134 |
|   | <i>"Scandalous bodies": gender recoding and autolbiographies from Aritha Van Herk to Kerri Sakamoto</i>                         | 136 |
|   | <i>Japanese-Canadian internment and historical silences in Joy Nozomi Kogawa's Obasan (1981)</i>                                | 137 |
|   | <i>Postmodern autolbiography in the work of Carol Shields</i>   | 138 |
|   | <i>A "politics of location" in Daphne Marlatt and Dionne Brand</i>  | 139 |
|   | <i>Psychogeography in Canadian Asian writing</i>  | 141 |
|   | <i>Feminist poetry: an alternative space of writing (or, being Other)</i>   | 142 |
|   | <i>Theorizing feminist collaborative and communal writing in the 1980s and 1990s</i>  | 143 |
|   | <i>Embodying theory from postmodernism to postcolonialism: feminist conceptions of translation, textuality and corporeality</i> | 145 |
|   | <i>Recoding the symbolic mother: Nicole Brossard's These Our Mothers (1977) and Picture Theory (1982)</i>                       | 148 |
|   | <i>The feminist-deconstructive poetics of Lola Lemire Tostevin</i>  | 149 |
|   | <i>"Between command and defiance": mothers and daughters in the poetry of Di Brandt</i>   | 150 |
|   | <i>Diasporic doubled consciousness: Dionne Brand's postcolonial Canada</i>  | 151 |
|   | <i>Performing gender/feminist theatrical subjectivities</i>   | 152 |
|   | <i>Foundational feminist drama from the 1930s to the work of Gwen Pharis Ringwood</i>   | 152 |

|   |   |     |
|---|---|-----|
|   | <i>The 1970s and 1980s: new environments and dramatic re-telling of women's stories</i>                                     | 153 |
|   | <i>Carnival and the picaresque heroine in Antonine Maillet's La Sagouine (1971)</i>   | 154 |
|   | <i>Sharon Pollock and Margaret Hollingsworth: alternative worlds</i>  | 155 |
|   | <i>Psychodrama and "the violent woman" in feminist theatre in the 1980s and 1990s</i>                                       | 156 |
|   | <i>Dramatic sites of desire: lesbian theatre in Canada</i>  | 158 |
|   | <i>Conclusion</i>   | 159 |
| 7 | Contemporary indigenous literatures: Narratives of autonomy and resistance  | 160 |
|   | <i>Overview</i>   | 160 |
|   | <i>New venues, new voices: indigenous publishing in the 1960s</i>   | 160 |
|   | <i>Anthologization: recollecting and innovating</i>   | 162 |
|   | <i>Contemporary Aboriginal writing/performance in English</i>   | 163 |
|   | <i>The hybrid drama of Tomson Highway</i>   | 163 |
|   | <i>Aboriginal drama in the 1970s and 1980s</i>  | 166 |
|   | <i>Collaborations: Maria Campbell and Linda Griffiths negotiate The Book of Jessica: A Theatrical Transformation (1989)</i> | 166 |
|   | <i>The residential schools explored through theatre: Oskiniko Larry Loyie, Vera Manuel and Joseph A. Dandurand</i>          | 167 |
|   | <i>Monique Mojica's Princess Pocahontas and the Blue Spots (1991)</i>   | 168 |
|   | <i>The satirical humour of Drew Haydon Taylor and Daniel David Moses</i>  | 168 |
|   | <i>Interrogating colonial history and its societal impact: the rise of the Aboriginal novel</i>                             | 170 |
|   | <i>Thomas King's Green Grass, Running Water (1993)</i>  | 170 |
|   | <i>Aboriginal fiction surveyed: the 1980s and 1990s</i>   | 171 |
|   | <i>Intertextuality and the native gothic in Eden Robinson's Traplines (1996) and Monkey Beach (2000)</i>                    | 171 |
|   | <i>Power relations in Eden Robinson's Blood Sports (2006)</i>   | 173 |
|   | <i>Globalized Aboriginal literature</i>   | 174 |
|   | <i>"Words are memory": contemporary Aboriginal poetry – new beginnings</i>  | 174 |
|   | <i>Aesthetic/poetic growth in the 1990s and twenty-first century</i>  | 177 |
|   | <i>Conclusion</i>   | 179 |
| 8 | Canadian postmodernism: Genre trouble and new media in contemporary Canadian writing  | 180 |
|   | <i>Overview</i>   | 180 |
|   | <i>Beginnings, or, deconstructive voices: Margaret Atwood</i>   | 181 |
|   | <i>The historiographical metafiction of George Bowering</i>   | 183 |

xii Contents

*Metafictional parodies in the writing of Leonard Cohen and Robert Kroetsch* 185  
*The postmodern "freak shows" of Susan Swan and Jack Hodgins* 188  
*"The politics of settlement": giving voice to community in the postmodern fiction of Rudy Wiebe* 190  
*Genre trouble and new media technologies: Michael Ondaatje's The English Patient (1992)* 191  
*Tele-vision: Catherine Bush's Minus Time (1993)* 193  
*Hyperreal Canada and digital domains: postmodern journeys into fear and the virtual worlds of William Gibson* 195  
*Mediatized/postmodernism performance* 198  
*Conclusion* 199

9 Concluding with the postcolonial imagination: Diversity, difference and ethnicity 201

*Overview* 201  
*The postcolonial paradigm: contested understandings and alternative models* 201  
*Theorizing "Trans. Can. Lit"* 203  
*Re-conceiving the Canadian canon: postcolonial possibilities and allegorical resistances* 205  
*Reconceiving the canon through African-Canadian perspectives* 207  
*Conclusion* 210

*Glossary of terms* 211  
*Guide to further reading* 217  
*Works cited* 226  
*Index* 240