

Wilfrid Laurier University Press

# Literary Studies



# Series

## Early Canadian Literature

The Early Canadian Literature series returns to print rare texts deserving of restoration to the canon of Canadian works in English. Comprising novels, periodical pieces, memoirs, and creative non-fiction, the series showcases texts by Indigenous peoples and immigrants from a range of ancestral, language, and religious origins. Each volume includes an afterword by a prominent scholar providing new interpretations for all readers.

**Series Editor** Benjamin Lefebvre

## Environmental Humanities

Features research that adopts and adapts the methods of the humanities to clarify the cultural meanings associated with environmental debate. It addresses the way film, literature, television, Web-based media, visual arts, and physical landscapes reflect how ecological relationships and identities are lived and imagined.

**Series editor** Cheryl Lousley

## Film and Media Studies

Critically explores cinematic and new-media texts, their associated industries, and their audiences. The series also examines the intersections of effects, nature, and representation in film and new media.

**Series editors** Philippa Gates, Russell Kilbourn, and Ute Lischke

## Indigenous Studies

The Indigenous Studies series seeks to be responsive and responsible to the concerns of the Indigenous community at large and to prioritize the mentorship of emerging Indigenous scholarship.

**Series editor** Deanna Reder

## Laurier Poetry

Laurier Poetry brings the excitement of contemporary Canadian poetry to an audience that might not otherwise have access to it. Selected and introduced by a prominent critic, each volume presents a range of poems from across the poet's career and an afterword by the poet.

**Series editors** Neil Besner and Brian Henderson

## Life Writing

This series includes autobiographical accounts, diaries, letters, and testimonials by (or told by) individuals whose philosophical or political beliefs have driven their lives. Life Writing also includes theoretical investigations in the field.

**Series editor** Marlene Kadar

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du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario

# The Homing Place

## Indigenous and Settler Literary Legacies of the Atlantic

Rachel Bryant

Print | ebook | 2017

255 pages | 6 x 9

Indigenous Studies series

978-1-77112-286-3

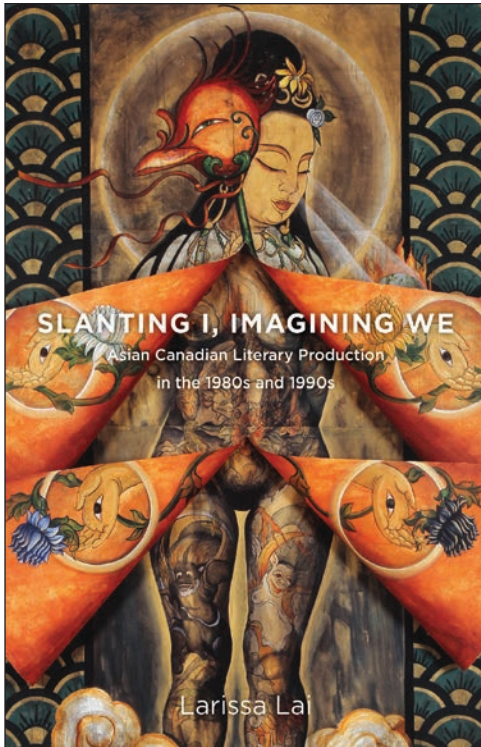
**\$44.99** hardcover



Can literary criticism help transform entrenched Settler Canadian understandings of history and place? How are nationalist historiographies, insular regionalisms, established knowledge systems, state borders, and narrow definitions continuing to hinder the transfer of information across epistemological divides in the twenty-first century? What might nation-to-nation literary relations look like? Through readings of a wide range of northeastern texts—including Puritan captivity narratives, Wabanaki wampum belts, and contemporary Innu poetry—Rachel Bryant explores how colonized and Indigenous environments occupy the same given geographical coordinates even while existing in distinct epistemological worlds. Her analyses call for a vital and unprecedented process of listening to the stories that Indigenous peoples have been telling about this continent for centuries. At the same time, she performs this process herself, creating a model for listening and for incorporating those stories throughout.

This commitment to listening is analogous to homing—the sophisticated skill that turtles, insects, lobsters, birds, and countless other beings use to return to sites of familiarity. Bryant adopts the homing process as a reading strategy that continuously seeks to transcend the distortions and distractions that were intentionally built into Settler Canadian culture across centuries.

**Rachel Bryant** is a SSHRC Postdoctoral Fellow in the Department of English at Dalhousie University in K'jipuktuk.



# Slanting I, Imagining We

Asian Canadian Literary  
Production in the  
1980s and 1990s

Larissa Lai

Finalist  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2014

Print | ebook | 2014  
274 pages | 6 x 9  
TransCanada series  
978-1-77112-041-8  
paper **\$42.99**

The 1980s and 1990s are a historically crucial period in the development of Asian Canadian literature. *Slanting I, Imagining We: Asian Canadian Literary Production in the 1980s and 1990s* contextualizes and reanimates the urgency of that period, illustrates its historical specificities, and shows how the concerns of that moment—from cultural appropriation to race essentialism to shifting models of the state—continue to resonate for contemporary discussions of race and literature in Canada. Larissa Lai takes up the term “Asian Canadian” as a term of emergence, in the sense that it is constantly produced differently, and always in relation to other terms—often “whiteness” but also Indigeneity, queerness, feminism, African Canadian, and Asian American. In the 1980s and 1990s, “Asian Canadian” erupted in conjunction with the post-structural recognition of the instability of the subject. But paradoxically it also came into being through activist work, and so depended on an imagined stability that never fully materialized. *Slanting I, Imagining We* interrogates this fraught tension and the relational nature of the term through a range of texts and events, including the Gold Mountain Blues scandal, the conference Writing Thru Race, and the self-writings of Evelyn Lau and Wayson Choy.

**Larissa Lai** is the author of two novels, *When Fox Is a Thousand* and *Salt Fish Girl*. A recipient of the Astraea Foundation Emerging Writers’ Award, she has been shortlisted for the *Books in Canada* First Novel Award, the Tiptree Award, and the Dorothy Livesay Prize. Lai is Canada Research Chair in Creative Writing at the University of Calgary.

# Violence Against Indigenous Women

## Literature, Activism, Resistance

Allison Hargreaves

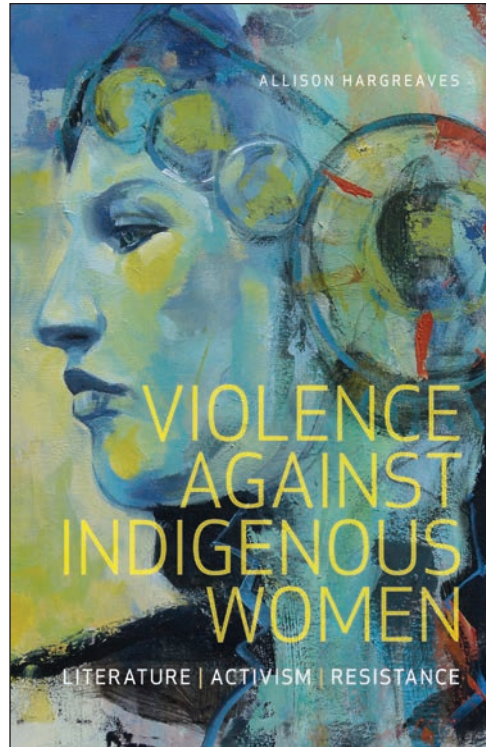
Print | ebook | 2017

296 pages | 6 x 9

Indigenous Studies series

978-1-77112-239-9

**\$29.99** paper

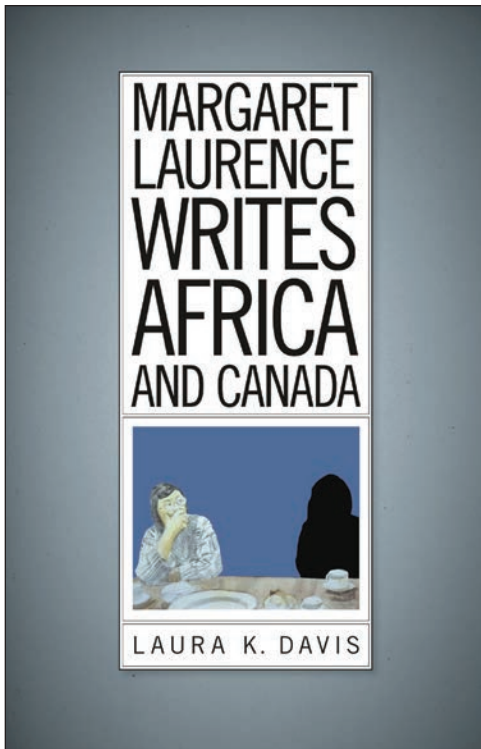


Violence against Indigenous women in Canada is an ongoing crisis, with roots deep in the nation's colonial history. Despite numerous policies and programs developed to address the issue, Indigenous women continue to be targeted for violence at disproportionate rates. What insights can literature contribute where dominant anti-violence initiatives have failed? Centring the voices of contemporary Indigenous women writers, this book argues for the important role that literature and storytelling can play in response to gendered colonial violence.

Indigenous communities have been organizing against violence since newcomers first arrived, but the cases of missing and murdered women have only recently garnered broad public attention. *Violence Against Indigenous Women* joins the conversation by analyzing the socially interventionist work of Indigenous women poets, playwrights, filmmakers, and fiction-writers. Organized as a series of case studies that pair literary interventions with recent sites of activism and policy critique, the book puts literature in dialogue with anti-violence debate to illuminate new pathways toward action.

*Violence Against Indigenous Women* provides a foundation for reading this literature in the context of Indigenous feminist scholarship and activism and the ongoing intellectual history of Indigenous women's resistance.

**Allison Hargreaves** is a settler-scholar of Indigenous literatures and an assistant professor in the Department of Critical Studies at the University of British Columbia, Okanagan Campus, in unceded Syilx territory. Her research investigates literary interventions into gendered colonial violence in Canada.



# Margaret Laurence Writes Africa and Canada

Laura K. Davis

Print | ebook | 2017

180 pages | 6 x 9

978-1-77112-147-7

paper **\$29.99**

*Margaret Laurence Writes Africa and Canada* is the first book to examine how Laurence addresses decolonization and nation building in 1950s Somalia and Ghana, and in 1960s and 1970s English Canada.

Focusing on Laurence's published works as well as her unpublished letters not yet discussed by critics, the book articulates how Laurence and her characters are poised between African colonies of occupation during decolonization and the settler-colony of English Canada during the implementation of Canadian multiculturalism. Laurence's Canadian characters are often divided subjects who are not quite members of their ancestral "imperial" cultures, yet also not truly "native" to their nation. *Margaret Laurence Writes Africa and Canada* shows how Laurence and her characters negotiate complex tensions between "self" and "nation," and argues that Laurence's African and Canadian writing demonstrates a divided Canadian subject who holds significant implications for both the individual and the country of Canada.

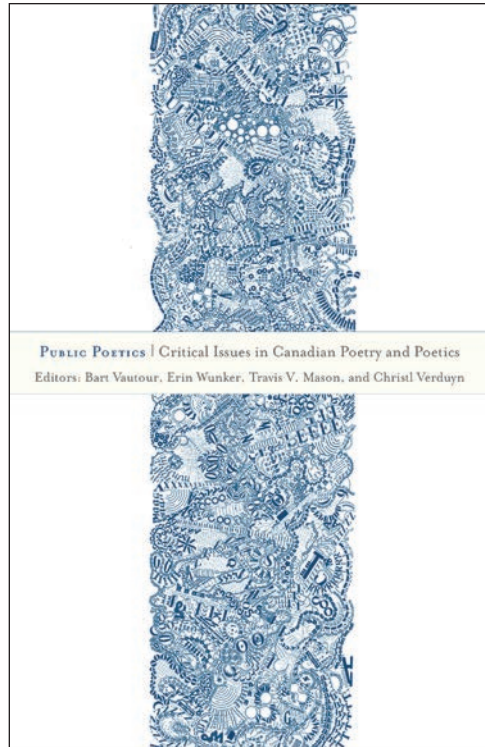
Bringing together Laurence's writing about Africa and Canada, Davis offers a unique contribution to the study of Canadian literature. The book is an original interpretation of Laurence's work and reveals how she displaces the simple notion that Canada is a sum total of different cultures and conceives Canada as a mosaic that is in flux and constituted through continually changing social relations.

**Laura K. Davis** teaches and researches in the areas of Canadian literature and writing studies at Red Deer College, Alberta. She has a PhD in English from the University of Alberta, has published articles and reviews on Canadian literature, and is a co-author of the textbook *Essay Writing for Canadian Students, with Readings*.

# Public Poetics

## Critical Issues in Canadian Poetry and Poetics

Bart Vautour, Erin Wunker, Travis V. Mason, and Christl Verduyn, editors



Print | ebook | 2015

375 pages | 6 x 9

TransCanada series

978-1-77112-047-0

**\$39.99** paper

*Public Poetics* is a collection of essays and poems that address some of the most pressing issues of the discipline in the twenty-first century. The collection brings together fifteen original essays addressing “publics,” “poetry,” and “poetics” from the situated space of Canada while simultaneously troubling the notion of the nation as a stable term. It asks hard questions about who and what count as “publics” in Canada. Critical essays stand alongside poetry as visual and editorial reminders of the cross-pollination required in thinking through both poetry and poetics.

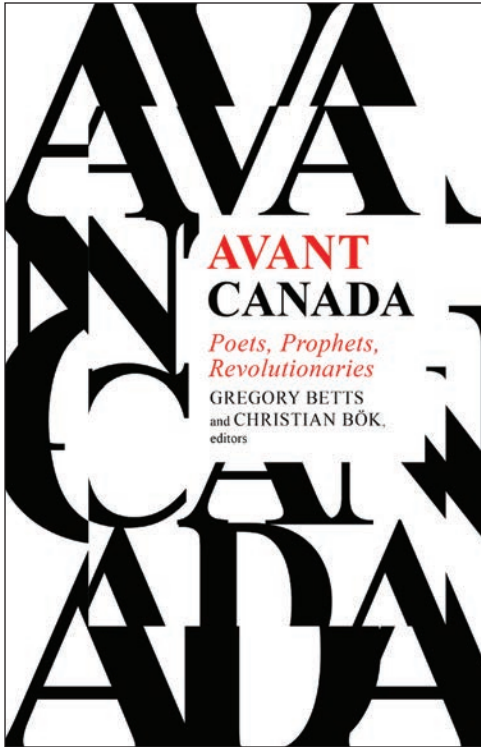
*Public Poetics* is divided into three thematic sections. The first contains essays surveying poetics in the present moment through the lens of the public/private divide, systematic racism in Canada, the counterpublic, feminist poetics, and Canadian innovations on postmodern poetics. The second section contains author-specific studies of public poets. The final section contains essays that use innovative renderings of “poetics” as a means of articulating alternative communities and practices.

**Bart Vautour** is an assistant professor at Dalhousie University.

**Erin Wunker** is the chair of the board of the national non-profit social justice organization Canadian Women.

**Travis V. Mason** received a PhD from the University of British Columbia and has studied ecopoetry in South Africa and Canadian literary responses to science.

**Christl Verduyn** is a professor at Mount Allison University, where she holds the Davidson Chair in Canadian Studies and is the director of the Centre for Canadian Studies.



## Avant Canada Poets, Prophets, Revolutionaries

Gregory Betts and  
Christian Bök, editors

Print | ebook | 2018  
232 pages | 6 x 9  
978-1-77112-352-5  
paper **\$39.99**

*Avant Canada* presents a rich collection of original essays and creative works on a representative array of avant-garde literary movements in Canada from the past fifty years. From the work of Leonard Cohen and bpNichol to that of Jordan Abel and Liz Howard, *Avant Canada* features twenty-eight of the best writers and critics in the field.

The book proposes four dominant modes of avant-garde production: “Concrete Poetics,” which accentuates the visual and material aspects of language; “Language Writing,” which challenges the interconnection between words and things; “Identity Writing,” which interrogates the self and its sociopolitical position; and “Copyleft Poetics,” which undermines our habitual assumptions about the ownership of expression. A fifth section commemorates the importance of the Centennial in the 1960s at a time when avant-garde cultures in Canada began to emerge.

Readers of this book will become familiar with some of the most challenging works of literature—and their creators—that this country has ever produced. From Concrete Poetry in the 1960s through to Indigenous Literature in the 2010s, *Avant Canada* offers the most sweeping study of the literary avant-garde in Canada to date.

**Gregory Betts** is the Chancellor’s Chair for Research Excellence at Brock University and the director of the Centre for Canadian Studies.

**Christian Bök** is a Fellow in the Royal Society of Canada, and he teaches at Charles Darwin University.

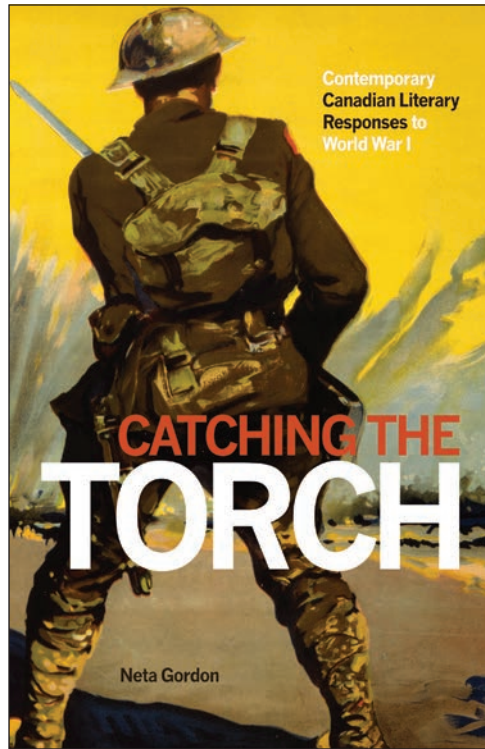


# Catching the Torch

## Contemporary Canadian Literary Responses to World War I

Neta Gordon

Print | ebook | 2018  
222 pages | 6 x 9  
978-1-77112-238-2  
**\$34.99** paper

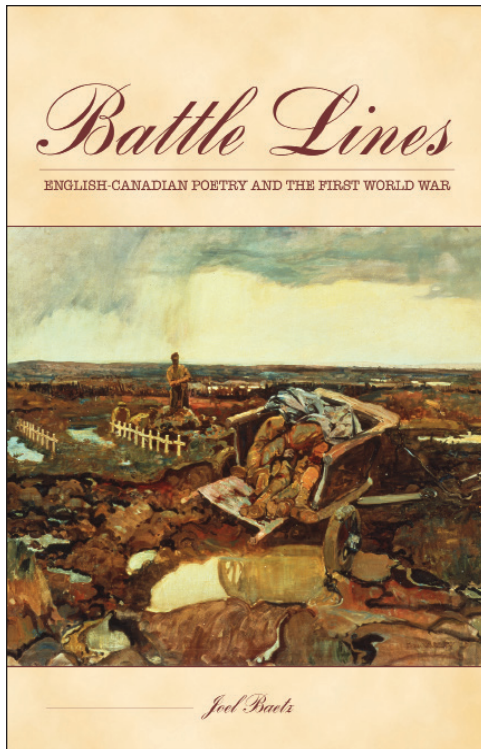


*Catching the Torch* examines contemporary novels and plays written about Canada's participation in World War I. Exploring such works as Jane Urquhart's *The Underpainter* and *The Stone Carvers*, Jack Hodgins's *Broken Ground*, Kevin Kerr's *Unity (1918)*, Stephen Massicotte's *Mary's Wedding*, and Frances Itani's *Deafening*, the book considers how writers have dealt with the compelling myth that the Canadian nation was born in the trenches of the Great War.

In contrast to British and European remembrances of World War I, which tend to regard it as a cataclysmic destroyer of innocence, or Australian myths that promote an ideal of outsize masculinity, physical bravery, and white superiority, contemporary Canadian texts conjure up notions of distinctively Canadian values: tolerance of ethnic difference, the ability to do one's duty without complaint or arrogance, and the inclination to show moral as well as physical courage. Paradoxically, Canadians are shown to decry the horrors of war while making use of its productive cultural effects.

Through a close analysis of the way sacrifice, service, and the commemoration of war are represented in these literary works, *Catching the Torch* argues that iterations of a secure mythic notion of national identity, one that is articulated through the representation of straightforward civic and military participation, work to counter current anxieties about the stability of the nation-state, in particular anxieties about the failure of the ideal of a national "character."

**Neta Gordon** is an associate professor at Brock University, where she teaches courses on Canadian literature. She is a co-editor of *The Broadview Introduction to Literature* (2013) and has written on such authors as Barbara Gowdy, SKY Lee, and Ann-Marie MacDonald.



## Battle Lines

### English-Canadian Poetry and the First World War

Joel Baetz

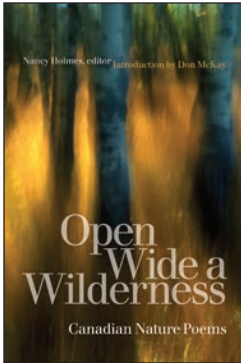
Print | ebook | 2018  
256 pages | 6 x 9  
978-1-77112-319-8  
hardcover **\$85.00**

For Canadians, the First World War was a dynamic period of literary activity. Almost every poet wrote about the war, critics made bold predictions about the legacy of the period's poetry, and booksellers were told it was their duty to stock shelves with war poetry. Readers bought thousands of volumes of poetry. Twenty years later, by the time Canada went to war again, no one remembered any of it.

*Battle Lines* traces the rise and disappearance of English Canadian First World War poetry, and offers a striking and comprehensive account of its varied and vexing poetic gestures. As eagerly as Canadians took to the streets to express their support for the war, poets turned to their notebooks and shared their interpretations of the global conflict, repeating and reshaping popular notions of, among other concerns, national obligation, gendered responsibility, aesthetic power, and deathly presence.

The book focuses on the poetic interpretations of the Canadian soldier. He emerges as a contentious poetic subject, a figure of battle romance, and an emblem of modernist fragmentation and fractiousness. Centring the work of five exemplary Canadian war poets (Helena Coleman, John McCrae, Robert Service, Frank Prewett, and W.W.E. Ross), the book reveals their latent faith in collective action as well as conflicting recognition of modernist subjectivities. *Battle Lines* identifies the Great War as a long-overlooked period of poetic ferment, experimentation, reluctance, and challenge.

**Joel Baetz** is a senior lecturer at Trent University. He is the editor of *Canadian Poetry from World War I: An Anthology* (2010).



## Open Wide a Wilderness

### Canadian Nature Poems

Nancy Holmes, editor

Introduction by Don McKay

Print | ebook | 2009

534 pages | 6 x 9

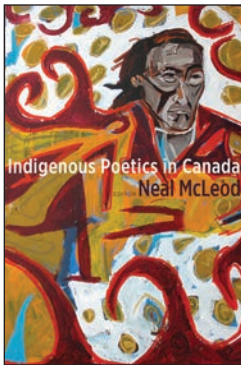
Environmental Humanities series

978-1-55458-033-0

paper **\$38.99**

**Nancy Holmes** teaches creative writing at the University of British Columbia Okanagan.

The first anthology to focus on the rich tradition of Canadian nature poetry in English, *Open Wide a Wilderness* is a survey of Canada's regions, poetries, histories, and peoples as these relate to the natural world. The poetic responses included here range from the heights of the sublime to detailed naturalist observation, from the perspectives of pioneers and those who work in the woods and on the sea to the dismayed witnesses of ecological destruction, from a sense of terror in confrontation with the natural world to expressions of amazement and delight at the beauty and strangeness of nature, our home. A substantial section is devoted to contemporary writers who are working within and creating a new ecopoetic aesthetic in the early twenty-first century.



## Indigenous Poetics in Canada

Neal McLeod, editor

Print | ebook | 2014

416 pages | 6 x 9

Indigenous Studies series

978-1-55458-982-1

paper **\$36.99**

**Neal McLeod** grew up Cree on the James Smith Reserve in Saskatchewan and studied at the Swedish Art Academy at Umeå. His 2005 exhibition *au fil de mes jours* (in my lifetime), at Le Musée national des beaux-arts du Québec, was remounted at the Museum of Civilization in 2007.

Winner  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2014

*Indigenous Poetics in Canada* broadens the way in which Indigenous poetry is examined, studied, and discussed in Canada. Featuring work by academics and poets, the book examines four elements of Indigenous poetics. First, it explores the poetics of memory: collective memory, the persistence of Indigenous poetic consciousness, and the relationships that enable the Indigenous storytelling process. The book then explores the poetics of performance: Indigenous poetics exist both in written form and in relation to an audience. Third, in an examination of the poetics of place and space, the book considers contemporary Indigenous poetry and classical Indigenous narratives. Finally, in a section on the poetics of medicine, contributors articulate the healing and restorative power of Indigenous poetry and narratives.



## Learn, Teach, Challenge

### Approaching Indigenous Literatures

Deanna Reder and  
Linda M. Morra, editors

Print | ebook | 2016  
485 pages | 6 x 9  
Indigenous Studies series  
978-1-77112-185-9  
paper **\$48.99**

**Deanna Reder** (Cree-Métis) is an associate professor in the Departments of First Nations Studies and English at Simon Fraser University.

**Linda M. Morra** is a full professor in the Department of English at Bishop's University.

This is a collection of classic and newly commissioned essays about the study of Indigenous literatures in North America. The volume is organized into five subject areas: Position, the necessity of considering where you come from and who you are; Imagining Beyond Images and Myths, a history and critique of circulating images of Indigenousness; Debating Indigenous Literary Approaches; Contemporary Concerns, a consideration of relevant issues; and finally Classroom Considerations, pedagogical concerns particular to the field. Each section is introduced by an essay that orients the reader and provides ideological context.



## Read, Listen, Tell

### Indigenous Stories from Turtle Island

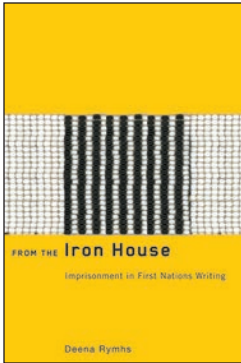
Sophie McCall, Deanna Reder,  
David Gaertner, and Gabrielle  
L'Hirondelle Hill, editors

Print | ebook | 2017  
410 pages | 6 x 9  
Indigenous Studies series  
978-1-77112-300-6  
paper **\$38.99**

**Sophie McCall** is an associate professor at Simon Fraser University.

**Deanna Reder** (Cree-Métis) is an associate professor at Simon Fraser University. **David Gaertner** is an instructor at the University of British Columbia. **Gabrielle L'Hirondelle Hill** is a Métis writer and artist.

*Read, Listen, Tell* brings together an extraordinary range of Indigenous stories from across Turtle Island (North America). From short fiction to as-told-to narratives, from illustrated stories to personal essays, these stories celebrate the strength of heritage and the liveliness of innovation. Ranging in tone from humorous to defiant to triumphant, the stories explore core concepts in Indigenous literary expression, such as the relations between land, language, and community, the variety of narrative forms, and the continuities between oral and written forms of expression. Rich in insight and bold in execution, the stories proclaim the diversity, vitality, and depth of Indigenous writing.



## From the Iron House Imprisonment in First Nations Writing

Deena Rymhs

Finalist  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2008

Print | ebook | 2016

162 pages | 6 x 9

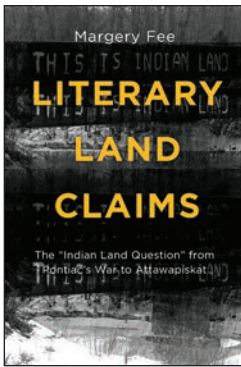
Indigenous Studies series

978-1-55458-580-9

paper **\$34.99**

**Deena Rymhs** is an associate professor at the University of British Columbia. She has published essays on Canadian literature with a focus on Indigenous authors and narratives of incarceration.

In *From the Iron House: Imprisonment in First Nations Writing*, Deena Rymhs identifies continuities between the residential school and the prison, offering ways of reading “the carceral”—that is, the different ways that incarceration is constituted and articulated in contemporary Indigenous literature. Addressing the work of writers like Tomson Highway and Basil Johnston along with that of lesser-known authors writing in prison serials and underground publications, this book emphasizes the literary and political strategies these authors use to resist the containment of their institutions. Offering new ways of reading Native writing, *From the Iron House* is a pioneering study of prison literature in Canada and situates its readings within international criticism of prison writing.



## Literary Land Claims The “Indian Land Question” from Pontiac’s War to Attawapiskat

Margery Fee

Finalist  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2015

Print | ebook | 2015

326 pages | 6 x 9

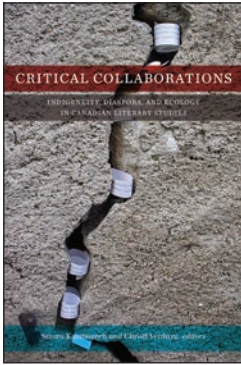
Indigenous Studies series

978-1-77112-119-4

paper **\$38.99**

**Margery Fee** is a professor at the University of British Columbia, where she has taught Indigenous literature since 1996. A recent article appears in *Troubling Tricksters: Revisioning Critical Conversations*, edited by Deanna Reder and Linda M. Morra.

Indigenous people have long been represented as roaming “savages” without land title and without literature. Fee concludes that despite support in social media for Theresa Spence’s hunger strike, Idle No More, and the Indian Residential School Truth and Reconciliation Commission, the story about “savage Indians” and “civilized Canadians” and the latter group’s superior claim to “develop” the lands and resources of Canada still circulates widely. If the land is to be respected and shared as it should be, literary studies needs a new critical narrative, one that engages with the ideas of Indigenous writers and intellectuals.



## Critical Collaborations

### Indigeneity, Diaspora, and Ecology in Canadian Literary Studies

Smaro Kamboureli and Christl Verduyn, editors

Print | ebook | 2014  
296 pages | 6 x 9  
TransCanada series  
978-1-55458-911-1  
paper \$42.99

**Smaro Kamboureli** is a professor and the Avie Bennett Chair in Canadian Literature in the English Department at the University of Toronto.

**Christl Verduyn** is a professor of English and Canadian Studies at Mount Allison University.

The essays gathered in *Critical Collaborations* constitute a call for collaboration and kinship across disciplinary, political, institutional, and community borders. They are tied together through a simultaneous call for resistance—to Eurocentrism, corporatization, rationalism, and the fantasy of total systems of knowledge—and a call for critical collaborations. These collaborations seek to forge connections without perceived identity—linking concepts and communities without violating the differences that constitute them, seeking epistemic kinships while maintaining a willingness to not-know. In this way, they demonstrate fundamental allegiances between diasporic and indigenous scholarship, transnational and local knowledges, legal and eco-critical methodologies.



## Trans/acting Culture, Writing, and Memory

### Essays in Honour of Barbara Godard

Eva C. Karpinski, Jennifer Henderson, Ian Sowton, and Ray Ellenwood, editors

Print | ebook | 2013  
396 pages | 6 x 9  
TransCanada series  
978-1-55458-839-8  
paper \$42.99

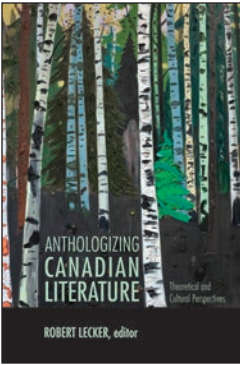
**Eva C. Karpinski** teaches at York University.

**Jennifer Henderson** is an associate professor at Carleton University.

**Ian C. Sowton** is a professor emeritus of York University.

**Ray Ellenwood** retired from York University.

*Trans/acting Culture, Writing, and Memory* is a collection of essays written in honour of Barbara Godard, one of the most original and wide-ranging literary critics, theorists, teachers, translators, and public intellectuals Canada has ever produced. The contributors, both established and emerging scholars, extend Godard's work through engagements with her published texts in the spirit of creative interchange and intergenerational relay of ideas. Their essays resonate with Godard's innovative scholarship situated at the intersection of such fields as literary studies, cultural studies, translation studies, feminist theory, arts criticism, social activism, institutional analysis, and public memory.



## Anthologizing Canadian Literature

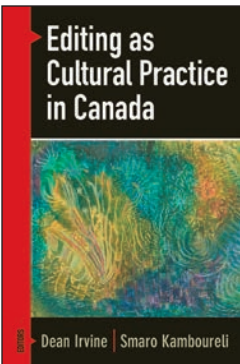
### Theoretical and Cultural Perspectives

Robert Lecker, editor

Print | ebook | 2015  
334 pages | 6 x 9  
978-1-77112-107-1  
paper \$48.99

**Robert Lecker** is Greenshields Professor of English at McGill University. He is the editor of several anthologies and the author of numerous books and articles.

The first collection of critical essays devoted to the study of English-Canadian literary anthologies brings together the work of thirteen prominent critics to investigate anthology formation in Canada and answer these key questions: Why are there so many literary anthologies in Canada, and how can we trace their history? What role have anthologies played in the formation of Canadian literary taste? How have anthologies influenced the training of students from generation to generation? What literary values do the editors of various anthologies tend to support, and how do these values affect canon formation in Canada? How have different genres fared in the creation of literary anthologies? How do Canadian anthologies transmit ideas about gender, region, ideology, and nation?



## Editing as Cultural Practice in Canada

Dean Irvine and  
Smaro Kamboureli, editors

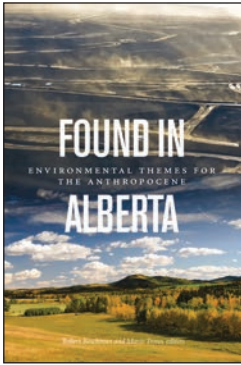
Print | ebook | 2016  
335 pages | 6 x 9  
TransCanada series  
978-1-77112-111-8  
paper \$42.99

**Dean Irvine** is an associate professor in the Department of English at Dalhousie University and director of Editing Modernism in Canada.

**Smaro Kamboureli** is a professor in the Department of English at the University of Toronto.

Finalist  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2016

This collection focuses on the varied and complex roles that editors have played in the production of literary and scholarly texts in Canada. With contributions from a wide range of participants who have played seminal roles as editors of Canadian literatures—from nineteenth-century works to the contemporary avant-garde, from canonized texts to anthologies of so-called minority writers and the oral literatures of the First Nations—this collection is the first of its kind. *Editing as Cultural Practice in Canada* situates editing in the context of the growing number of collaborative projects, which brings into relief not only those aspects of editorial work that entail collaborating, as it were, with existing texts and documents but also collaboration as a scholarly practice that perforce involves co-editing.



## Found in Alberta Environmental Themes for the Anthropocene

Robert Boschman and  
Mario Trono, editors

Print | ebook | 2014  
398 pages | 6 x 9  
Environmental Humanities series  
978-1-55458-959-3  
paper **\$42.99**

**Robert Boschman** is a professor of English, Languages, and Cultures at Mount Royal University, Calgary.

**Mario Trono** studies visual cultures from an environmental perspective. He teaches at Mount Royal University.

*Found in Alberta: Environmental Themes for the Anthropocene* is a collection of essays about the natural environment in a province rich in natural resources and aggressive in development goals. This is a casebook on Alberta from which emerges a far wider set of implications for North America and for the biosphere in general. The writers come from an array of disciplinary backgrounds within the environmental humanities. The essays examine the oil/tar sands, climate change, provincial government policy, food production, industry practices, legal frameworks, wilderness spaces, hunting, Indigenous perspectives, and nuclear power. Contributions from an ecocritical perspective provide insight into environmentally themed poetry, photography, and biography.



## Ornithologies of Desire Ecocritical Essays, Avian Poetics, and Don McKay

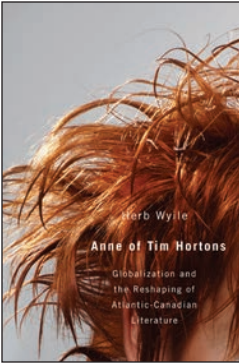
Travis V. Mason

Print | ebook | 2018  
306 pages | 6 x 9  
Environmental Humanities series  
978-1-77112-348-8  
paper **\$39.99**

**Travis V. Mason** received a PhD from the University of British Columbia and has studied ecopoetry in South Africa and Canadian literary responses to science.

*Ornithologies of Desire* develops ecocritical reading strategies that engage scientific texts, field guides, and observation. Focusing on poetry about birds and birdwatching, this book argues that attending to specific details about the physical world when reading environmentally conscious poetry invites a critical humility in the face of environmental crises and evolutionary history. The poetry and poetics of Don McKay provide *Ornithologies of Desire* with its primary subject matter, which is predicated on attention to ornithological knowledge and avian metaphors. This focus on birds enables a consideration of more broadly ecological relations and concerns, since an awareness of birds in their habitats insists on awareness of plants, insects, mammals, rocks, and all else that constitutes place.





## Anne of Tim Hortons

### Globalization and the Reshaping of Atlantic-Canadian Literature

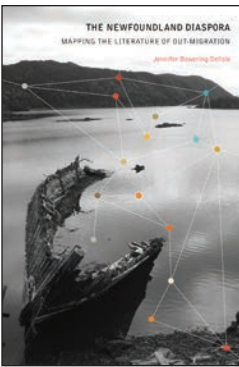
Herb Wylie

Winner  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2011

Print | ebook | 2011  
294 pages | 6 x 9  
978-1-55458-326-3  
paper \$42.99

**Herb Wylie** was a professor at Acadia University. His books include *Speculative Fictions: Contemporary Canadian Novelists and the Writing of History* (2002) and *Speaking in the Past Tense: Canadian Novelists on Writing Historical Fiction* (WLU Press, 2007).

*Anne of Tim Hortons: Globalization and the Reshaping of Atlantic-Canadian Literature* is a study of the work of over twenty contemporary Atlantic-Canadian writers that counters the widespread impression of Atlantic Canada as a quaint and backward place. By examining their treatment of work, culture, and history, author Herb Wylie highlights how these writers resist the image of Atlantic Canadians as improvident and regressive, if charming, folk. The book looks at the changing (and increasingly corporate) nature of work, the cultural diversification and subversive self-consciousness of Atlantic-Canadian literature, and Atlantic-Canadian writers' often revisionist approach to the region's history.



## The Newfoundland Diaspora

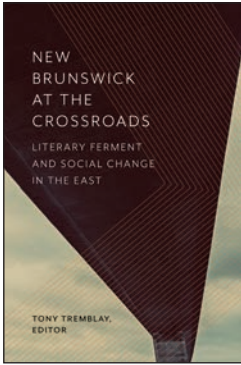
### Mapping the Literature of Out-Migration

Jennifer Bowering Delisle

Print | ebook | 2013  
220 pages | 6 x 9  
978-1-55458-894-7  
paper \$42.99

**Jennifer Bowering Delisle** completed her PhD in English at the University of British Columbia in 2008. She has been a Grant Notley Memorial Postdoctoral Fellow at the University of Alberta and a SSHRC Postdoctoral Fellow at McMaster University.

Out-migration, driven by high unemployment and a floundering economy, has been a defining aspect of Newfoundland society for well over a century, and it reached new heights with the cod moratorium in 1992. This Newfoundland "diaspora" has had a profound impact on the province's literature. Many writers and scholars have referred to Newfoundland out-migration as a diaspora, but few have examined the theoretical implications of applying this contested term to a predominantly interprovincial movement of mainly white, economically motivated migrants. These works are the sites of a broad inquiry into the theoretical flashpoints of affect, diasporic authenticity, nationalism, race, and ethnicity.



## New Brunswick at the Crossroads

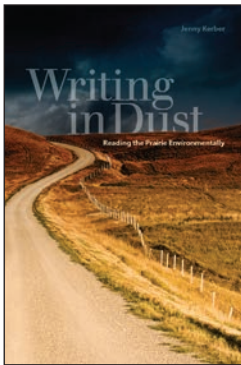
### Literary Ferment and Social Change in the East

Tony Tremblay, editor

Print | ebook | 2017  
245 pages | 6 x 9  
978-1-77112-207-8  
paper \$39.99

**Tony Tremblay** is a professor and Canada Research Chair in New Brunswick studies at St. Thomas University. He is founding editor of the *Journal of New Brunswick Studies* and the *New Brunswick Literary Encyclopedia*.

*New Brunswick at the Crossroads: Literary Ferment and Social Change in the East* explores the relationships between periods of creative ferment in New Brunswick and the socio-cultural conditions of those times. The province's literature is ideally suited to such a study because of its bicultural character—in both English and French, periods of intense literary creativity occurred at different times and for different reasons. What emerges is a cultural geography in New Brunswick that has existed not in isolation from the rest of Canada but often at the creative forefront of imagined alternatives in identity and citizenship.



## Writing in Dust

### Reading the Prairie Environmentally

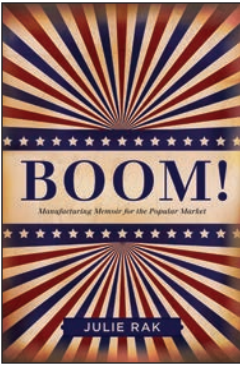
Jenny Kerber

Print | ebook | 2011  
295 pages | 6 x 9  
Environmental Humanities series  
978-1-55458-306-5  
paper \$38.95

**Jenny Kerber** teaches in the areas of Canadian and American literature, literary theory, and environmental criticism in the Department of English at Wilfrid Laurier University.

Finalist  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2010

*Writing in Dust* is the first sustained study of prairie Canadian literature from an ecocritical perspective. Drawing on recent scholarship in environmental theory and criticism, Jenny Kerber considers the ways in which prairie writers have negotiated processes of ecological and cultural change in the region from the early twentieth century to the present. *Writing in Dust* asserts that “reading environmentally” can help us to better understand a host of issues facing prairie inhabitants today, including the environmental impacts of industrial agriculture, resource extraction, climate change, shifting urban–rural demographics, the significance of Indigenous understandings of human–nature relationships, and the complex, often contradictory meanings of eco-cultural metaphors of alien/invasiveness, hybridity, and wildness.



## Boom!

Manufacturing Memoir  
for the Popular Market

Julie Rak

Since the early 1990s, tens of thousands of memoirs by celebrities and unknown people have been published, sold, and read by millions of American readers. The memoir boom, as the explosion of memoirs on the market has come to be called, has been welcomed, vilified, and dismissed in the popular press. But is there really a boom in memoir production in the United States? If so, what is causing it? Are memoirs all written by narcissistic hacks for an unthinking public, or do they indicate a growing need to understand world events through personal experiences? This study seeks to answer these questions by examining memoir as an industrial product like other products, something that publishers and booksellers help to create. The genre of memoir, and even genre itself, ceases to be an empty classification category and becomes part of social action and consumer culture.

Print | ebook | 2013

258 pages | 6 x 9 | Life Writing series

978-1-55458-939-5

**\$29.99** paper



## Every Grain of Sand

Canadian Perspectives on  
Ecology and Environment

J.A. Wainwright,  
editor

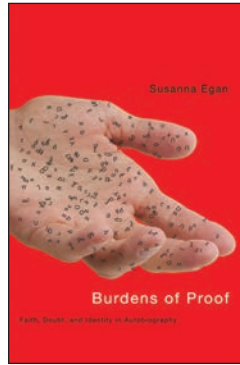
Universal in scope, yet focusing on recognizable Canadian places, this collection of essays connects individuals' love of nature to larger social issues, to cultural activities, and to sustainable technology. Subjects include activism in Cape Breton, eco-feminism, Native perspectives on the history of humans' relationship with the natural world, the inconsistency of humankind's affinity with nature alongside its capacity to destroy, and scientific and traditional accounts of evolution and how they can come together for the welfare of Earth's ecology. These essays encourage us to break down the power-based divisions of centre versus marginal politics, to talk with our perceived enemies in environmental wars, to consider activism as a personal commitment, and to resist the construction of a "post-natural" world.

Print | ebook | 2004

192 pages | 6 x 9

978-0-88920-453-9

**\$36.99** paper



## Burdens of Proof

Faith, Doubt,  
and Identity in  
Autobiography

Susanna Egan

Autobiographical impostures, once they come to light, appear to us as outrageous, scandalous. They confuse lived and textual identity (the person in the world and the character in the text) and call into question what we believe, what we doubt, and how we receive information. In the process, they tell us a lot about cultural norms and anxieties. *Burdens of Proof: Faith, Doubt, and Identity in Autobiography* examines a broad range of impostures in the United States, Canada, and Europe, and asks about each one: Why this particular imposture? Why here and now? Susanna Egan's historical survey of texts shows how plagiarism and other false claims have not always been regarded as the frauds we consider them today.

Print | ebook | 2011

210 pages | 6 x 9 | Life Writing series

978-1-55458-333-1

**\$38.99** paper



## Ley Lines

H. L. Hix

Ley lines mark alignments of sacred sites such as ridgetops and ancient megaliths and create pathways between them. This book too marks alignments and creates pathways, but its sacred sites are not monuments, they're artworks and poems. Its various forms of exchange between writers and artists offer unique access to contemporary art, poetry, and the creative process.

In this unique anthology, working poets respond to questions about their recent books, painters and other artists offer statements about their work, and writers respond to artworks. These offerings and exchanges are juxtaposed so as to speak to one another in a capacious, resonant dialogue.

Print | ebook | 2014

256 pages | 6 x 9

978-1-77112-032-6

**\$19.99** paper

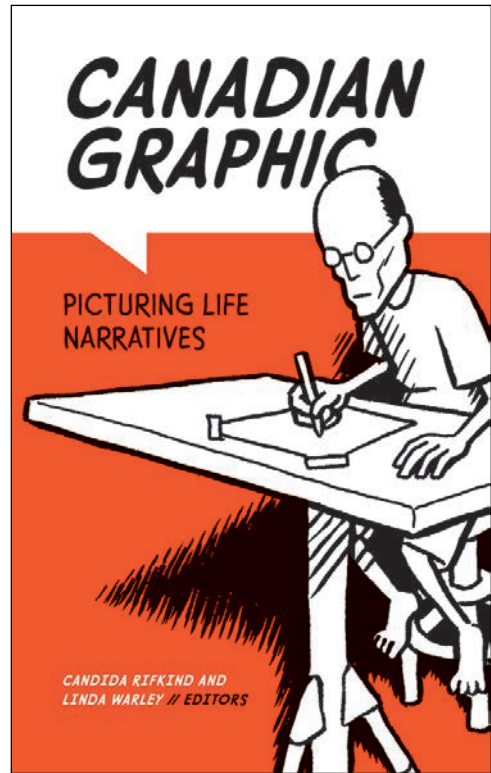
## Canadian Graphic Picturing Life Narratives

Candida Rifkind and  
Linda Warley, editors

AAUP Book, Jacket, and Journal Show  
(Design Excellence)  
2017

Winner  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2016

Print | ebook | 2016  
320 pages | 6¼ x 10¼  
Life Writing series  
978-1-77112-179-8  
**\$29.99** paper



*Canadian Graphic: Picturing Life Narratives* presents critical essays on contemporary Canadian cartoonists working in graphic life narrative, from confession to memoir to biography. The contributors draw on literary theory, visual studies, and cultural history to show how Canadian cartoonists have become so prominent in the international market for comic books based on real-life experiences. The essays explore the visual styles and storytelling techniques of Canadian cartoonists, as well as their shared concern with the spectacular vulnerability of the self. *Canadian Graphic* also considers the role of graphic life narratives in reimagining the national past, including Indigenous-settler relations, both world wars, and Quebec's Quiet Revolution.

Contributors use a range of approaches to analyze the political, aesthetic, and narrative tensions in these works between self and other, memory and history, individual and collective. An original contribution to the study of auto/biography, alternative comics, and Canadian print culture, *Canadian Graphic* proposes new ways of reading the intersection of comics and auto/ biography both within and across national boundaries.

**Candida Rifkind** is an associate professor in the Department of English, University of Winnipeg.

**Linda Warley** specializes in Canadian life writing, including texts by First Nations and Métis authors.



## Borrowed Tongues

Life Writing, Migration,  
and Translation

Eva C. Karpinski

*Borrowed Tongues* is the first consistent attempt to apply the theoretical framework of translation studies in the analysis of self-representation in life writing by women in transnational, diasporic, and immigrant communities. It focuses on linguistic and philosophical dimensions of translation, showing how the dominant language serves to articulate and reinforce social, cultural, political, and gender hierarchies. Drawing on feminist, poststructuralist, and postcolonial scholarship, this study examines Canadian and American examples of traditional autobiography, autoethnography, and experimental narrative. As a prolific and contradictory site of linguistic performance and cultural production, such texts challenge dominant assumptions about identity, difference, and agency.

Print | ebook | 2012

282 pages | 6 x 9 | Life Writing series

978-1-55458-357-7

**\$39.99** paper



## Moving Environments

Affect, Emotion,  
Ecology, and Film

Alexa Weik von  
Mossner, editor

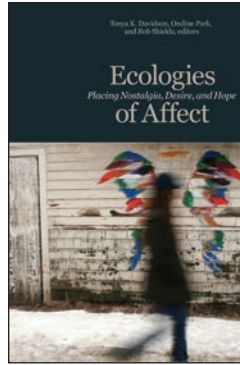
In *Moving Environments: Affect, Emotion, Ecology, and Film*, international scholars investigate how films portray human emotional relationships with the more-than-human world and how such films act upon their viewers' emotions. Emotion and affect are the basic mechanisms that connect us to our environment, shape our knowledge, and motivate our actions. Contributors explore how film represents and shapes human emotion in relation to different environments and what role time, place, and genre play in these affective processes. The collection opens a new discursive space at the disciplinary intersection of film studies, affect studies, and a growing body of ecocritical scholarship.

Print | ebook | 2014

296 pages | 6 x 9 | Environmental Humanities series

978-1-77112-002-9

**\$42.99** paper



## Ecologies of Affect

Placing Nostalgia,  
Desire, and Hope

Tonya K. Davidson,  
Ondine Park,  
and Rob Shields,  
editors

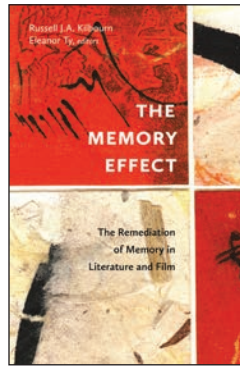
*Ecologies of Affect* offers a synthetic introduction to the felt dynamics of cities and the character of places. The contributors capture the significance of affects including desire, nostalgia, memory, and hope in forming the identity and tone of places. The critical intervention this collection of essays makes is an active, consistent engagement with the virtualities that produce and refract our idealized attachments to place. Contributors show how place images, and attempts to build communities, are, rather than abstractions, fundamentally tied to and revolve around such intangibles. In this book, the authors take up affect, emotion, and emplacement and consider them in relation to one another and how they work to produce and are produced by certain temporal and spatial dimensions.

Print | ebook | 2011

360 pages | 6 x 9 | Environmental Humanities series

978-1-55458-258-7

**\$42.99** paper



## The Memory Effect

The Remediation  
of Memory in  
Literature and Film

Russell J.A.  
Kilbourn and  
Eleanor Ty, editors

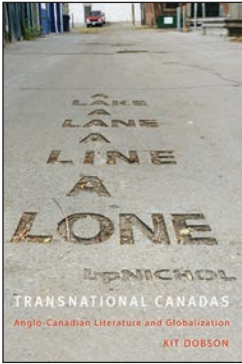
*The Memory Effect* is a collection of essays on the status of memory—individual and collective, cultural and transcultural—in contemporary literature, film, and other visual media. Contributors look at memory's representation, adaptation, translation, and appropriation, as well as its mediation and remediation. Memory's irreducibly constructed nature is explored, even as its status is reaffirmed as the basis of both individual and collective identity.

Print | ebook | 2013

364 pages | 6 x 9

978-1-55458-914-2

**\$85.00** hardcover



## Transnational Canadas

Anglo-Canadian Literature and Globalization  
Kit Dobson

*Transnational Canadas* marks the first sustained inquiry into the relationship between globalization and Canadian literature written in English. Tracking developments in the literature and its study from the centennial period to the present, it shows how current work in transnational studies can provide new insights for researchers and students.

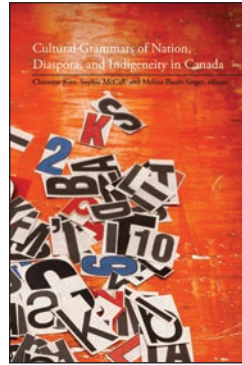
An original contribution to the study of Canadian literature, *Transnational Canadas* seeks to invigorate discussion by challenging students and researchers to understand the national and the global simultaneously, to look at the politics of identity beyond the rubric of multiculturalism, and to rethink the slippery notion of the political for the contemporary era.

Print | ebook | 2009

258 pages | 6 x 9 | TransCanada series

978-1-55458-063-7

**\$42.99** paper



## Cultural Grammars of Nation, Diaspora, and Indigeneity in Canada

Christine Kim, Sophie McCall, and Melina Baum Singer, editors

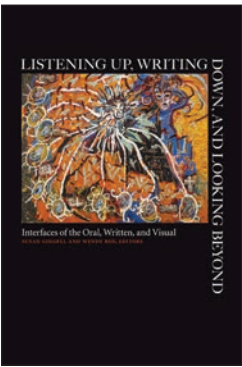
*Cultural Grammars of Nation, Diaspora, and Indigeneity in Canada* considers how the terms of critical debate in literary and cultural studies in Canada have shifted with respect to race, nation, and difference. In asking how Indigenous and diasporic interventions have remapped these debates, the contributors argue that a new "cultural grammar" is at work and attempt to sketch out some of the ways it operates. The essays reference pivotal moments in Canadian literary and cultural history and speak to ongoing debates about Canadian nationalism, postcolonialism, migrancy, and transnationalism. The contributors are particularly interested in how diaspora and indigeneity continue to contribute to this critical reconfiguration and in how conversations about diaspora and indigeneity in the Canadian context have themselves been transformed.

Print | ebook | 2012

284 pages | 6 x 9 | TransCanada series

978-1-55458-336-2

**\$49.99** paper



## Listening Up, Writing Down, and Looking Beyond

Interfaces of the Oral, Written, and Visual  
Susan Gingell and Wendy Roy, editors

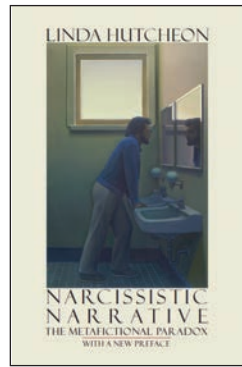
*Listening Up, Writing Down, and Looking Beyond* is an interdisciplinary collection that gathers the work of scholars and performance practitioners who together explore questions about the oral, written, and visual. The book includes the voices of oral performance practitioners, while the scholarship of many of the academic contributors is informed by their participation in oral storytelling, whether as poets, singers, or visual artists. Its contributions address the politics and ethics of the utterance and text: textualizing orature and orality, simulations of the oral, the poetics of performance, and reconstructions of the oral.

Print | ebook | 2018

388 pages | 6 x 9

978-1-55458-474-1

**\$39.99** paper



## Narcissistic Narrative

The Metafictional Paradox

Linda Hutcheon

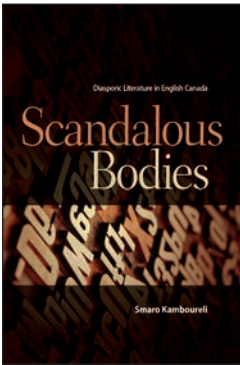
Linda Hutcheon, in this original study, examines the modes, forms and techniques of narcissistic fiction, that is, fiction which includes within itself some sort of commentary on its own narrative and/or linguistic nature. Her analysis is further extended to discuss the implications of such a development for both the theory of the novel and reading theory. Having placed this phenomenon in its historical context Linda Hutcheon uses the insights of various reader-response theories to explore the "paradox" created by metafiction: the reader is, at the same time, co-creator of the self-reflexive text and distanced from it because of its very self-reflexiveness.

Print | ebook | 2013

176 pages | 6 x 9

978-1-55458-502-1

**\$32.99** paper



## Scandalous Bodies

Diasporic Literature  
in English Canada

Smaro Kamboureli

*Scandalous Bodies* is an impassioned scholarly study both of literature by diasporic writers and of the contexts within which it is produced. It explores topics ranging from the Canadian government's multiculturalism policy to media representations of so-called minority groups, from the relationship between realist fiction and history to postmodern constructions of ethnicity, from the multicultural theory of the philosopher Charles Taylor to the cultural responsibilities of diasporic critics such as Kamboureli herself.

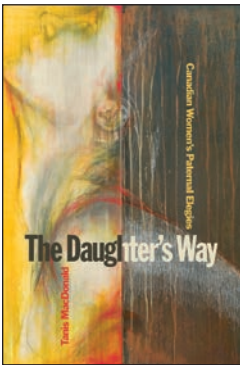
Theoretically rigorous and historically situated, this study also engages with close reading—not the kind that views a text as a sovereign world, but one that opens the text in order to reveal the method of its making.

Print | ebook | 2009

288 pages | 6 x 9 | TransCanada series

978-1-55458-064-4

**\$42.99** paper



## The Daughter's Way

Canadian Women's  
Paternal Elegies

Tanis MacDonald

Finalist  
ACQL Gabrielle Roy Prize  
for Literary Criticism  
2012

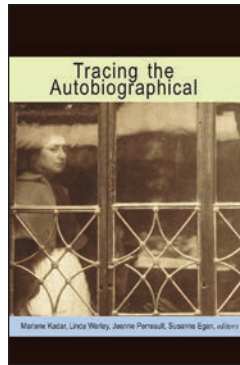
*The Daughter's Way* investigates negotiations of female subjectivity in twentieth-century Canadian women's elegies with a special emphasis on the father's death as a literary and political watershed. The book examines the work of Dorothy Livesay, P.K. Page, Jay Macpherson, Margaret Atwood, Kristjana Gunnars, Lola Lemire Tostevin, Anne Carson, and Erin Mouré as elegiac daughteronomies—literary artifacts of mourning that grow from the poets' investigation into the function and limitations of elegiac convention. Some poets treat the father as a metaphor for socio-political power, while others explore more personal iterations of loss, but all the poets in *The Daughter's Way* seek to redefine daughterly duty in a contemporary context by challenging elegiac tradition through questions of genre and gender.

Print | ebook | 2018

279 pages | 6 x 9

978-1-55458-521-2

**\$34.99** paper



## Tracing the Auto- biographical

Marlene Kadar,  
Linda Warley,  
Jeanne Perreault,  
and Susanna  
Egan, editors

The essays in *Tracing the Autobiographical* work with the literatures of several nations to reveal the intersections of broad agendas (for example, national ones) with the personal, the private, and the individual. Attending to ethics, exile, tyranny, and hope, the contributors listen for echoes and murmurs as well as authoritative declarations. They also watch for the appearance of auto/biography in unexpected places, tracing patterns from materials that have been left behind. Interdisciplinary in scope and contemporary in outlook, *Tracing the Autobiographical* is a welcome addition to autobiography scholarship, focusing on non-traditional genres and on the importance of location and place in life writing.

Print | ebook | 2005

288 pages | 6 x 9 | Life Writing series

978-0-88920-476-8

**\$48.99** paper



## Writing in Our Time

Canada's Radical  
Poetries in English  
(1957–2003)

Pauline Butling  
and Susan Rudy

Process poetics is about radical poetry—poetry that challenges dominant world views, values, and aesthetic practices with its use of unconventional punctuation, interrupted syntax, variable subject positions, repetition, fragmentation, and disjunction.

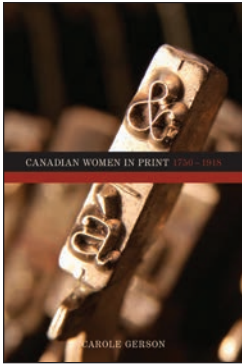
The poetics explored include the works of Nicole Brossard, Daphne Marlatt, bpNichol, George Bowering, Roy Kiyooka, and Frank Davey in the 1960s and 70s. For the 1980–2000 period, the authors include essays on Jeff Derksen, Clare Harris, Erin Mouré, and Lisa Robertson. They also look at books by older authors published after 1979, including Robin Blaser, Robert Kroetsch, and Fred Wah.

Print | ebook | 2005

312 pages | 6 x 9

978-0-88920-430-0

**\$48.99** paper



## Canadian Women in Print, 1750-1918

Carole Gerson

Winner  
ACQL Gabrielle Roy Prize  
for Literary Criticism 2010  
Shortlisted, Canada Prize in  
the Humanities (English)  
CFHSS 2010

*Canadian Women in Print, 1750-1918* is the first historical examination of women's engagement with multiple aspects of print over some two hundred years, from the settlers who wrote diaries and letters to the New Women who argued for ballots and equal rights. Considering women's published writing as an intervention in the public sphere of national and material print culture, this book uses approaches from book history to address the working and living conditions of women who wrote in many genres and for many reasons.

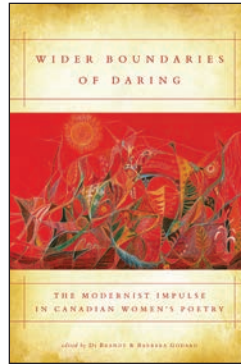
This study situates English Canadian authors within an extensive framework that includes francophone writers as well as women's work as compositors, bookbinders, and interveners in public access to print.

Print | ebook | 2011

300 pages | 6 x 9

978-1-55458-304-1

**\$38.99** paper



## Wider Boundaries of Daring

The Modernist Impulse  
in Canadian Women's  
Poetry

Di Brandt and  
Barbara Godard

Winner  
ACQL Gabrielle Roy Prize  
for Literary Criticism 2010  
Shortlisted, Canada Prize in  
the Humanities (English)  
CFHSS 2010

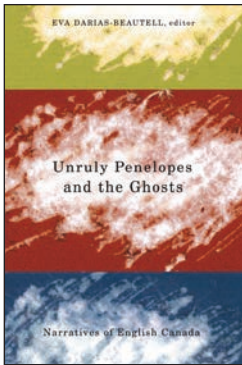
*Wider Boundaries of Daring: The Modernist Impulse in Canadian Women's Poetry* announces a bold revision of the genealogy of Canadian literary modernism by foregrounding the original and exemplary contribution of women poets, critics, cultural activists, and experimental prose writers Dorothy Livesay, P.K. Page, Miriam Waddington, Phyllis Webb, Elizabeth Brewster, Jay Macpherson, Anne Wilkinson, Anne Marriott, and Elizabeth Smart. In the introduction, editor Di Brandt champions particularly the achievements of Livesay, Page, and Webb in setting the visionary parameters of Canadian and international literary modernism.

Print | ebook | 2009

424 pages | 6 x 9

978-1-55458-032-3

**\$42.99** paper



## Unruly Penelopes and the Ghosts

Narratives of  
English Canada

Eva Darias-  
Beutell, editor

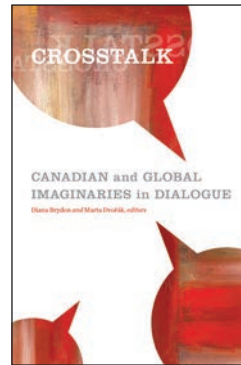
This collection of essays studies the cultural and literary contexts of narrative texts produced in English Canada over the last forty years. It takes as its starting point the nationalist movement of the 1960s and 70s, when the supposed absence or weakness of a national sense became the touchstone for official discourses on the cultural identity of the country. That type of metaphor provided the nation with the distinctive elements it was looking for and contributed to the creation of a sense of tradition that has survived to the present. In the decades following the 1970s, however, critics, artists, and writers have repeatedly questioned such a model of national identity, still fragile and in need of articulation, by reading the nation from alternative perspectives such as multiculturalism, environmentalism, (neo)regionalism, feminism, or postcolonialism.

Print | ebook | 2018

252 pages | 6 x 9

978-1-55458-988-3

**\$39.99** paper



## Crosstalk

Canadian and Global  
Imaginaries in Dialogue

Diana Brydon  
and Marta  
Dvorák, editors

What are the fictions that shape Canadian engagements with the global? What frictions emerge from these encounters? In negotiating aesthetic and political approaches to Canadian cultural production within contexts of global circulation, this collection argues for the value of attending to narratorial, lyric, and theatrical conventions in dialogue with questions of epistemological and social justice. Using the twinned framing devices of crosstalk and cross-sighting, the contributing authors attend to how the interplay of the verbal and the visual maps public spheres of creative engagement today.

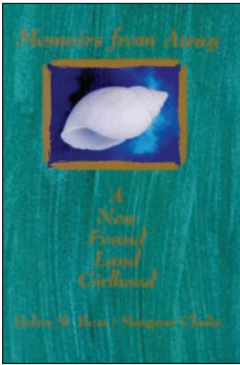
Print | ebook | 2018

330 pages | 6 x 9

978-1-55458-302-7

**\$36.99** paper





## Memoirs from Away

A New Found Land Girlhood

Helen M. Buss

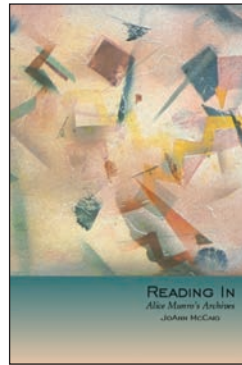
Helen M. Buss / Margaret Clarke writes from a life of multiple perspectives full of contradictory loyalties and obligations, of opposing histories and identities. For this woman, whose sense of a unified identity is so tenuous that she even writes under two names, writing memoirs becomes the way to bring together the diverse strands of her life. A Newfoundland girl who awakened to the public world just at the moment her homeland joined Canada, she writes of her childhood, of the effects of war, technology, the politics of nation and gender, and of the private world of several generations of her close-knit family. From the perspective of a woman from "away," she discovers a New Found Land of "girlhood" that weaves past and present in a narrative that delights in questioning its own making.

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## Reading In

Alice Munro's Archives

JoAnn McCaig

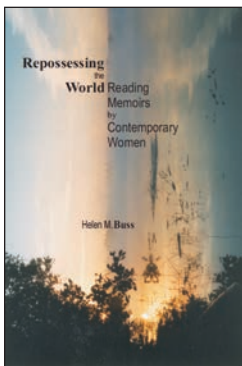
Collections of authors' manuscripts and correspondence have traditionally been used in ways that further illuminate the published text. JoAnn McCaig sets out to show how archival materials can also provide fascinating insights into the business of culture, reveal the individuals, institutions, and ideologies that shape the author and her work, and describe the negotiations that occur between an author and the cultural marketplace. Using a feminist cultural studies approach, JoAnn McCaig "reads in" to the archives of acclaimed Canadian short story writer Alice Munro in order to explore precisely how the terms "Canadian," "woman," "short story," and "writer" are constructed in her writing career.

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## Repossessing the World

Reading Memoirs by Contemporary Women

Helen M. Buss

Winner

Laura Jamieson Prize,  
Canadian Research Institute  
for the Advancement of  
Women  
2003

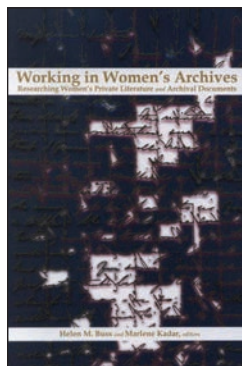
Beginning with her own motivations for writing memoirs, Helen M. Buss examines the many kinds of memoir written by contemporary women: memoirs about growing up, memoirs about traumatic events, about relationships, about work. In writing memoirs, these women publicly assert that their lives have mattered. They reshape the memoir, a form as old as the Middle Ages and as young as today, into a social discourse that blends the personal with the political, the self with the significant other, literature with history, and fiction with autobiography and essay. Buss urges readers to use their reading experience to help themselves understand and write the significance of their own lives.

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## Working in Women's Archives

Researching Women's Private Literature and Archival Documents

Marlene Kadar  
and Helen M.  
Buss, editors

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In essays discussing celebrated Canadian authors such as Marian Engel and L.M. Montgomery, as well as lesser-known writers such as Constance Kerr Sissons and Marie Rose Smith, *Working in Women's Archives* persuades us that our research methods must be revised and refined in order to create a scholarly place for a greater variety of archival subjects and to accurately represent them in current feminist and poststructuralist theories.

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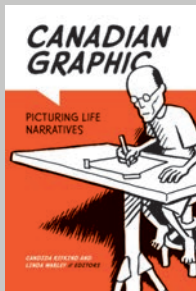
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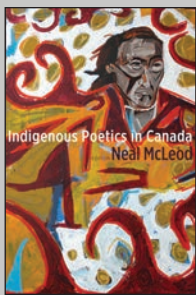
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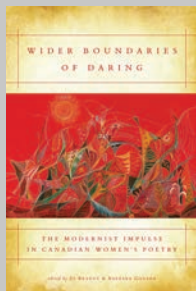
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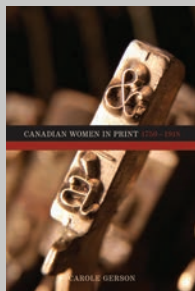
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