

Besprechungen/Reviews/Comptes rendus

- Pascal Gin and Walter Moser (eds.), *Mobilités culturelles: regards croisés Brésil/Canada – Cultural Mobilities: A Cross-Perspective between Brazil and Canada*, Ottawa: University of Ottawa Press, 2011 (Janne Korkka)
- Kerstin Knopf, *Decolonizing the Lens of Power: Indigenous Films in North America*, Readings in the Post/Colonial Literatures in English, 100, Amsterdam: Rodopi, 2008 (Astrid Fellner)
- Christian Morissonneau, *Le rêve américain de Champlain*. Montréal: Éditions Hurtubise, 2009 (Yves Laberge)
- Ali Kazimi, *Undesirables. White Canada and the Komagata Maru: An Illustrated History*, Vancouver: Douglas & McIntyre / D&M Publishers Inc, 2012 (Yves Laberge)
- Yann Martel, *101 lettres à un premier ministre. Mais que lit Stephen Harper?* Montréal: XYZ éditeur, 2011 (Yves Laberge)
- Lise Cyr et Jean-Claude Tardif (dir.), *L'île Verte, le fleuve, une île et son phare*, Québec: Les Éditions GID, 2009; Rose Masson Dompierre et Moïra Dompierre, *La Grosse-Île, terre d'accueil*, Québec: Les Éditions GID, 2005 (Yves Laberge)
- Waldemar Zacharasiewicz (ed.), *Riding/Writing Across Borders in North American Travelogues and Fiction*, Vienna: Verlag der österreichischen Akademie der Wissenschaften, 2011 (Stefanie Schaefer)
- Miriam Verena Richter, *Creating the National Mosaic. Multiculturalism in Canadian Children's Literature from 1950 to 1994*, Cross/Cultures: Readings in the Post/Colonial Literatures and Cultures in English 133, Amsterdam: Rodopi, 2011 (Martina Seifert)
- Reingard M. Nischik, *Engendering Genre: The Works of Margaret Atwood. Including an Interview with Margaret Atwood*, Ottawa: University of Ottawa Press, 2009 (Andrea Strolz)
- John C. Lehr, *Community and Frontier: A Ukrainian Settlement in the Canadian Parkland*, Winnipeg: University of Manitoba Press, 2011 (Weronika Suchacka)

Pascal Gin and Walter Moser (eds.), *Mobilités culturelles: regards croisés Brésil/Canada – Cultural Mobilities: A Cross-Perspective between Brazil and Canada*, Ottawa: University of Ottawa Press, 2011 (355 pp; ISBN 978-2-7603-0771-1; CAD 29,95)

Images of people, goods, and capital on the move frequently capture the news and our imaginations so thoroughly that we

may not stop to problematize the motivation, necessity, or even desirability of such movements. We may be caught in the idea that certain movements are 'natural' and others constructed, which may blur our vision of the economic, aesthetic, and ideological impact of mobility. In this collection written in French and English, the editors Pascal Gin and Walter Moser bring together Canadian and Brazilian scholars to write about the cultural impact of mobility. Moser's introduction opens with recogniz-

ing that human beings “peuvent se déplacer physiquement, chacun transportant avec lui un bagage de mémoire culturelle dont il est le support et véhicule biologique” (4). After recognizing that mobility shapes both our experience of exterior and interior spaces, Moser quickly establishes “mobilité [...] procurée par l’art” (5) as the focal point of the collection.

Moser proceeds to offer a wide-ranging look into the cultural impact of mobility, and it is a considerable strength to the collection that the scholars writing in the book rigorously follow suit: while they focus on art, they do not restrict their interpretation of mobility conveyed/induced by aesthetic experience to strict, formulaic ‘readings’ of art. Instead, they allow the discussion to flow from film, architecture, and literature to the external and internal spaces in which artists and works of art declare their presence. The collection is divided into two parts, and the first one, “Localisations comparées/Siting Cultural Mobilities”, emphasizes the link between artistic expression and locality. Writing about what may seem very different places/spaces, the scholars in the first part address the complex historical and societal pressures and perceptions that shape artistic expression and its reception. Ismail Xavier writes about the Central and Northeastern regions of Brazil, noting that these backlands – the *sertão* – emerge in Brazilian literature as “an imaginary world centered in the human figure of the *sertanejo*” (41), whose customs set him or her apart from people living in other parts of Brazil. Ivete Lara Camargos Walty, then, focuses on big city journalism in both Brazil and French-speaking Canada; Angélica Madeira writes about the artists of capital cities in Brazil, and Janine Marchessault about the presence of art in the public spaces of Toronto. Joined by Annie Gerin and Ludmila Brandão, the writers bring together what might at a quick glance appear as fragments from rather separate worlds – whether deemed ‘real’ or ‘artistic’ – to present a pertinent view into the presence of

artistic expression in our minds and physical surroundings. In terms raised particularly by Marchessault, the translocation of people, economic resources and communication strategies is the prevalent experience of countless individuals, but the writers meticulously show how the presence of art in the spaces we inhabit may at the same time facilitate both holding a grasp on the local and negotiating the sometimes dizzying impact of translocalities.

The Second Part of the collection, “Cartographies comparées/Mapping Mobilities” closes with articles by Hudson Moura on film and by Mônica Dantas on dance in Brazil, but it is most deeply immersed in literature as three of the articles focus on “literary transits” (253). Smaro Kamboureli opens this part with an article on Thomas Wharton’s *Icefields*, a key novel on historical locality and mobility in Western Canada, while Eurídice Figueiredo focuses on the Brazilian novel in the new millennium and Sandra Regina Goulart Almeida writes on texts from both Canada and Brazil. While Kamboureli sets out to explore a single novel, her article successfully moves between images from the ‘real’ history of the Rocky Mountains and “the sublimity of the Canadian wilderness [...] around Jasper and the Athabasca Icefield in Alberta” (203) which is at the core of Wharton’s novel. As the article argues that *Icefields* moves far beyond the restrictions of any single path through Prairie history, ‘real’ or fictional, embracing similar fluidity also enables the article to move beyond such restrictions. Thus regardless of seeming differences in their scope, the three articles discussing literature in the second part all come to resonate against the importance of recognizing mobility within and between ‘real’ and imagined spaces – yet, as Goulart Almeida notes in her discussion of the megacity of Toronto, remembering how such spaces may also become “a locus of inequalities and [...] exclusion” (266).

Written in French and English, the collection touches on the classic Canadian linguistic duality, but neither the Canadian nor

Brazilian scholars reproduce simplistic linguistic divisions; for example, the articles written in French do not all come from French-speaking Canada, and not all articles from French-speaking Canada are written in French. Transitions from French to English and back are not marked in any way, which challenges the reader to move in a bilingual space, particularly as the backbone of the collection, all three introductory sections and the conclusion are written solely in French (somewhat surprisingly, the overviews introducing the two sections of the book carry titles in both French and English, but the English-language content thus suggested is not there). As a whole, the collection offers highly intriguing mappings of different physical, mental and linguistic spaces, which are all shaped by the presence of artistic expression.

Janne Korkka

Kerstin Knopf, *Decolonizing the Lens of Power: Indigenous Films in North America*, Readings in the Post/Colonial Literatures in English, 100, Amsterdam: Rodopi, 2008 (hc, 494 pp; ISBN 978-9-04202-543-1; EUR 133,99)

Since the first filmic representations of Native Americans, which appeared by Thomas Edison's company in the short films *Sioux Ghost Dance* (1894) and *Esquimaux Village* (1903), Indigenous peoples of North America have greatly suffered from misrepresentation and stereotyping on the screen. The movie industry has from its early days on capitalized on Native American characters and stories and has played into a romanticized fascination with Indigenous cultures in the West. Popular movies such as *Dances with Wolves* and *Last of the Mohicans* have contributed to the perpetuation of stereotypes and clichés, transmitting colonialist views and popular misconceptions. It is only recently that Native American and First Nations peoples have turned to filmmaking as a visual art form for self-representation.

The book under review examines recent Indigenous filmmaking in North America, sampling a great variety of cultural productions by Indigenous Canadian and US-American filmmakers. It constitutes the first comprehensive analysis of Indigenous films, combining the methods and theories of Postcolonialism, Indigenous Studies, and Film Studies. Focusing on the different varieties of how the medium of film is used as "a vehicle of cultural and political expression" in order to create an "answering discourse" (xii), Knopf shows in what ways Indigenous filmic productions offer critiques of colonialization and misrepresentation of Indigenous cultures. Previous studies, such as Jacquelyn Kilpatrick's *Celluloid Indians* (1999) or Peter C. Rollins and John E. O'Connor's edited volume *Hollywood's Indian: The Portrayal of the Native American in Film* (2003), have provided analyses of representations of Native Americans in film. Santa Clara Pueblo filmmaker Beverly Singer's book *Wiping the War Paint off the Lens* offers an overview of the development of Indigenous cinema, but unlike these earlier studies, Knopf's study provides a theoretical analysis of recent Indigenous films, relying on the techniques of Western film analysis.

Decolonizing the Lens of Power highlights postcolonial filmic strategies, styles, and techniques in Indigenous cinema, viewing them as a set of hybrid practices that "undermine the fetishizing tendencies of hegemonic discourse and combine Western cinematic practice and concepts of film with Indigenous narrative and performative traditions" (xvi). Drawing on Foucauldian formulations of the gaze, Knopf employs Himani Bannerji's concept of "returning the gaze" in order to show in which ways Indigenous filmmakers create "anticolonial, autonomous media" (xiv) by "decolonizing mainstream media discourse and the lens of power" (xiv). Postcolonial film, as Knopf argues in Chapter 2 "A Postcolonial Approach to Indigenous Filmmaking in North America," develops in four stages. First, early American ethnographic films appeared which offered images of Indigenous peo-

ples that were controlled by colonizers. The second stage, which began with the 1966 project "Navajos Film Themselves" in Pine Springs, was a joint project in which "individuals from the colonized group were making films in collaboration with members of the colonizing group, whereby the latter remained in control" (57). While the third stage of Indigenous media development included fully self-determined productions, the last stage, Knopf holds, also involves close collaboration between mainstream and Indigenous modes of production, whereby, however, the "dynamics of decision-making power in the process of creation are in balanced relation" (58). Recent developments in filmmaking also suggest that Indigenous film is becoming an "internationally acclaimed film tradition" (61). Not only do these films appropriate and adapt Western filmmaking techniques to their own needs, but some films (*Big Bear*, for instance) are also based on texts by non-Indigenous authors or were financed by a Hollywood company (*Smoke Signals*, for instance). While these collaborations secure major international distribution, they also pose a danger because they allow "colonialist influences in the form of Western film conventions, among others, to enter the production process" (207).

Before Knopf goes into an analysis of her primary material, she devotes a large chapter to Indigenous oral traditions, in which she also presents a series of interviews with Indigenous filmmakers. In this chapter she also discusses Maria Campbell's *The Road Allowance People* (Canada 1988) and Victor Masayesva's *Itam Hakim, Hopiit* (USA 1984), showing how these filmmakers have translated oral narration into film. Chapters 4 and 5 then offer excellent analyses of landmark Indigenous filmic productions, paying attention to the short films *Talker* (Canada 1996), *Tenacity* (USA 1994), and *Overweight With Crooked Teeth* (Canada 1997), feature films such as Shelley Niro's *Honey Moccasin* (Canada 1998), Chris Eyre's *Smoke Signal* (USA & Canada 1998), and Zacharias Kunuk's *Atanarjuat: The Fast Runner* (Canada 2002),

and the three-hour mini-series *Big Bear* (Canada 1998). A word should also be lost on the illustrations: the included stills from the films discussed are well integrated in the text and add to a better understanding of the argument. The book also features a long appendix that contains not only a glossary of film terms but also sequence protocols and detailed shot analyses of the films studied, which will be very useful for any scholar who wants to engage critically with the films presented in this book.

This study is certainly impressive, particularly because of the great spectrum of filmic material presented, the detailed analyses of her case studies, and the keen critical eye that Knopf has developed. Nevertheless, this study has some minor flaws, which can primarily be found in Knopf's interpretative model, which identifies colonialism as the only point of reference for Indigenous filmmakers and is based on the assumption that Indigenous filmmakers always operate within a dialogic frame of reference vis-à-vis Western ethnographic filmmaking and Hollywood narrative cinema. One could also say that Knopf has relied too heavily on classical film theory, which has limited her analytical lens, foreclosing other models of Indigenous film theory to surface in her study. The films analyzed, it seems, have diverse and multiple goals that might go beyond the tight fit of Knopf's interpretative binary model. What if Indigenous filmmakers do not produce counter-discursive films or do not aim at responding to dominant Western filmic discourse? Ultimately, then, the interpreting gaze of this study runs the risk of "colonizing" its analytical object. Also, it has to be stated that the argument is at times slightly long-winded. The first two chapters, for instance, rehearse by now familiar territory and offer rather lengthy excursions into the theories of Homi Bhabha, Gayatri Spivak, and Edward Said. While students may find this information useful, the introductory details to postcolonial theory also divert the reader's attention from the main argument of Knopf's study. Minor points of criticism

notwithstanding, this study is very well written, providing an excellent survey of Indigenous filmmaking. It is an insightful work which will undoubtedly become an indispensable tool in Postcolonial Film and North American Studies.

Astrid Fellner

Christian Morissonneau, *Le rêve américain de Champlain*. Montréal : Éditions Hurtubise, 2009 (252 pp. ; ISBN 978-2-89647-106-5 ; CND 24,95)

Historien et professeur à l'Université du Québec à Trois-Rivières (UQTR), Christian Morissonneau a longtemps étudié les relations entre la France et le Québec, avec une prédilection pour le sieur de Champlain (env. 1580-1635), fondateur de la ville de Québec en 1608. Contrairement à ce que son titre pourrait laisser entendre, ce livre ne porte pas vraiment sur « The American Dream » en tant qu'idéalisation des États-Unis après la Révolution américaine, mais bien sur la vision utopique de Champlain face à une Amérique française encore toute naissante. Pour Christian Morissonneau, les projets – accomplis ou non – et l'imagination de Champlain comptent autant que ses réalisations concrètes : « Samuel Champlain agit en visionnaire » (18). L'explorateur parti de Brouage voyait le nouveau continent comme le lieu d'un nouveau modèle de société plus égalitaire, d'une future nation hybride, métisse, ouverte et généreuse : « Champlain est le fondateur, en Amérique, d'une nation qu'il a souhaitée franco-amérindienne et le rêveur d'une société différente de celle qu'il avait quittée » (18).

L'auteur exploite une documentation étoffée et de nombreuses archives sur Champlain pour donner à son analyse une perspective franco-québécoise, qu'il veut comparative et ancrée dans son contexte historique du 17^e siècle. Pour ce faire, l'auteur oppose sans cesse les réalités de la France et celles, pratiquement infinies, du nouveau continent : « En France, la chasse

est réservée aux propriétaires terriens, surtout aux nobles, mais est interdite au peuple des campagnes. Pour Champlain, l'abondance des ressources naturelles ainsi que l'absence du concept de propriété privée chez les Autochtones permettent de rêver et d'imaginer une société nouvelle » (92). En outre, *Le rêve américain de Champlain* rend admirablement compte des représentations – parfois approximatives ou inexactes – du monde au début de la Nouvelle-France : « Dans l'esprit de Champlain, Québec est sur le chemin de la Chine » (172). Loin d'induire en erreur les lecteurs, ces perspectives d'autrefois rendent intégralement une vision fascinée et les projets propres à cette époque. L'attitude candide et enthousiaste de Champlain envers la Nouvelle-France n'était-elle pas celle de tous les colonisateurs de bonne foi dans l'Europe des 17^e, 18^e et 19^e siècles? C'est avec cette question à l'esprit que l'on pourra apprécier pleinement la lecture que fait Christian Morissonneau à travers la vie, les voyages et surtout les nombreux écrits de Champlain, puisque « Tout y est consigné : le réel, les possibles et l'imaginaire » (202). Enfin, *Le rêve américain de Champlain* est écrit dans un style clair et vivant ; il sera accessible à un large lectorat : canadiens, historiens, géographes, mais aussi les chercheurs sur le colonialisme trouveront dans ce livre méconnu des pistes d'exploration et une inspiration certaine pour mieux appréhender cette période où l'histoire de France et celle d'Amérique se confondaient en un seul récit.

Yves Laberge

Ali Kazimi, *Undesirables. White Canada and the Komagata Maru : An Illustrated History*, Vancouver : Douglas & McIntyre / D&M Publishers Inc, 2012 (158 pp ; ISBN 978-1-55365-973-0 ; CND 25,04)

Ce livre illustré témoigne d'un événement dramatique mais méconnu au Canada : l'incident du Komagata Maru, qui de-

meure aujourd'hui encore une sorte de blessure symbolique pour une partie de la communauté indo-canadienne. Ce nom insolite (en langue japonaise) désigne un bateau japonais qui, en 1914, accosta en Colombie-Britannique avec à son bord plusieurs centaines de citoyens de l'Inde voulant émigrer au Canada. A cette époque, l'Inde et le Canada faisaient partie de l'Empire britannique; mais leurs politiques migratoires étaient plutôt floues, surtout pour les aspirants résidant sur les continents à l'étranger. Or, beaucoup de vétérans ayant servi dans l'armée anglaise revendiquaient alors la possibilité de s'installer définitivement au Canada, avec l'impression que les citoyens de l'Empire pouvaient circuler librement et sans contrainte entre les pays sous la domination britannique. Mais leur demande avait été rejetée par les autorités du Canada et après une longue négociation, ils durent retourner en Inde sans avoir jamais touché le sol canadien.

L'auteur de ce livre, Ali Kazimi, est un Canadien né en Inde; il est par ailleurs cinéaste et professeur à l'Université de York, à Toronto. Il admet que ce triste épisode a été oublié peu après, entre autres avec le déclenchement de la « Grande Guerre » de 1914-1918 (133). Mais cette cicatrice demeure un souvenir amer pour une partie de la communauté indo-canadienne, encore de nos jours.

Le livre *Undesirables* se subdivise en trois parties: (1) « le mythe du Canada comme terre d'accueil », (2) les circonstances précédant la venue du Komagata Maru et enfin (3) l'événement lui-même tel que raconté par les journaux canadiens de l'époque et les archives fédérales du gouvernement canadien. Depuis 1914, les références au Komagata Maru ne désignent plus le bateau en soi, mais bien cet événement, en raison de sa puissance symbolique et identificatoire pour cette communauté.

La lecture de ce livre passionné laisse effectivement un goût amer car on comprend que l'opinion publique du Vancouver de 1914 était alors hostile à une vague migratoire provenant largement de l'Asie. Les

quotidiens de cette époque affichaient un parti pris nettement défavorable dans leur couverture des faits, alimentant des rumeurs exagérées et faisant preuve, selon l'auteur, de racisme envers les immigrants provenant du continent asiatique (98). D'ailleurs, l'ouvrage du Professeur Kazimi est richement illustré et fournit de nombreux extraits de coupures de presse; l'auteur met en évidence le contraste (culturel, vestimentaire, religieux) existant alors entre les Canadiens de l'Ouest, largement de descendance anglo-saxonne, et les populations migrantes venues de l'Inde, qui partageaient pourtant la même langue (l'anglais) et la même appartenance à la Couronne britannique.

Le ton de l'auteur est nettement engagé et rappelle à maints endroits les nombreux refus du Canada d'accueillir les demandeurs d'asile au cours du siècle précédent. Certains pourraient invoquer la souveraineté du Canada et son ultime capacité de choisir ses nouveaux immigrants; mais l'auteur croit plutôt qu'il s'agit d'une volonté de préserver une nation « blanche » (68). Les documents rassemblés dans l'ouvrage confirment ce point de vue de plusieurs officiels canadiens (59). L'ouvrage fait certainement réfléchir, et l'on peut prédire plusieurs événements et commémorations lors du centenaire du Komagata Maru, qui aura lieu en 2014. Indéniablement, Ali Kazimi a produit avec son *Undesirables. White Canada and the Komagata Maru* l'ouvrage le plus précis sur le triste épisode du Komagata Maru.

Yves Laberge

Yann Martel, *101 lettres à un premier ministre. Mais que lit Stephen Harper?* Montréal: XYZ éditeur, 2011 (432 pp; ISBN 978-2-89261-663-7; CND 26,95)

Romancier canadien de langue française mais résidant hors du Québec et pouvant s'exprimer dans les deux langues officielles, Yann Martel jouit d'une renommée internationale depuis la traduction en quarante

langues de son célèbre roman intitulé *L'Histoire de Pi* (en allemand : *Schiffbruch mit Tiger*) récipiendaire du « Man Booker Prize » (en 2002), d'abord publié en anglais (*Life of Pi*) en 2001 puis paru presque simultanément chez XYZ à Montréal et chez Denoël à Paris.

D'abord rédigé en anglais puis traduit en français, ce nouveau livre de Yann Martel contient plus d'une centaine de lettres adressées (et envoyées) au Premier Ministre du Canada durant trois années; chaque lettre de Yann Martel contient en fait une petite leçon de littérature universelle accompagnée d'un livre offert à ce politicien fort occupé. L'écrivain indique qu'il n'a jamais reçu de réponse de la part du destinataire (sauf quelques accusés de réception très officiels et laconiques rédigés par un tiers); mais la publication de ces lettres réunies constitue à la fois une magnifique apologie de la littérature et un regard critique sur la culture ambiante de notre siècle. Dans sa préface, Yann Martel imagine même quelques réponses hypothétiques qu'il pourrait recevoir du principal intéressé (28). On aurait toutefois tort de voir dans ce livre une sorte de pamphlet discourtois contre l'ignorance ou l'incurie de nos dirigeants. Au contraire, l'auteur s'adresse à Stephen Harper avec le plus grand respect, sans forcer la note et sans familiarité déplacée; non pas comme un « fan » ou un admirateur, ni comme un sujet, mais sur un ton empathique proche de la confiance. Ainsi, en lui offrant un exemplaire de *La Métamorphose* de Kafka, Yann Martel écrit à son interlocuteur en des termes réservés: « Si vous ne l'avez pas déjà lu, vous en avez sûrement entendu parler » (97). Et on pourrait peut-être croire que le romancier s'adresse d'abord et uniquement à l'actuel titulaire du poste de Premier Ministre du Canada ou au contraire que ses missives auraient pu tout aussi bien être expédiées à ses prédécesseurs ou éventuellement à ses successeurs. A chacun son opinion. Quoi qu'il en soit, le lecteur peut faire un étonnant voyage littéraire avec ce livre sans pareil.

Le principe à la base de ce livre est le même: dans chacune des lettres, le romancier présente en quelques pages l'ouvrage choisi, dont il offre un exemplaire au chef d'État canadien. Le florilège d'auteurs mentionnés d'une lettre à l'autre est d'une variété impressionnante, du Québec à l'Europe, du roman (Tolstoï) à la poésie (Dylan Thomas) et à la chanson (Paul McCartney), en incluant les œuvres universelles (*Le Petit Prince*; *A la recherche du temps perdu*), sans oublier la bande dessinée (*Tintin*; *Persépolis*). On trouvera mêmes quelques ouvrages de philosophes, par exemple de Voltaire ou de Northrop Frye. Un bon nombre d'auteurs québécois et canadiens (comme Gabrielle Roy) sont aussi inclus et éloquemment commentés par Yann Martel qui s'avère être un expert en analyse littéraire.

On lira ces 101 lettres à un premier ministre pour deux raisons principales. D'abord, l'auteur offre un panorama très riche de la littérature universelle et propose ses propres pistes de lecture pour actualiser chaque ouvrage; chaque lettre devient comme une sorte d'invitation à la lecture et peu d'auteurs retenus sembleront superflus. En outre, on apprécie le style nuancé et intimiste de Yann Martel qui connaît admirablement bien les livres et sait bien en discourir. Je laisserai à Yann Martel les mots de la fin, écrits à propos d'un livre du génial dramaturge August Strindberg: « la vie est une pièce qui n'a pas de sens, alors qu'une pièce est une vie qui en a un » (71).

Yves Laberge

Lise Cyr et Jean-Claude Tardif (dir.), *L'île Verte, le fleuve, une île et son phare*, Québec: Les Éditions GID, 2009 (327 pp; ISBN 978-2-89634-039-2; CND 49,95); Rose Masson Dompierre et Moïra Dompierre, *La Grosse-Île, terre d'accueil*, Québec: Les Éditions GID, 2005 (205 pp; ISBN 978-2-92266-866-7; CND 34,95)

Les îles fascineront toujours les chercheurs et les géographes ; les îles du Québec ne font pas exception et ont parfois une longue histoire, comme le prouvent ces deux livres commentés successivement ci-dessous.

L'album collectif *L'île Verte, le fleuve, une île et son phare* contient à la fois des textes, des photographies récentes et des images anciennes à propos de l'île verte. Ce très beau livre sur l'île verte résulte du travail d'une quinzaine d'auteurs et photographes ; il paraît à l'occasion du bicentenaire de la construction du phare de l'île verte, le plus ancien parmi ceux situés sur le Fleuve St-Laurent et l'un des plus vieux d'Amérique (290). Pour la situer, l'île verte se trouve situé dans la région du Bas-du-Fleuve, au Québec, entre Rivière-du-Loup et Rimouski, à la hauteur de la rivière Saguenay et de Tadoussac, mais du côté de la rive sud du Fleuve St-Laurent (voir la carte, 22). Il n'y a pas de pont pour s'y rendre ; on y accède depuis 1990 par un traversier (« La Richardière ») qui exécute quotidiennement, selon les marées, un parcours de quatre kilomètres (96). En hiver, un éphémère « Pont de glace » permet de traverser le fleuve en voiture ou en motoneige, mais la traversée d'hiver est très risquée, comme on le voit dans le chapitre de Lynda Dionne et Georges Pelletier (100). Il fut jadis question d'aménager une jetée entre l'île verte et la terre ferme, mais cette idée fut abandonnée (96). De Québec, il faut quatre heures de route pour se rendre jusqu'au traversier qui conduit à l'île verte.

Les textes abordent une grande variété de sujets : le fait d'habiter une île (« l'insularité »), l'architecture insulaire (128), les fouilles archéologiques révélant la présence amérindienne (38), les épidémies de petite vérole affectant les familles de l'île verte en 1669-1670 (40), l'électrification tardive de l'île verte à partir de 1953 (278), l'histoire du phare de l'île verte qui guidait les bateaux sur le Fleuve St-Laurent durant deux siècles, un récit qui en soi demeure épique. Certaines dimensions ethnologiques sont également décrites, par

exemple ce rituel de la traversée faite en groupe et à pied au moment de l'année où la marée séparant l'île verte de la terre ferme est à son plus bas, ce qui donne lieu à un événement unique qui ressemble à une célébration profane : une traversée à pied faite en groupe par des dizaines de personnes (voir le chapitre de Gérald Dionne, 172 et sq). Autrefois, les insulaires profitaient de ce moment rare pour faire traverser des automobiles, ou, inversement, pour se débarrasser des carcasses encombrantes de vieilles voitures abandonnées (178). On notera parmi les pages les plus intéressantes le chapitre du professeur Jocelyn Lindsay, natif de l'île verte, sur les loisirs et pratiques culturelles des insulaires longtemps coupés du monde (264 et sq).

Le travail immense de l'ethnologue Lise Cyr (de Parcs Canada), du politicologue Jean-Claude Tardif et de leur équipe est impressionnant, car ce livre raconte avec précision d'innombrables aspects d'une histoire peu connue, même des Canadiens. Même si on ne connaît pas déjà l'île verte, ce livre étoffé permettra de comprendre des dimensions spécifiques de l'insularité en contexte canadien, en considérant l'isolement, les grandes distances, le froid, les longs hivers. Mon seul reproche à ce livre étoffé serait sa table des matières incomplète qui ne fournit malheureusement pas les noms des auteurs respectifs de chaque chapitre (12-15).

Par ailleurs, le livre de Mesdames Rose Masson Dompierre et Moira Dompierre, *La Grosse-Île, terre d'accueil*, porte sur une autre île du Québec située à moins d'une heure de route de Québec. La Grosse-Île était depuis le 19^e siècle un lieu de quarantaine afin d'éviter que les vagues d'immigrants pouvant apporter des maladies contagieuses (comme le typhus et la vérole). L'histoire de la Grosse-Île est passionnante et méconnue : des centaines de milliers d'immigrants venus d'Europe y ont séjourné, principalement durant la deuxième moitié du 19^e siècle. Par ailleurs, durant la Deuxième guerre mondiale et durant la Guerre froide, la Grosse-Île a aussi servi de

laboratoire secret pour la fabrication d'armes chimiques. La famille Dompierre (qui signe ce livre) est l'une des rares à avoir séjourné de génération en génération sur la Grosse-Île, dont la population permanente n'était que de quelques centaines de personnes. On y raconte le quotidien des insulaires avec plus de 200 photographies inédites, datant pour la plupart du début du 20^e siècle. De ce fait, ce livre illustré en noir et blanc est sans équivalent et montre un pan méconnu de l'histoire du Canada. Encore de nos jours, la Grosse-Île est inaccessible autrement que par bateau. Historiens, ethnologues, et chercheurs en études transculturelles seront instruits par ce livre fascinant et accessible à tous.

Yves Laberge

Waldemar Zacharasiewicz (ed.), *Riding/Writing Across Borders in North American Travelogues and Fiction*, Vienna: Verlag der österreichischen Akademie der Wissenschaften, 2011 (391 pp; ISBN 978-3-7001-792-1; EUR 45)

Under the impression of the recent spatial turn in cultural studies, the field of Border Studies has contributed a rich platform for examining the contingencies of immigration politics, cultural and economic imperialism, and the production of narratives surrounding the experience of traveling from one state to another. Border Studies examine and critique the concept of the national border by highlighting the powers at work in shaping the crossing experience. The crossing of borders may hold consequences for one's life and self, for identity and legal status, for personal narratives and collective memory, and last but not least for the making of nations as imagined communities. Consequently, the borderlands are described as alternative spaces or heterotopias that function according to their very own rules. The desert between the US and Mexico has been a major point of reference in Border Studies across disci-

plines as well as in the turn towards American Studies as Hemispheric Studies.

In this cross-disciplinary context, *Riding/Writing Across Borders in North American Travelogues and Fiction* provides a different perspective. The most obvious boundary here is the generic one: With its title mention of "North American travelogues and fiction", it zooms in on the experience of border crossing as present in our daily lives as well as our imagination and gestures towards the "timeless issues" of this activity (10). The link between the fictional and non-fictional genres emphasizes the aspect of storytelling and of negotiating cultural identity and individual self, as well as the politics of the subject position narrators and reporters inhabit when relating their voyage. This essay collection operates in various spatial frameworks: It considers transatlantic travels between northern Europe and North America, hemispheric US-Canadian relations, as well as regional and racial borders within nations. The 22 contributions span a historical trajectory from the late 18th to the early 21st centuries and are quite literally bookended by the remarkable essays of Canadian authors Aritha van Herk and Sherill Grace.

Riding/Writing is primarily affiliated with the study of literature and literary historiography, and interested in the relations between fictional and non-fictional travel stories. The introduction links the volume's topic to the challenges of a globalized world, in which mobility represents a mixed blessing: a welcome "precondition for hybridity" to some and a fuel to xenophobia and angst about the "erosion of cohesion and homogeneity" to others (10). Readers looking for a contribution to the field of border studies may take issue with the definition of borders as "political and physical" (7 and 11), or miss a critical stance towards the political and historical powers of the nation-state and hegemony. What they will also find is that the volume offers a cornucopia of cross-cultural reportage, of notions about travel and telling about it. Its understanding of "borders" is extended to

encompass boundaries between genres, between ethics and aesthetics, and between visual and verbal arts (cf. 11ff).

The conceptual openness of border-terminology in *Riding/Writing* may be seen critically, and it may prove a welcome stimulus to revisit the academic territories covered by traditional travel literature studies and Border Studies and the intersections between those disciplines. The volume's chronological structure also invites such cross-pollinations. The articles by eminent scholars present an impressive scope of research. By positioning their ideas in the respective fields, epochs, or genres examined, they administer an argumentative clarity, which is sometimes amiss in essay collections that attempt to apply a common terminology. For instance, of itself, Michael O'Brien's contribution on the European travels of Louisa Catherine Adams revises positions on female travelogues; at the same time, it enters into a dialogue with the exploratory travels by John James Audubon or Maximilian Prince of Wied and the latter's accompanying illustrator Karl Bodmer discussed in other essays. Thematically, the first section therefore highlights the anthropological, frequently quite problematic dimension of early European-intellectual sojourns in North America. But since every travelogue relies first and foremost on transportation, another topic addresses innovative means for getting 'from A to B', maybe for travel for its own sake: Christopher Mulvey's exploration on Hawthorne's passage on the Erie Canal, the marvel for transport and travel, complements James Schrader's essay on the Interstate Highway System or Martin Kuester's examination of the meaning of the state border between Canada and the US. Alongside the technology ranges the cultural meaning attributed to travel, as is particularly well illustrated by a set of essays addressing road trips in the US in the 1950s: They set off Jack Kerouac's classic against John Steinbeck's disillusioned *Travels with Charlie*. These white visions form a stark contrast to the travels of Black journalist

Carl Rowan to the southern states in his *South of Freedom* series, which Gary Totten examines for narrative strategies and racial mimicry. And, finally, the magic of departures and arrivals are captured in essays on the imaginary meanings of New Orleans, the fatal realities of North, the myth of the safe Canadian haven for American slaves, or Peter Brooker's examination of "The Moment of Arrival". These examples show that the spaces illuminated by the individual contributions in this volume make for a kaleidoscopic view of border crossings. They hone in on the cultural and imaginary construction and overcoming of delimitations and on the subjective experience of travel *per se*.

Stefanie Schaefer

Miriam Verena Richter, *Creating the National Mosaic. Multiculturalism in Canadian Children's Literature from 1950 to 1994*, Cross/Cultures: Readings in the Post/Colonial Literatures and Cultures in English 133, Amsterdam: Rodopi, 2011 (xx + 354 pp; ISBN 978-90-420-3351-1; EUR 87,99)

Miriam Verena Richter's published dissertation is an engaging study of the role ascribed to children's literature in the creation of Canadian national identity with a special focus on multiculturalism. It is a true piece of pioneer work: not only is research on children's literature almost non-existent within the otherwise very active Canadian Studies community in Germany, but, even more importantly, the topic of multiculturalism in Canadian children's literature also remains a desideratum in Canadian and international research. Indeed, this is the first book-length study of Canadian multicultural children's literature, which is striking given the significance of the topic.

The author applies an interdisciplinary approach in order to understand the interdependence between ideology, children's literature, and the creation of national

discourse. Richter sets out to explore how children's literature has contributed to the construction of Canadian national identity in general and particularly the creation of the country's multicultural discourse. She rightly stresses that literature for the young holds special significance in this context, as it serves educational purposes with regard to (in)forming the next generation of citizens, and is thus prone to serve as a "political instrument in the process of nation-building" (xiv), in particular in the creation of the 'national mosaic'. The publication's subtitle, however, is misleading in several respects: First, the study deals exclusively with English-Canadian literature; justified by Richter with the argument that the latter "speaks to the largest population segment" (34). Second, the works analysed are without exception young adult novels. The rationale for excluding works for younger children – in particular picture books as powerful media of enculturation – is explained by a questionable focus on the age group of 9-15 as the ages "most prone to influence" (155). Thirdly, the focus of the analytical part lies exclusively on the 'immigrant experience'. This limited scope contrasts with Richter's wide definition of multicultural children's literature as "all novels that deal with racial or ethnic minority groups living in Canada" (51). Her choice of the immigrant topic also results in an exclusion of texts that feature Aboriginal people. While these would indeed provide ample subject for a separate investigation, Richter justifies their omission with the misguided argument that "both Indians and, even more so, Inuit are depicted in Canadian youth fiction as separate groups with little interaction with mainstream society" and that "[c]ontact between Aboriginal and non-Aboriginal Canadians is hardly ever to be found as narrative material" (161). There are countless texts that feature not just this contact but also negotiate intercultural understanding and nation-building, from Farley Mowat's classic *Lost in the Barrens* (1956) to John Craig's *No Word for Good-Bye* (1969) to James Houston's Arctic narratives.

The book is divided into two parts: While the first three chapters lay out the theoretical foundations and the cultural-historical context, the second part examines selected young adult novels focussing on the immigrant experience. In chapter 1 Richter explores relevant concepts of and research on nation-building, defining national identity with Anderson as a construct in constant change and linking her corpus to Bhabha's postcolonial theory of 'foundational fictions' and Said's and Grabe's 'fictions of identity'. In chapter 2 she discusses the respective "Canadian situation" and the integral role of multiculturalism for Canadian national identity, setting up Trudeau's 1971 White Paper on Multiculturalism and the 1988 Canadian Multiculturalism Act (CMA) and their terminology as the frame of reference for her analysis. In the third chapter Richter examines Canadian cultural policy regarding children's literature in order to uncover the "patriotic aspirations" (xv) and the extent to which political actions were taken to foster a home-grown children's literature as an integral part of building the nation. She demonstrates convincingly how political programmes and funding as well as different institutions pertinent to the field have been instrumental in creating a national canon of Canadian children's literature in the 1970s. Starting off her detailed examination of the different institutions involved in the cultural enterprise with public library services and librarians, she compellingly explains their crucial role and groundbreaking work. Her meticulous archival research and personal contacts offer an expert historical account, first and foremost of the Toronto Public Library, which not only featured the first children's branch in the British Empire, but recognized the importance of civic education for children with multiethnic backgrounds from early on. Next, Richter traces the development of a children's literature 'infrastructure', such as publishing for children, children's book awards, promotional activities, the Children's Book Centre, specialized research collections, guide books, book lists, etc.

Drawing upon an enormous amount of material, she offers an impressive, concise, albeit partly overly affirmative account of the socio-political and cultural policies that shaped the development of Canadian children's literature in order to utilize it for the transmission of national ideology.

Richter then proceeds to analyse seven strategically selected English-Canadian young adult novels by five writers that relate 'the immigrant experience'. With such a small corpus, the chosen texts have to be exemplary for a sound evaluation of the changing representation of multiculturalism in Canadian young adult fiction. Richter attempts this by including various Canadian regions as well as protagonists belonging to different ethnic groups. Six texts are by writers from 'outside' the depicted ethnic group, while only one, Paul Yee's *Breakaway* (1994), is written from the 'inside' perspective, although a diverse range of young adult novels of the latter category, e.g. *Harriet's Daughter* (1988) by Caribbean Canadian author M. Norbese Philip or *Goddam Gypsy* (1971) by Roma author Ronald Lee, had been published since the 1970s. Analysed in chronological order, the texts examined cover the period from 1950 to 1994 in order to illustrate the development of the nation's multicultural discourse a) in the years before multiculturalism was made official policy, b) in the 1970s and early 80s towards the CMA, and c) in the immediate aftermath of the CMA. Within her social-constructivist approach, Richter consistently applies the tenets of Canadian multiculturalism as manifested in these official documents to the novels in order to show that the latter have both actively influenced and been influenced by the development of the national discourse. Her analysis of the trailblazing works of the 1950s, Lyn Cook's novels *The Bells on Finland Street* (1950) and *The Little Magic Fiddler* (1951), rightly stresses Cook's pioneering status and credits her with establishing Canadian multicultural children's literature and discourse: More than 20 years before Trudeau's parliamentary declaration and

almost 40 years before the CMA, Cook depicts a concept of multicultural life that anticipates central aspects of these political actions. At the same time, her work reflects the conflict-free, optimistic and folkloristic character of early multiculturalism. Richter's observation that multiculturalism "is prepared and reinforced in Canadian youth fiction as the official Canadian culture" (299) and thus depicted in a positive way and confirmed as well-functioning (305), however, holds true for all the periods examined. None of the novels criticizes the nation or its politics; they all end on a reconciliatory note as the protagonists find their place in Canada's multicultural society. It is this unhampered affirmative vision that Richter herself, with an admirable passion and enthusiasm for her subject, succumbs to at times, which calls for more critical readings of a larger body of Canadian multicultural children's literature. As she rightly observes growing public criticism of multiculturalism (48), her groundbreaking study is prone to stimulate further research in the field. Richter has vividly demonstrated the importance of children's literature for public discourse and its utilization for the purpose of national identity formation. The publication is a milestone which future research will draw upon.

Martina Seifert

Reingard M. Nischik, *Engendering Genre: The Works of Margaret Atwood. Including an Interview with Margaret Atwood*, Ottawa: University of Ottawa Press, 2009 (328 pp; ISBN 978-0-7766-0724-5; CAD 34,95)

Reingard M. Nischik's second book-length study of the works of Margaret Atwood convinces its readers of two things, first and foremost: that Atwood, the versatile Canadian writer/poet/visual artist/cartoonist/critic/literary icon is an important cultural chronicler "of our times" (14) and that Nischik, the industrious and

internationally renowned Atwood scholar, is a significant academic chronicler of Atwood's oeuvre. More than three decades ago Nischik pioneered the study of CanLit in German-speaking countries and has since managed to keep pace and interest with Atwood's machinery of publications. Long intrigued by Atwood's writing and "personality" (ix), she has regularly published on Atwood and/or gender issues in North American Literature and was awarded the Best Book Award of the Margaret Atwood Society in 2000 for her edited collection *Margaret Atwood: Works and Impact* and in 2010 for *Engendering Genre: The Works of Margaret Atwood*, a study that deserves close attention despite and precisely because of its already well-established claim that gender and genre intersect in Atwood's work.

Among the critics who have related gender issues to Atwood's playful subversions of genre conventions – see, for example, Sharon Rose Wilson's *Margaret Atwood's Fairy Tale Sexual Politics* (1993), Susanne Becker's *Gothic Forms of Feminine Fictions* (1999), and Ellen McWilliams's *Margaret Atwood and the Female Bildungsroman* (2009) – Nischik's ambitious and comprehensive approach stands out as it widens the scope of generic analyses and, most importantly, since it sheds strong light on Atwood's cartoons, which proves to be indispensable in a discussion of Atwood's 'engendered' forms of expression. Chapter by chapter Nischik spans her analysis from Atwood's poetry to short prose, novels, criticism, comics, Atwood's involvement with the 'engendering' film industry and Atwood's status as an 'engendered' literary icon, giving the word to the literary icon herself, lastly, by adding an entertaining and thought-provoking interview (that Nischik conducted in 2006) on Atwood's graphic art and her position in the Canadian and international literary industry.

At the heart of *Engendering Genre* lies the assumption that Atwood's genres are designed and designated by gender and that conventional genres can shape and recon-

stitute received gender roles. While this assumption is not truly revolutionary in itself and over-generalizing in those few instances when "engendering genre" simply equals "a foregrounding of gender in a specific generic format" (5), Nischik pays close attention to how Atwood plays with gender and genre and she also circles changes in the author's involvement with gender presentations; thus, she manages to turn this study into a truly gripping endeavor. It is mainly due to an imperative foregrounding of Atwood-the-cartoonist in this meaningful discussion of "engendering genre" and due to the minute detailed textual analyses, always aptly contextualized and always stressing the intratextual nature of Atwood's vast body of work, that Nischik's study ultimately becomes an indispensable piece of criticism for beginners and experienced Atwood scholars alike.

In addition to Nischik's indispensable chapter on Atwood's comics (on which I commented elsewhere), which includes reprints of nine Atwood comics housed at the Thomas Fisher Rare Book Library at the University of Toronto, the "multimedial survey of (film, TV, radio, drama, opera) adaptations of works by Atwood" (11; chapter 5), including Volker Schlöndorff's 'inappropriate' appropriation of *The Handmaid's Tale*, and the section on "the relevance of gender in Atwood's expository prose" (Nischik 172; chapter 6) deserve special attention. The "moving targets" (Atwood qtd. in Nischik 2009, 171) of Atwood's reviews and essays – which Nischik summarizes under the heading of a pivotal 1976 essay by Atwood, "On Being A Woman Writer" – have been the intersections of "woman," "writer," and "Canadian": woman, writer, and Canadian may be separable categories but in Atwood, Canada, and the literary world they are inseparable, Nischik shows through her minutiae reading of Atwood's gender-conscious criticism. This chapter is also illuminating in its analysis of the form of Atwood's essays. Nischik defines them as "sharply analytical" and as a "blend of partly

self-ironic, humorous, always highly readable, and engaging presentation [...] and serious, demanding, often problematic topics" that Atwood "presents [...] in 'didactic', convincing diction and rhetoric" (190). Nischik's in-depth account of Atwood's essays is an apt introduction to the central concerns in Atwood's creative work and the best sketch of Atwood's non-fiction to date.

Engendering Genre is very accessible, comprehensive, and well researched. It is an indispensable contribution to the still growing body of book publications on Atwood and the latest state-of-the-art of Nischik's Atwood criticism (two of the chapters in *Engendering Genre* are thoroughly revised and expanded versions of earlier publications on Atwood's short prose by Nischik). Two gaps, however, seem grossly negligent: Nischik reads *Oryx and Crake* (2003) as "not particularly focused on issues of gender" (122) and thus overlooks how Atwood deconstructs a derogatory link of (low) art with the feminine and of science with the masculine in this novel; furthermore, she ignores *Bodily Harm* (1981) in her underlying discussion of Atwood's – or any artist's – role as a cultural chronicler. But, doing justice to the scope of Nischik's chapter on "Nomenclature Mutations" or engendered forms of address in Atwood's novels, neither *Oryx and Crake* nor *Bodily Harm* would have fit in there. *Engendering Genre* is well structured but not all-inclusive; it invites cross-references to other Atwood criticism and opens up Atwood criticism yet to come. It is thus a must-read for anyone willing to start or dig into Atwood.

Andrea Strolz

John C. Lehr, *Community and Frontier: A Ukrainian Settlement in the Canadian Parkland*, Winnipeg: University of Manitoba Press, 2011 (240pp; ISBN 978-0-8875-5725-5; CAD 27,95)

In his new study *Community and Frontier: A Ukrainian Settlement in the Canadian*

Parkland, John Lehr presents to his readers a thorough research of the development of the Stuartburn district, i.e. a Ukrainian settlement area in Western Canada, or as the author himself puts it, "that portion of southeastern Manitoba that was settled by people who arrived between 1896 and 1914 from the former Austrian provinces of Galicia and Bukovyna and who then shared a common knowledge of the Ukrainian language" (18). What could seem as yet another study of Ukrainian immigration and settlement process in Canada is, however, designed in quite an innovative fashion, which is already signalled by the choice of the cover image. A detail of the painting "The Ukrainian Pioneer, No. 3" by one of the greatest and most renowned Ukrainian-Canadian artists, William Kurelek, used as the cover of Lehr's book, virtually beams at us with the message about the contents of Lehr's study. Just like Kurelek in his work of art, Lehr paints in his *Community and Frontier* a picture of a bountiful yet harsh Canadian landscape, placing in its centre "the true heroes" (6), i.e. individuals creating a community, or using Lehr's words, "ordinary men and women" (6).

Taking into account the fact that John Lehr is a geography professor and that one of his areas of scholarly research and interest is historical geography, it should not come as a surprise that *Community and Frontier* is "a historical geography" (4). It is however more than that because, constituting the sixth part in the series *Studies in Immigration and Culture* edited by Royden Loewen, Lehr's research extends into socio-economic and cultural fields, including a variety of aspects of a community life located in one particular area, the already mentioned Stuartburn region: its infrastructure and communication system (Chapter 4), trade relations (Chapter 5), health care (Chapter 6), formal schooling (Chapter 7), conflicting ethno-religious aspects of the community's identity (Chapter 8) as well as its destabilising social problems (Chapter 9).

In this way, Lehr's study adds impressively to the continually growing research on the Ukrainian experience in Canada. It can therefore stand next to such publications as those mentioned by the author in his introduction (cf. 17), namely the historical ones like V. J. Kaye's *Early Ukrainian Settlements in Canada 1895-1900*, Jaroslav Petryshyn's *Peasants in the Promised Land: Canada and the Ukrainians 1891-1914*, Orest Martynowych's *Ukrainians in Canada: The Formative Period, 1891-1924*, or the geographical/cartographical ones like Lubomyr Luciuk and Bohdan Kordan's *Creating a Landscape: A Geography of Ukrainians in Canada*. But Lehr's *Community and Frontier* simultaneously stands out from these works, which are "devoted to the wider history of Ukrainian settlement in western Canada" (16), in as much as it has been designed by its author as "a detailed study of *one settlement* within the colonization experience of western Canada" (17; emphasis added). Consequently, it is the local scenery of Stuartburn that is intended by the author to reveal the global stage of Ukrainian settlement in the new country (cf. Lehr 17).

Lehr's focus on the individual, the particular and the local is not without its importance here: it expresses in fact the author's postmodern outlook and his approach to his research, which is clearly communicated by Lehr in his introduction (cf. 13-14). Appreciating "difference" and "otherness," and recognising it as "positive features of postmodern analysis" (14), Lehr presents to his readers a community that "was by no means homogeneous" (18). Although marked by the outsiders as such, the composition of the community in the Stuartburn district as well as of other Ukrainian communities in Canada was based, as the author reveals, on sharp contrast between its members that very often led to equally sharp conflicts between them (cf. Lehr 167). Inner antagonisms, most frequently grounded in Ukrainian religious diversity, exposed the community to the influence of competitive forces, particularly

those of Protestant Churches in Canada, which, as Lehr puts forward, was a clear expression of Canadian colonialism, the extent of which was also evident on the political, economic, educational and socio-cultural levels (cf. Conclusion 166-75). In Lehr's view, "[t]he Stuartburn district was thus a colony in every sense of the word" (174).

Community and Frontier shows that the heterogeneous constitution of Ukrainian population springs from the already mentioned individuality of its members. The emphasis put on the ordinary people is particularly conspicuous in Lehr's use of personal accounts, i.e. Ukrainian immigrants' stories and memories. Supporting his research with examples from personal lives of particular individuals has turned out to be an excellent idea that only works to the double benefit of Lehr's study. Firstly, it raises the level of the work's readability and reliability without losing any of its academic merit. Secondly, and consequently, it can surely attract the attention of both a research-oriented and a non-academic reader, widening in this way the circle of its potential readership.

Another consequence that ensues from using personal memory is an even more detailed composition of Lehr's work. That it is meticulously researched is already evident when conferring its bibliographical list which shows a variety of sources used by the author. Thus, apart from the interviews, which constitute the source of real-life examples, the list includes archive sources like governmental, provincial or municipal records, English- and Ukrainian-language newspapers as well as various books and journals (cf. 200-11). This fact together with Lehr's inclusion of maps and photos in the text clearly illustrates that Lehr's statement that "details are important" (175) is not at all an empty phrase to the author.

Additionally, Lehr seems to attach considerable significance to another maxim that might be expressed by means of Linda Hutcheon's statement that "[c]ontext is all" (1990, 54). Evidently, Lehr understands it

very well and so apart from depicting the Ukrainian settlement process (Chapter 2), he explains not only the pre-emigration circumstances (Chapter 1), but he also emphasises the importance of the post-settlement phase (Chapter 3) in the history of Ukrainians in Canada. In this way, Lehr offers a fairly comprehensible study that helps its readers to gain a better understanding of the Ukrainian-Canadian community of the day, but also forms a solid basis for the knowledge crucial for grasping the nature of the Ukrainian-Canadian community of today.

Another interesting aspect of Lehr's work is his attempt to present the government's activity with respect to helping Ukrainians in their post-/settlement process in Canada in a favourable light as well as his focus on gender, and more particularly, his objective to show that Ukrainian women were equally important contributors to the agrarian development of the community, about which the community's discourse very often forgets. Interesting as it is, nonetheless Lehr's attempt leaves the reader simply in want of more, i.e. more direct examples of the government's help given to the newcomers from Ukraine, in particular some information on its reception by the settlers or, what comes with it, the nature of the interaction between the government agents and the community members as well as a more detailed study of Ukrainian female contribution. With respect to the former case, such examples could show the reader how to see the government's positive function, as it is understood by Lehr, in the light of its colonial aspirations and assimilationist purposes which Lehr also points to. Lehr's excellent idea to use individual responses and real-life examples might have been again a helpful device in this respect. But to do justice to Lehr's work, it should be stated that both attempts were not intended by the author as the purpose of the whole study but rather one of its chapters (Chapter 3).

All in all, Lehr shows, in a truly postmodern fashion, that the development of the

Stuartburn settlement constituted a complicated process or "a complex interplay" (166) of different factors that altogether influenced the region, "[a] host of interdependent variables, including religious and political affiliations, social position, occupation, contact with the anglophone world, age, gender, time of arrival in Canada, and, of course, life experiences, [which] came together to create a multitude of spaces that collectively were the Stuartburn colony" (13). Finally, it also shows the colony not only as "a multitude of spaces," but also a collision of contradictory spaces, which, on the whole, present the region as both "typical of dozens of Ukrainian communities that were established across western Canada from 1892 to 1914" (7; emphasis added), yet at the same time "a *unique* community shaped by the interactions of an array of social and geographic forces that were paralleled but never exactly duplicated in other parts of western Canada settled by Ukrainians" (7; emphasis added). In fact, this is how Lehr's study can be seen itself: in terms of the theme it examines, it can be compared to other existing works on the Ukrainian settlement in Canada, but in terms of the content and its form of presentation it cannot really have its match. Typical yet unique, Lehr's *Community and Frontier* is a highly recommendable read.

Weronika Suchacka