

AUSTRALIAN  
CANADIAN  
S T U D I E S

Vol. 19, No. 2, 2001

## AUSTRALIAN CANADIAN STUDIES

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## **AUSTRALIAN CANADIAN STUDIES**

Australian Canadian Studies (ACS) is a multidisciplinary journal of Canadian studies. It is the official journal of the Association for Canadian Studies in Australia and New Zealand (ACSANZ) and is published twice a year. ACS is a double blind refereed journal for the humanities and social sciences that welcomes Canadian and comparative Australian - New Zealand - Canadian analysis.

The audience is worldwide.

For two decades now, ACS has provided a forum for a diverse body of scholarship. Contributions from across the full range of humanities and social sciences are sought, including: anthropology, architecture, communications, cultural studies, economics, education, ethnic studies, geography, history, information technology, legal studies, literature, media, musicology, political science, sociology, women's studies, Quebec and other regional studies. Both disciplinary and interdisciplinary analyses are sought and a wide range of methodologies encouraged.

ACS publishes articles (5,000-8,000 words), essays and discussion papers (1,000-4,000 words), and book reviews. The editor invites submissions on any topic in Canadian studies and the study of Canada, including comparisons between Canada and other countries. Manuscripts should conform to the Chicago Manual of Style, 14th edition. The manuscript title and author's name and address should appear on a separate cover sheet. To preserve anonymity during the refereeing process, the author's identity should not be exposed in the text.

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ACSANZ is an interdisciplinary organisation which recognises and encourages interest in Canadian Studies and aims to promote greater understanding of Canada at all educational levels and in all disciplines. Support in the form of Grants and Awards is available for teaching and research in a number of areas, particularly the social sciences and humanities, and for work of a comparative nature. To stimulate and support interest in Canadian Studies among future academics, ACSANZ also funds Postgraduate Travel Awards. ACSANZ has held eight biennial conferences, the next one being in Canberra in September 2002.

Another major activity is production of the scholarly journal  
*Australian Canadian Studies*.

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## **CALL FOR PAPERS: ACSANZ 2002**

### **CONVERGING FUTURES? CANADA AND AUSTRALIA IN A NEW MILLENNIUM**

#### **Biennial Conference of the Association for Canadian Studies in Australia and New Zealand (ACSANZ)**

In conjunction with the  
Centre for Australian Cultural Studies, University of New South Wales  
at the Australian Defence Force Academy, Canberra

**September 12 - 14, 2002**

**Canberra, Australia**

The conference will attract academics, public figures, students and policy-makers from across Australia and New Zealand and will focus widespread public attention on Canada. A keynote event will be a special Public Dialogue between Canadian Supreme Court Judge Frank Iacobucci and Justice Michael Kirby of Australia's High Court.

The conference will have eight sub-themes:

- Indigenous Issues and the Nation
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- The Judiciary, the Constitution and the Community
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- Social Health and Ageing
- Personal Safety, Public Fears

Abstracts of 300 words are required by **31 May 2002** and should be forwarded to the Conference Convenor as follows:

Dr David Headon, Director,  
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University College, Australian Defence Force Academy  
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# Australian Canadian Studies

Vol. 19, No. 2, 2001

Special Issue: Canadian Visitors to Australia

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## FOREWORD

All over the world, the peoples of different countries have deliberately left their trace. We don't always know how to read these of course; which seems to be deliberately the point of graffiti artists in our own day. Casual traces are largely grounds for dismay; Ozymandias on the one hand, on the other takeaway food containers which haven't been taken away. Eternity is somewhere between. But there are those other more gnomic traces, which advertise presence and attainment, or possibly (if ignomic) warnings to be gone ("Yanks go home"). Ceremonies of encounter are similarly apparent and difficult to read. When Europeans first entered Canada and Australia, they were as like as not to take a shot at a bear, grizzly or koala as applicable – though strictly speaking a koala isn't a bear and in any case it is a sitting target, and so much less glorious a bag, and brag.

In indigenous Canada, greeting came with a raised hand. That was custom. Pipe-smoking and potlatch might come much further along if and as connections developed. In Australia, as a tribesman entered country unknown to him, he would call out his name loudly – "Here is ...." in order that no-one might be surprised. Not to do so would be discourteous; it might also be dangerous.

Here is *Australian Canadian Studies*. I am delighted that its place as of this issue is the Department of English at the University of Sydney. You have heard its name, you now know where it comes from. It carries greetings between people who would like to know each other, to read each other's traces, to know each other's customs. We all expect great things in it and of it.

Sonia Mycak of course, will leave her own trace, make her own difference. I wish her, and the journal, every success in its new definition.

Adrian Mitchell  
 Head of School of English, Art History, Film and Media  
 University of Sydney, Australia



## EDITORIAL: SIGNING ON

“The future should not be more of the same, no matter how comforting that might be.”

Thus wrote Peter Crabb, founder and first president of ACSANZ, in the last issue of ACS for the 20<sup>th</sup> century (vol. 17, no. 2, 1999). Peter was presenting a history of the Association and assessing the future of Canadian studies in Australia and New Zealand. One look at Peter’s article shows how successful and beneficial the development of ACSANZ and Canadian studies in this region has been. However, Peter’s words also remind us that we can never afford to sit back and enjoy success without constantly thinking of new directions for the future.

I will remember Peter’s words as I begin my task as new editor of *Australian Canadian Studies*. His words seem to bespeak my situation perfectly. I inherit the editorship of a scholarly journal well-established with an excellent reputation. I step into a tradition in which editors have produced enduring texts that speak pertinently to the academic and wider world. From the founding editors to the immediate past editor, Hart Cohen, these dedicated scholars have produced volumes that are both timely and lasting; the journal has both engaged with current debates in the academy and contributed new and lasting knowledge in many fields.

And yet, as Peter says, my job is to help create something new, something that is not more of the same, no matter how reassuring and heartening that might be. Despite the success and achievements of my predecessors - and the excellent volumes they produced - it is my job to somehow step out of the current contour and ask: is there a different way in which this can now be done? A new editorial situation always means change: different people, a different university affiliation, different dynamics and opportunities. Embracing the change while drawing upon the strengths and successes of one’s predecessor is the challenge that faces each new editor.

For two decades now, ACS has provided a forum for a diverse body of scholarship, with contributions from across the full range of humanities and social sciences. And yet ACS has maintained a unique position by

focussing upon comparative and interdisciplinary work. Its aim has been to provide a forum for intellectual debate and scholarship primarily in Australia, New Zealand and Canada (“Guidelines for Contributors”). A regional and comparative focus has made perfect sense given the specific role ACSANZ plays, as has marketing the journal to and for a particular audience. And yet, with our current consciousness of a globalised world, as new editor I wonder: might this not be the time to diversify? Might this not be the time to expand our parameters, broaden our scope, and internationalise in terms of readers and contributors? ACS can - and will - continue to value comparative Australian-New Zealand-Canadian work, since this is a specific brief. As the only Canadian studies journal located in Australia or New Zealand, providing a forum for such work is a responsibility. And yet we can also welcome work from a wider Asia-Pacific region and from the widest Canadian studies network. In an era when there are Canadian studies organisations and programmes all around the world, we can maximise participation in and readership of the journal. Without losing our unique position in the world, we can reach out to other organisations, institutions and a wider international Canadian studies network.

And so, with this aim of expansion in mind, let me share with you some strategies designed to provide an inclusive invitation to readers and potential contributors without implying an exclusive focus of any sort.

The first is a subtle change in title, whereby Australian-Canadian will now be Australian Canadian Studies. The hyphenated descriptor implies a comparative focus, whereas the separate wording implies Canadian studies that are undertaken or published in Australia. While omitting the hyphen will not exclude comparative studies, the new wording will more accurately portray a broad and inclusive perspective.

Second, we will increasingly refer to ACS as “multidisciplinary” rather than interdisciplinary, so that scholars engaged in discipline-based approaches feel equally welcome to submit their work. ACS will be open to all methodologies and approaches. While we will continue to welcome comparative, interdisciplinary work we will also welcome non-comparative and disciplinary approaches. For this reason “multidisciplinary” seems the

most accurate way of describing our brief. My role as editor is to nurture a multidisciplinary practice and ensure the journal reflects a diversity of topics, methods, approaches and opinions. ACS will reflect the multifaceted field that is Canadian studies today.

Past editors did not exclude discipline-based work or work exclusively on Canada, so I see these changes as more a matter of image than anything else. However it is important that ACS appears to be as inviting as it really is. It is important that the image of the journal accurately reflects - and actively invites - a diversity of approaches and topics. This is especially important for readers and potential contributors who have not seen the journal itself but are relying on a description in a newsletter or website.

This issue of ACS may look a little different.

A new cover has been designed. This will be permanent, so as to make the journal visually familiar. Our cover was designed by Mario Pagano from the Media and Publications Department of the University of Sydney. His design incorporates two of the most familiar images of Australia and Canada: the Sydney Opera House and the maple leaf. While both have become readily identifiable symbols of the two countries, the juxtaposition of images and their realist form defy stereotypes. Rather than reducing these motifs to simplified tourist icons, Mario has represented an interplay of cultures. He has created a space in which the dulcet tones of a Canadian autumnal landscape, so prominent in one half of the picture, stand behind and become the background in the other half. Similarly, the arches of the Opera House dominate in the foreground, but draw away, allowing the Canadian scene to once again catch our eye.

Captivated by our new wrapping, go ahead and look inside. You will first see an essay, a discussion paper rather than a scholarly article as such. An essay or discussion paper, perhaps written in the first person, can be the perfect forum to express views or report on developments in a field or institution. It can be the place to speak to colleagues in a relaxed and familiar fashion, or engage in commentary and critique. It is the place to be calm. It is the place to be controversial. It is the place to discuss and to debate. The aim of this open forum is to encourage wide participation so that the journal reflects a diversity of opinion. Meanwhile we may sense more of a network

or community with this informal or personal approach.

Our new Editorial Board hosts many you will recognise and others who will be new to you. There are those who are well known to us in the field in Australia. There are veterans of ACSANZ, ICCS and other national Canadian studies associations, who are well-versed in the institutional aspects of the international Canadian studies scene. And there are scholars who are new to an organised Canadian studies network. However, all are Canadianists, with a proven track record in the study of Canada, either from within Canada or from abroad. The Editorial Board now contains experts in the fields of literature, political science, sociology, cultural studies, education, ethnic studies, history, media and communications, Quebec studies, musicology and librarianship.

And now, without further ado, may I introduce the members of our new Editorial Board.

**Natalia Aponiuk** is the founding Director of the Centre for Ukrainian Canadian Studies and Associate Professor of Slavic Studies at the University of Manitoba, Winnipeg, Canada. She has published on ethnicity in Canadian literature, Ukrainian-Canadian literature, and the depiction of Ukrainians in English-language Canadian literature. Her articles have appeared in books and journals, including *Canadian Ethnic Studies*, *Journal of Ukrainian Studies* and *University of Toronto Quarterly*. She edited a special issue of *Canadian Ethnic Studies* entitled “Ethnic Themes in Canadian Literature.” Most recently she co-edited *Educating Citizens for a Pluralistic Society* (2001). Dr Aponiuk has lectured and presented papers at international conferences in Ukraine, Germany, Finland, Scotland, Ireland, Costa Rica, USA, and has twice visited Australia for this purpose. Dr Aponiuk is a past President of the Canadian Ethnic Studies Association (the first person to have been elected to two consecutive two-year terms) and is currently on the executive of the Canadian Association of Slavists.

**Claudette Berthiaume-Zavada** is an ethnomusicologist and researcher at the Laboratoire de Recherche sur les Musiques du Monde (Laboratory of Research on Musics of the World) of the Faculty of Music, Université de Montréal, Canada. Dr Berthiaume-Zavada’s work deals with the musical strategies of identity and the relationship between music and cultural and

social contexts of production. In light of this theme, she conducted various research projects on Inuit music in northern Quebec, and Ukrainian music in Quebec and Ukraine. More recently, she participated in a project funded by the “Agence internationale de la francophonie” which enabled her to produce a CD ROM about music in Guinea entitled “Résonances de Guinée.” In January 2002 Dr Berthiaume-Zavada was elected President of the “Société québécoise de recherche en musique” (Musical Research Society of Quebec).

**Evelyn Ellerman** is an Associate Professor at Athabasca University, Canada’s Open University, where she coordinates the Communication Studies program. Dr Ellerman’s research interests lie in the areas of comparative literature, decolonisation and communication. Recent publications include: “Learning Technologies for Learner Services” (with Cathy Cavanaugh, Lori Oddson and Arlene Young) in *Using Learning Technologies: International Perspectives on Practice* edited by E.J. Burge (2001); “The Internet and the History of Communications Technology” in *Psychology and the Internet* edited by Jayne Gackenbach (1998); “Mediating World Literature and Curriculum: An Integrated Approach to Literary Theory and Pedagogy” (with Ingrid Johnston) in *Yearbook of the German Association for the Study of New Literatures* (in press 2002); and “Illiteracy as a Response to Cultural Incursion, or Motive vs. Opportunity” in *Language and Literacy* (in press 2002). Dr Ellerman is Director of the [Mediacan.ca](http://mediacan.ca) website project which will open in the spring of 2002. [Mediacan.ca](http://mediacan.ca) will provide comprehensive information on the internet for people interested in the field of Canadian media studies.

**Barry Ferguson** is a specialist in post-Confederation Canadian history. He is Professor of History and Chair of the Graduate Programme at the University of Manitoba, Winnipeg, Canada. Dr Ferguson has written on a variety of subjects related to the political and intellectual history of Canada, including: “Athabasca Oil Sands” - a study of state policy and research about petroleum development from the 1910s to 1940s; “Remaking Liberalism” - a study of key political economists Adam Short, O.D. Skelton, Clifford Clark and W.A. Mackintosh and their reformulation of liberal democratic thought in early 20th century Canada; the role of the

Anglican Church in Western Canada; and policy towards and attitudes about immigration in 20th century Canada. His current interests include social trends in post-1960 Canada, citizenship and citizenship education, and Chinese immigration and the Chinese experience in Canada.

**Coral Ann Howells**, a graduate of the University of Queensland, is Professor of English and Canadian literature at the University of Reading, UK. Professor Howells taught in Canada (University of Guelph) in the early 1980s and has been teaching Canadian literature in Britain ever since. She is Associate Editor of *The International Journal of Canadian Studies*. Her principal publications include *Love, Mystery and Misery: Feeling in Gothic Fiction* (1978); *Private and Fictional Words: Canadian Women Novelists of the 1970s and 80s* (1987); *Margaret Atwood* (1996); and *Alice Munro* (1998). Professor Howells has contributed numerous essays on Canadian women's writing to international periodicals, and has lectured extensively on this topic in Britain, Europe, Canada, USA, Australia and India. She is currently writing a book *Refiguring Identities in Canadian Women's Fiction*.

**Masako Iino** is Professor at Tsuda College, Tokyo, Japan. She has also taught at Tokyo University, Graduate School of Tokyo University for Foreign Studies, Graduate School of Rikkyo University and Ferris Women's University. She has been Visiting Professor at Canadian universities McGill (Montreal) and Acadia (Wolfville). Professor Iino is author of *A History of Japanese Canadians: Swayed by Canada-Japan Relations* (1997), for which she was awarded the Prime Minister's Award for Publication. She co-wrote (in English) *Mutual Hostages: Canadians and Japanese during the Second World War* (1990). Forthcoming in 2002 is *Sixty Chapters to Know Canada* which she co-edited. Professor Iino has been President of the Japanese Association for Canadian Studies (1996-2000) and a member of the executive committee (1988-1996, 2000-). She has also been a member of the Japan Canada Forum (1996-2001) and is on the executive committee of the Japan Association of International Relations (1992-). Last year Professor Iino was awarded the Governor-General's International Award for Canadian Studies (2001).

**Beryl Langer** obtained her doctorate in sociology at the University of Toronto, Canada. She works in the School of Social Sciences at La Trobe University in Melbourne, Australia. Professor Langer's Canadian studies research focuses on literary production and cultural politics. She has published widely on Canadian women writers, class in Canadian fiction, and the issue of local/global. Recent work in Canadian studies has focussed on crime fiction (for example, "Hard-boiled and Soft-boiled: Masculinity and Nation in Canadian and Australian Crime Fiction" published in *Meridian*) and human rights discourse ("Complicit Bystanders: Post-Colonial Bodies and Imperial Crimes" in *The Body in The Library* edited by Leigh Dale and Simon Ryan). In sociology, she works on the commodification and globalisation of childhood and on refugee settlement and human rights. Professor Langer has been active in *Australian Canadian Studies* since the early 1980s. She was a founding editor and now continues on the editorial board.

**Ian Lawson** is Director of the Graduate School and Dean of Postgraduate Students at the University of Queensland, Brisbane, Australia. He is Chair of the Council of Deans and Directors of Graduate Studies in Australia. He also holds a position as Professor in Australian and Post-colonial Literatures in the University of Queensland's School of English, Media Studies and Art History. In addition to his positions at UQ, he has also been a visiting fellow or invited lecturer at universities in Australia, New Zealand, Canada, USA, UK, Eire, Germany, Denmark, Sri Lanka, and South Africa. Professor Lawson's research areas include Australian and Canadian fiction, literary institutions, national cultural policy in Australia and Canada, post-colonial theory and critical practice, especially in relation to 'settler cultures.' He co-edited (with Leigh Dale, Helen Tiffin and Shane Rowlands) *Post-colonial Literatures in English: General, Theoretical, and Comparative 1970-1993*, and (with Chris Tiffin) *De-Scribing Empire: Post-colonialism and Textuality* (1994).

**John Lennox** has been a member of the Department of English, York University, Toronto, Canada, since 1969. Professor Lennox is currently Dean of Graduate Studies. His areas of interest are Canadian life writing, Canadian literary history, Canadian fiction, and editing. His

most recent teaching area is Canadian life writing. Recent publications include *Selected Letters of Margaret Laurence and Adele Wiseman* (with Ruth Panofsky) published in 1997. Professor Lennox has been President of both the International Council for Canadian Studies/Conseil international d'études canadiennes (1995-97) and the Association for Canadian Studies (1992-1994). His most recent distinction is being awarded the Governor-General's International Award for Canadian Studies (2000).

**T**imothy Maloney is currently managing two separate divisions at the National Library of Canada, Ottawa. Dr Maloney has been director of the Music Division since 1988, and for the past year has also been acting director of the Reference and Information Services Division. In 2002 he returns full-time with the Music Division. Dr Maloney is currently an Adjunct Professor at the University of Ottawa and Chair of the Board of Directors of the Encyclopedia of Music in Canada. He is a former President of the Canadian Music Centre and the Canadian Association of Music Libraries, and has served on the boards of such other organisations as the Canadian Music Council, the Canadian Musical Heritage Society, and the Glenn Gould Foundation. Recent publications include a book of essays about the state of art-music in Canada at the millennium, and two anthologies of historical Canadian music, all three of which he edited. Dr Maloney is currently writing a book about Glenn Gould.

**A**drian Mitchell's interest in Canada started with an unfashionable fascination with Canadian postage stamps - the dull single-coloured ones, depicting animals with names especially valuable for crossword puzzles, and great swadges of trees. From South Australia, Canada wasn't the Other, it was the Antithesis. Postgraduate training at Queen's in the mid-sixties, and a year of teaching at RMC; and another stint in the mid-seventies, this time at UBC, teaching Canadian literature. On study leave there in the early nineties he took over a postcolonialism course at short notice; and as recently as 2000 did a semester of teaching exchange at the University of Victoria (BC). Maybe not the antithesis, the alter ego.

[Post-script by the Editor: Associate Professor Mitchell is Head of the School of English, Art History, Film and Media at the University of Sydney, Australia. His teaching areas include Canadian literature, Commonwealth/

postcolonial literature, comparative literature in English, and Australian literature. Despite his modest autobiography, Adrian's publications are amongst the most seminal and lasting in Australian literary history: the *Oxford History of Australian Literature*, *Oxford Anthology of Australian Literature*, *The Short Stories of Henry Lawson*. He is also something of a veteran of Canadian studies in Australia, having contributed to the first book of literary criticism: *Australian/Canadian Literatures in English: Comparative Perspectives* (edited by Russell McDougall and Gillian Whitlock, 1987).]

**Tadamasa Murai** is Professor of Sociology at Nagoya City University, Japan. Prior to 1996 he was Associate Professor of Sociology and Director of the Centre for Regional Development Policy Studies at Hokkai-Gakuen University, Sapporo. He has been Visiting Professor at the University of Lethbridge, Alberta, Canada. In Japan Professor Murai has taught courses on: "Marriage and divorce in Canada," "Canadian History: From New France to Confederation," "Quebec Nationalism: From Quiet Revolution to Meech Lake Accord," "History of Japanese Immigrants to Canada," and "Immigration Policy of Canada and Multiculturalism." Professor Murai is author of *The Theory of Mass Society Reconsidered* (1981). He has published articles about demographic changes in the pattern of marriage and family in Canada, the coal mining industry in Western Canada, and the history of Japanese communities in Southern Alberta. His most recent publication is *Narrative Life History of a Japanese Canadian Woman* (in Japanese) published in 2000. In 2001 Professor Murai was convenor of the 26th Annual Conference of the Japanese Association for Canadian Studies held at Nagoya City University.

**David Rovinsky** is a Foreign Service Officer with the United States Department of State, presently serving as Third Secretary at the United States Consulate General in Sao Paulo, Brazil. He received his PhD in International Relations and Canadian Studies from The Johns Hopkins University in 1998. Prior to joining the State Department, he served as Assistant Professor of Political Science at Bloomsburg University of Pennsylvania and Siena College. Dr Rovinsky earned his Master's degree in political science from Laval University in Quebec City,

where he was a Fellow of the Canadian Centennial Fund, and held the Chrysler Corporation Fulbright Visiting Fellowship at Queen's University in Kingston, Ontario. Dr Rovinsky's specialties in Canadian studies are the national unity question, Canadian intellectual history and political thought. He has published a monograph on political conservatism among intellectuals in Alberta, and is the author of several essays comparing republicanism and constitutional change in Canada and Australia.

**J**ane Sellwood is currently teaching at Hokkai-Gakuen University in Sapporo, Japan, where she has been for five years. Dr Sellwood teaches courses in Canadian culture and English language. Her interest in Canadian studies is in the short story, genre theory, postcolonial theory, multicultural writing and theory, writing by women and feminist theory. She has published on Frances Brooke and Alice Munro in *Canadian Literature* and *Studies in Canadian Literature*. Most recently her publications about Canadian literature have featured in scholarly journals in Japan. Articles on contemporary Inuit writing by Anthony Apakark Thrasher, Minnie Aodla Freeman and Alooook Ipellie, and work on Frederick Philip Grove, Sara Jeannette Duncan, Jane Urquhart, Margaret Atwood and Joy Kogawa have been published in the *Canadian Literary Society of Japan Journal*, *Hokkai-Gakuen Humanities Journal: Studies in Culture* and *Helicon: Tezukayama College English Journal*. Forthcoming is *Tales From the Margin* by Frederick Philip Grove edited by Dr Sellwood, first edition of a manuscript by this important mid-twentieth century Canadian writer.

**C**ynthia Sugars is Assistant Professor in the Department of English at the University of Ottawa, Canada, and is a member of the executive board of the university's Institute of Canadian Studies. Her fields of expertise are Canadian literature and postcolonial theory. Dr Sugars is particularly interested in the links between national identity and cultural representation, and the ways different conceptions of Canada as a postcolonial society come into conflict. She is currently teaching seminars in Canadian postcolonial theory and Canadian First Nations writing, and has published numerous articles and reviews on Canadian literary topics. An article forthcoming in *ARIEL*, "Can the Canadian Speak? Lost in Postcolonial Space," explores Canadian literature's postcolonial

positioning in an international context. Dr Sugars is currently editing a collection of essays on Canadian postcolonial theory entitled *Unhomely States: Theorizing English-Canadian Postcolonialism* and is organising an international conference on “Postcolonialism and Pedagogy: Canadian Literatures in the Classroom” to be held at the University of Ottawa in May 2002.

**J**ohn Warhurst is Professor of Political Science in the Faculty of Arts at the Australian National University in Canberra. Prior to this appointment he was Professor of Politics at the University of New England. With Don Beer, he organised the ACSANZ Conference in Armidale in 1990. Professor Warhurst was President of ACSANZ 1990-92, also serving as Vice-President and past President over six years in total. He has been President of the Australasian Political Studies Association and a Harold White Fellow at the National Library of Australia. His expertise lies in studies of political parties and elections, and he has taught and written about the Canadian federal system and Canadian politics.

**T**jebbe A. Westendorp studied at Leiden University (Netherlands), Liverpool (UK) and for two years at Chapel Hill, North Carolina, as an ACLS (American Council of Learned Society) Fellow. He taught at the latter in 1976, before returning to Leiden University. Professor Westendorp’s interests include the American South, the New Critics, T. S. Eliot, Irish literature, Samuel Beckett, contemporary poets, Canadian and Australian literature. He published *Robert Penn Warren and the Modernist Temper* (1987) and has edited volumes on the politics of Irish literature and on Southern regionalism. His articles also deal with Thomas Keneally and the Montreal poet Irving Layton. He has lectured in many places: USA, Canada, Japan, South Africa, Australia and in Europe. His teaching involved Australian and Canadian literature, as well as the postcolonial literature of South Africa. Professor Westendorp is currently writing a history of Canadian literature. He organised an international conference in Leiden in October 2000, together with the Canadianist Dr Conny Steenman, on Canadian literature.

**E**ric Wilson teaches in the School of Education at James Cook University in Cairns, Queensland, Australia, in the areas of reading, language and

literacy/ies. His research interests involve the role of social critical literacy as useful (essential?) for children in the possible future worlds driven by technological change and cultural diversity in a 'globalised' world. The professional needs of teachers, the linguistic skills, knowledges and understandings required of teachers are under examination. This interest is provoked by the eclectic language needs and thinking skills required of school children in contemporary Australia, Canada and other parts of the Western world as they are immersed in this new age of technological access to information and knowledge. Recent work has led to collaboration with colleagues in Canada and future research projects are under development to examine practices across institutions within the field of teacher education.

**W**arwick Wilson is Special Adviser in the Office of the Deputy Vice Chancellor (Development) at the University of Western Sydney (UWS), Australia. He is Chair of the Academic Senate and a member of the UWS Board of Trustees. As an Associate Professor he was founding Director of the UWS Centre for Canadian Studies where he played a central role in its establishment in 1994. Amongst his initiatives were the publication of "Canada-Link", a newsletter that now has a circulation of 2,500, and the annual Canadian Studies Research Forum. As Director, he welcomed many visiting academics, encouraged student exchange programs with Canadian universities, and promoted academic and research linkages between Canada and Australia.

Having introduced members of our Editorial Board, it occurs to me that our readers and contributors may be asking who the editor is. I am an Australian Research Fellow of the Australian Research Council, in the Department of English at the University of Sydney, Australia. My initial interest in Canada came indirectly, as I was writing my doctoral thesis (later to become my book) interpreting the novels of Margaret Atwood. I say 'indirectly' because although the author was Canadian, I was not doing a particularly Canadian project: I was crafting and applying psychoanalytic and phenomenological theories to her novels in a close reading of each text. My concerns were with subjectivity; how the self and identity were

constructed and imaged and functioned within the fictional world of each text. Psychoanalysis and phenomenology and a strategic intertwining of both seemed the perfect vehicle for understanding Atwood's cryptic and psychologically complex worlds.

While the project was not Canadian in focus it did necessitate regular visits to Canada, to show the Atwoodian experts my work. The more time I spent in Canada the more I liked it and the more I felt at home. Like so many Australian travellers before and after me, I found Canada easy to live in and easy to love. I liked the multicultural diversity of Canadian society and the way in which different ancestries and traditions wove together to create a new and exciting mosaic. As a person of Ukrainian background I especially liked the fact that in Canada everyone knew how to pronounce my surname, could list the top five Ukrainian foods, and would proudly tell me about 'their local' Ukrainian dance troupe - even if they were not Ukrainian-Canadian! How could I resist delving more and more into Canadian history and culture, with such an invitation to explore not only an exceptional country but my own ancestry at the same time?

For now my Canadian studies interest focuses on multicultural literary and cultural studies, and on Canadian-Ukrainian immigration, cultural formations and communities. This mirrors a similar interest in such things in Australia, particularly multicultural literature and culturally diverse writing communities. It is indicative of the breadth of Canadian studies as a field that an individual can change direction completely - and still find oneself in Canada!

My newest commitment to Canadian studies is the editorship of *Australian Canadian Studies*. I take on this task with enthusiasm, inspired by past editors and the quality of their work. I am grateful to out-going editor, Hart Cohen, for making the transition easy and enjoyable, and I thank the Executive Committee of ACSANZ in the same way. I also thank Adrian Mitchell, Head of the School of English, Art History, Film and Media at the University of Sydney, for his strong support in establishing the journal's new base. My editorial team, Maria Lobytsyna, Bronwen Morrison and Andrew Bilinsky, are already showing dedicated work.

With backing from this range of people and assistance from our distinguished editorial board, ACS can't go wrong!

To readers, contributors and Canadian studies colleagues: your participation is crucial. I invite your input and feedback, and will value your contribution. While referees and reviewers are essential, there are so many other ways in which to participate: offer essays or discussion papers as well as scholarly articles, write responses so that we can engage in dialogue, obtain promotional copies of the journal for your Canadian studies conferences, recommend ACS to your colleagues and students. Together we can ensure that *Australian Canadian Studies* continues to play an important role in both the Asia-Pacific region and the wider Canadian studies world.

Sonia Mycak

BRONWEN MORRISON

RUNNING IN THE FAMILY - NOVELS, FILMS AND  
NATIONS - WITH MICHAEL ONDAATJE AND  
THOMAS KENEALLY

DIALOGUE 3 IN THE ACSANZ SERIES, CO-SPONSORED BY  
THE SYDNEY INSTITUTE AND THE AUSTRALIAN STOCK  
EXCHANGE

What can one expect when attending a forum for writers to 'have dialogue', and why are those of us readers who seek out such fora not satisfied simply with reading their books? Andrea Stretton, host of a range of literary programs on Australian television and radio, went some way to answering these questions in facilitating a lively and interesting discussion between two world-renowned authors, Canada's Michael Ondaatje (*The English Patient*, *Anil's Ghost*) and Australia's Thomas Keneally (*Schindler's Ark*, *American Scoundrels*).

The Sydney Dialogue took place just three days before the six-month anniversary of September 11, and memories of the disaster and its effects in Australia seemed foremost in the minds of much of the audience at Exchange Square. Ondaatje had recently attended Writers Week at the 2002 Adelaide Festival, where audiences must have been similarly preoccupied. Drusilla Modjeska (Australian author of *Stravinsky's Lunch*), had explained to a Festival audience why she was not reading fiction, saying it was hard for novels to compete at a time when the press was "full of government fictions and lies," and that September 11 and the Tampa incident had affected a change in her own writing (*Sydney Morning Herald* 9/3/02). Tom Keneally took up the theme during the Sydney Dialogue in explaining why he chose non-fiction for his latest book *American Scoundrels*. He drew connections between the time of the American Civil War, during which the book was set, and the present day, where a lust for identifying

scapegoats and widespread racial distrust have become painkilling ‘drugs’ for nations. When asked if there were any subjects about which the two authors would not write, Ondaatje and Keneally agreed that Sept 11 had already become mythologised (right down to the abbreviation of the event’s ‘title’) and thus emptied of interest for either of them, and that fiction required not historical figures but characters on the “fault lines of history” or “someone who lived next door.” Keneally imagined the artistic ‘gold-rush’ the topic would spawn, no doubt including a movie featuring a character played by Meg Ryan who plans to meet her lover on top of the twin towers for coffee but miraculously escapes the disaster. Both writers showed a strong aversion to ‘cashing in’ on Sept 11, the close proximity of which also proved a deterrent. Ondaatje described the choice of writing about the past as a way of avoiding the fluidity of current events affecting the story, instead using fiction to explore what it would be like to live in a chosen cross-section of time.

Film was a theme of the dialogue, and the transition of both Ondaatje’s and Keneally’s work from book to film (*The English Patient*, and *Schindler’s Ark/Schindler’s List* and *The Chant of Jimmy Blacksmith* respectively) was raised in terms of the authors relinquishing ownership of their stories. Ondaatje described the process of entrusting another (screen) writer to ‘baby-sit’ the work during its transformation into a separate art form, and Keneally compared the experience to being the father of the bride “where you see your daughter in the hands of some buffoon and just hope he treats her right”. Both acknowledged that they were rare among writers in approving of the films made of their books, Ondaatje adding that in his experience the writer is less protective of the book than its readers. Keneally reflected on the significant influence film may have on audiences in presenting models for the conduct of their lives and loves, although the two writers concurred that artists through their art do not have the power to change the world in a broader sense. “Film only gets at historic justice,” Keneally said, adding, perhaps in reference to Schindler’s story and the recent Tampa incident, that cinema audiences can’t seem to apply historical lessons to present-day situations.

Civil war provides a backdrop to both writers’ most recent books (*Anil’s*

*Ghost* takes place in Sri Lanka during the 1980s and early '90s). Ondaatje, when questioned about this theme, commented that he favoured the perspectives of civilian characters in *Anil's Ghost*, as the use of military characters seemed somehow to turn the story pro-war. He talked about his interest in exploring an 'informal' war where right and wrong are difficult to distinguish, in contrast to the world war mythology encountered in his childhood within which "the heroes were all very white." Ondaatje's decision to write *Anil's Ghost* as fiction facilitated the exploration of the story, whereas Keneally felt that the distant time setting of *American Scoundrels* warranted a non-fiction approach. Keneally's next book will be set in 1942, and he believes it will be easier to fictionalise because his childhood memories of the time will feed into the story-making process. He draws the line at writing directly about his own family, although, in response to a question from the audience on writing sensitive personal histories, he suggested that the most important consideration is to represent the real subjects fully by examining the reasons behind their behaviours. Ondaatje added that problems arise when the author attempts to remain invisible while exposing others. In his research for *Running in the Family*, the story of several generations of his relatives, Ondaatje decided to avoid archives and libraries, instead having many cups of tea and conversations with family members. A similar approach was used for *Anil's Ghost*, which was researched primarily through conversations with doctors and other observers of the Sri Lankan conflict, and only secondarily through such sources of information as Amnesty International and the Colombo Civil Rights Centre. When asked if he felt any fear in writing on a war that was still taking place, Ondaatje pointed out that there were many Sri Lankans writing about the war while, unlike him, also living with its daily incursions. *Anil's Ghost*, he said, explores the idea that fear is the only universal law.

Stretton's closing question related to common themes in Canadian and Australian writing. Keneally and Ondaatje agreed that the days of writers "feeling like melancholy, misplaced Europeans" were well over, and that Margaret Atwood's concept of a 'survivors and victims' theme in home grown literature no longer fits young writers, who take their influences from a sphere much wider than "the big names at home." "I come from

a mongrel family, the way all families are,” Ondaatje had said in his opening address, “International bastards are the future.” His additional assertion that we (Canadians and Australians) share a position of being at cultural war with the US reflects ironically on this report, where yet again American events and concerns at least partially dominated a Canadian-Australian cultural exchange. However, Ondaatje also pointed out that Canadian and Australian writers can provide alternatives to the “US cultural radar” – very viable alternatives, judging by the audience numbers at this dialogue and the long queues to have newly purchased books signed by their authors afterwards.

## MEDIACAN.CA, OR WHAT I DID ON MY SUMMER VACATION

### INTRODUCTION

This essay is both a description of a project in Canadian media studies and a request for scholars of Canadian media studies and Canadian communication studies to participate in an exciting new web-based service for people with an interest in the field.

Among other goals, we would like to establish as complete an inventory as possible of the scholarly work complete or underway in this area. The site will then provide not only reliable access to primary and secondary material, but the means by which scholars can know of and contact one another. One of the primary purposes of this site is to nurture the development of young scholars.

### HOW YOU CAN HELP

At present, we are asking for the help of ACS readers in adding to the information already collected in the following areas:

- \* detailed information about completed theses and dissertations in the area of Canadian media and communication studies,
- \* information on upcoming defenses
- \* lists of scholars working in the field (their contact information and publications, if possible)
- \* names and contact information of scholars willing to be interviewed about work in progress
- \* full-text manuscripts of published or unpublished articles in the area

(copyright permitting)

\* contacts with scholars willing to work on the provision of educational resources in the area of Canadian media history

In the long term, we would like to add more international scholars to those already assisting with the activities of the Board of Directors, committees and a research program.

## BACKGROUND TO THE PROJECT

For the past six years, Athabasca University has been involved in the development of a unique, collaborative undergraduate degree program in communication studies. The original idea was that we would take graduates of the two- and three-year communications-related college diploma programs, give them two+ years of credit towards a four year degree and enrol them in the two senior years of a communications program.

The degree was meant to serve the large number of Canadian communications professionals who needed a degree for career advancement, but who could not leave their employment to attend university full-time. As the national Canadian university offering distance education, it seemed that Athabasca University would be a good instrument to knit together a web of opportunities for such students.

As it turned out, there were more people looking for such a degree than we had at first supposed. Some had drifted into communications after having graduated with degrees in other areas: political science, english and psychology were the most common. Some had never been to university, but had had fifteen or twenty years of successful experience as journalists, or as public relations or marketing professionals. Other students had a melange of graduate and undergraduate credentials and career experience; but what unified them all was a perceived need to have a credential in communications. Many of our students were interested in communications with a Canadian perspective and many of those wished to go on to graduate work in the field of communication studies.

As we set to work writing and editing their courses, we realised that there was a real need for some central mechanism that would provide information for students and teachers and communications professionals about Canadian media studies. We made application to our own university and to Canwest Global (a Canadian media conglomerate) and received enough money to establish and operate a website called *Mediacan.ca*, which will be opening in the spring of 2002 (we are targeting May).

## WHAT IS MEDIACAN.CA ANYWAY?

**M**ediacan.ca is intended to serve as a reliable primary site of connection to the larger spectrum of Canadian media studies. The site provides a Canadian perspective on issues and developments in a global context. Canada's unique history of communications technology and policy structures, as well as the Canadian experience of cultural industry issues, means that this perspective will be of interest nationally and internationally, especially as media networks extend around the world. The role of Canadian media in democratic citizenship, unity and identity is central to the concerns of the *Mediacan.ca* site, as is the role of the contemporary university in the production and dissemination of knowledge to the public.

Unlike existing sites that are concerned with specific aspects of communication and media studies such as cultural policy or the history of broadcasting, with journal research, or with media awareness, *Mediacan.ca* will serve as a gathering place for information on a broad range of issues and concepts to do with Canadian media studies, including education, culture, policy, technology and industry.

Following what it believes to be a central role for universities on the web, *Mediacan.ca* will provide educational resources free of charge, both in original content and through links to research materials and databases. It will maintain public forums for debate and information exchange, and connect people with government and media sites of community interest.

In its dedication to the distribution of knowledge about Canadian media,

Mediacan.ca is meant to serve the needs of journalists and broadcasters, scholars and researchers, cultural workers and artists, government leaders, media programmers and producers, and community organisations.

Mindful of catering to the needs of a broad community of users, we have worked closely with many people outside the academic community in constructing the site and planning its activities. Chief among these has been Fil Fraser (C.M.), Adjunct Professor with the Communication Studies programme at Athabasca University. Fil has had a distinguished career in journalism, education and film production. (Many of you will remember Fil Fraser as the founder of the Banff Television Festival and as producer of such classic Canadian films as “Why Shoot the Teacher?”, “Mary Anne” and “The Hounds of Notre Dame.”) Fil has recently retired as President and CEO of Vision TV, but has had a long history of public service on task forces and citizens’ councils on public and media policy issues. These include the Caplan/Sauvageau Commission and the Spicer Commission. In addition to his many other activities, Fil currently holds a directorship with the Media Awareness Network.

## PERCEIVED NEED FOR RESOURCES IN CANADIAN MEDIA STUDIES

While Mediacan.ca is intended to serve the interests of those individuals and groups just mentioned, it will have special interest for those who work in, or plan to work in, the field of communications - one of the most rapidly growing sectors of our society. The Conference Board of Canada Employability Skills Profile tells us that today’s employers prefer to hire job applicants who can communicate well, think critically and solve problems, use electronic technologies effectively, understand and apply the concepts of teamwork, have positive attitudes and behaviours, and who are responsible and adaptable. These are all skills in which communication professionals excel. As a consequence, graduates of such communication programs as we have are in high demand.

In the Communication Studies programme at Athabasca University, for example, we can attest to the significance of careers in communications

through the tripling of our enrolments since the program opened in 1999, and by the fact that most of our students are not only working in the field while they take their degree, but are funded by their employers to do so. Nor do we see any immediate change to this pattern: a recent online survey at the University indicates that the most frequently requested online MA program at Athabasca University is communications.

During the last five years in Canada, there has been a steady increase in the numbers of conventional and computer-mediated university programs in communications. Related college diplomas in media production and journalism have also experienced strong growth and competition for places.

However, the relatively recent development of communications as a broad field of study and work in Canada means that as yet there are few educational resources about the field - either in terms of educational materials or of consistent and reliable information about development, directions or careers. This is particularly true for Canadian media studies. Consequently, an important target audience for *Mediacan.ca* is employers and job-seekers, as well as those involved in developing and delivering educational and professional credentials.

In short, the website project seeks to serve:

- \* international scholars and post-secondary students in fields such as communication studies, Canadian studies, sociology, political science, film and media studies, international development
- \* academic educators and researchers, conference organisers, granting agencies
- \* public school teachers and students of Canadian history, social studies and mass media
- \* members of the public seeking information on government programs and services
- \* media consumers interested in Canadian popular culture in broadcasting, film, art and music

- \* media producers and journalists seeking analysis of current developments
- \* industry professionals evaluating insights and forecasts concerning the mass media
- \* journalists seeking content and commentary for related stories

## PROJECT START-UP PHASE

Since the primary objective is to produce and disseminate knowledge and information, Mediacan.ca takes a collaborative rather than competitive approach. The website will seek to liaise and coordinate, as well as to provide a research venue for the development of new knowledge.

We are gratified that interested university and college departments also view the site as a collaborative opportunity for the efficient use of scarce resources, currently dispersed across various isolated projects, individuals and groups. Many academic websites have agreed to post announcements about Mediacan.ca's launch and development.

Mediacan.ca's communications plan involves contact and networking among interested professionals, academics and industry representatives. Subscribers to the website will be notified of upcoming events and additions.

## WEBSITE LAUNCH

The initial phase for launch in the spring of 2002 includes six components:

1. **Speakers Forum:** media professionals and policy makers on current affairs.
2. **Resources for Educators** (secondary and post-secondary): databases, links, free downloadable resources for educators and students.
  - a. **Learning Resource Formats:** designed for use by school

librarians, journalists and media professionals, and by teachers and professors as background in preparing lectures and lesson plans.

Learning resources may be learning objects that are designed specifically for use by students at secondary and post-secondary levels. Learning objects developed for Mediacan.ca might include text materials such as timelines or biographies; graphics such as charts, diagrams, portraits; video/animation such as charts, diagrams, film excerpts; and audio such as oral histories, sound effects or recordings. The learning objects could serve as basic information sources, or as interactive processual learning instruments involving all formats. The learning objects will allow multiple levels of use as information and as activities. In the initial phases of developing the learning objects, we will consult with educators, conduct research, plan and construct models.

**b. Information Resource Formats:** including charts or graphs of information, chronologies or timelines, encyclopaedia-style entries, capsule histories, research literature reviews, quotation collections, laws and regulations, bibliographies, and sources of links to other websites and resources dealing with research topic areas. A major feature of this part of the website will be the provision of historical resources: timelines, links to documents, and information about important players in the history of Canadian media. In short, we see it as tracking history in the making.

**3. Academic Index:** databases for locating scholars, researchers and experts in academic institutions.

**4. Current Research:** interviews and informal discussions with scholars and researchers available in audio files and archived as text; lists of recent theses and dissertations; host to single and on-going research projects. Results of research conducted via Mediacan.ca will be made available on the site in various downloadable formats.

**5. Hot Topics:** current events and issues will be open for public debate. This aspect of the website will be associated with ongoing surveys of Canadians' opinions on issues relating to Canadian media.

**6. Special projects:** The site will play host to a variety of special projects: some on a one-off basis; others as on-going and jointly sponsored activities. The first two projects have been identified as follows:

**a. Online symposia** linked to the Fraser/Sauvageau book on the history of the Canadian Radio and Television Commission (CRTC). The first symposium, to be held in 2002 and entitled "Whither the CRTC?" will initiate a number of electronic symposia designed to both assist in the writing of the book and report on its development.

**b. Safe OnLine Outreach (SOLO) Project:**

Grounded in the United Nations Convention on the Rights of the Child, SOLO will provide:

- i.** An information and educational database of material related to the online recruitment and sexual exploitation of Canadian youth,
- ii.** Downloadable educational resources and training materials for educators and professional trainers,
- ii.** Information resources for youth on sexual exploitation and predatory practices in cyberspace.

## CONCLUSION

This brief overview is meant to outline the initial activities and some of our plans for Mediacan.ca. We invite anyone interested in participating in the Mediacan.ca project to contact us.

The primary contact for Mediacan.ca is:

Dr. Karen Wall, Mediacan.ca Project Coordinator

kwall@athabascau.ca

Evelyn Ellerman, Mediacan.ca Project Director, is a Visiting Scholar at the University of Sydney until July 2002, where she can be reached at evelyn.ellerman@rihss.usyd.edu.au. After September 10, 2002, Evelyn can be reached at Athabasca University - evelyne@athabascau.ca.

## POSTSCRIPT

ACS is pleased to collaborate with Mediacan.ca in mounting full-text essays on the topic of Canadian media from the journal on the Mediacan.ca website. Researchers will be able to access these essays using a searchable data base (Ed).

# THE AMERICAN REVIEW OF CANADIAN STUDIES



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## GLOBAL POP ON THE MOVE: THE FAME OF SUPERSTAR CÉLINE DION WITHIN, OUTSIDE, AND ACROSS QUEBEC

In November 2001 the “Nation, Citizenship, Cultures” research cluster within the Faculty of Arts at the University of Sydney, Australia, hosted a two-day conference and workshop entitled “Métissage: Hybrid Research in Today’s University.” Organised by Associate Professor Elspeth Probyn of the Department of Gender Studies and Professor Elizabeth Webby of the Department of English, the conference was for all members of the research cluster, their students and guests. The thematic focused on the concept of ‘métissage,’ or hybrid cultures and research practices. The aim was to examine hybrid objects of research and the increasingly hybrid nature of our research practices and funding.

The intention was to address questions such as the following. Is it possible to say where Australia ends and the region begins? How have geo-political changes and patterns of migration affected cultural, social, and legal practices? What is the impact of the hybrid nature of our society on disciplines - how do we tell history, do anthropology, research legal systems now? What types of research practice are most appropriate to understanding a changing global-local world? How have institutional changes in terms of research funding and the University affected research practices? How does one do collaborative research and why?

Line Grenier was invited to present a keynote speech, to outline the research problematic and methodology of her project on the Céline Dion phenomenon in Quebec. She is a sociologist working as Associate Professor in the Communication Studies department at the Université de Montréal (Quebec, Canada). Her research as a popular music scholar deals with the various facets of and issues related to French popular music in Quebec: the genealogy of the chanson dispositif, the development of the indigenous music industry, music related cultural and broadcast policies and regulations, and the politics of Québécois music.

In the Fall of 1999, at the peak of an internationally successful recording and performing career, pop singer Céline Dion announced that she would soon bring her professional life to a stop: she wanted and needed to spend some quality time with her husband who had recently been diagnosed with and treated for cancer and, if possible, start a family of her own.

The announcement came as a shock to everyone, myself included. A few months earlier, I had submitted a grant application for a research project devoted to Céline Dion and her fame in Quebec. As a popular music scholar, and like many other Québécois, I have long been intrigued by her fairytale-like professional and private trajectory: the youngest of a family of fourteen, raised in a small French-speaking working class town, Dion was 'discovered' at the age of twelve by a thirty nine year old manager/former pop singer whom she later married, and became an internationally acclaimed star before celebrating her thirtieth birthday. I find no less intriguing the magnitude of the public discourse engendered by Céline Dion, especially in Quebec where she was born and raised and learnt the ropes of show business, and where for almost two decades, her every career move and personal life decision has triggered heated debates and long-lasting rumours (rumours that would have her be anorexic or gay, for example). Since the lofty label of 'global superstar' was affixed to her in the mid 1990s, it has been repeatedly used in the local media to further praise the little girl from Charlemagne (her hometown) or simply 'our' Céline. But the label has also been used to signal and condemn the coming of age of yet another bland, predictable and tacky pop, the commercial success of which is believed to be matched by its musical triviality and cultural insignificance. While she is still the object of criticism, at times even of public ridicule within many sectors of the artistic establishment, global pop singer Céline Dion is nevertheless unanimously recognised by fans and detractors alike as the first truly international star Quebec has ever laid claim to.

Following the announcement of Céline Dion's forthcoming leave, some of my friends and colleagues voiced their concerns. How would this piece of news impact on the reviewers and committee members of the Social Sciences and Humanities Research Council of Canada (SSHRC)<sup>1</sup>? Would

the proposed research appear as relevant given that Céline Dion would soon disappear from the public eye? Would the suggested methodology be considered as appropriate? Was not the research bound to take on a more historical orientation given that the star would become *passée* and, sooner than later, be forgotten?

While I did not know how the proposal would be read in this new conjuncture, I knew that the star's withdrawal from show business did not undermine my project. I was convinced that there was more to Céline Dion's fame and the global pop she embodies than the mere popularity of her record-breaking albums and mega-concerts. After all, Céline could no longer be forgotten:

Fame may be fleeting but while [the Québécois] witness the ascent to stardom of new performers over the years, they are fundamentally loyal to those who won their hearts and fuelled their dreams. Now a new century is dawning and who is Quebec's biggest star? Céline Dion, of course, despite the fact that she has put her career on hold to devote herself to being a wife to René Angelil and a mother. Indeed, the dove<sup>2</sup> so sparkled [sic] the public's imagination and soared so high with its dreams that [the Québécois] will always have a place under her wing. Unforgettable Céline! (*Journal de Montréal*).

While the popular press had Céline Dion becoming an unforgettable superstar, one of the one hundred popular stars who marked the last century (*Écho Vedettes*), the province's most prestigious and widely read public affairs monthly magazine, *L'Actualité*, also had the singer being one of the province's most influential public figures of the twentieth century. What made Céline Dion collectively unforgettable? What forms of politicisation of global pop and its stars does her fame make evident? These are the types of questions that were at the core of my research project, the conceptual and methodological orientations of which this paper aims to outline.

## THE OBJECT OF STUDY: GLOBAL POP

Over the last two decades, the domain of popular music has undergone changes or reconfigurations that are the result of a multifaceted process known as the globalisation of culture (Appadurai, Featherstone, Pieterse, Hall, Howes). As many studies have shown, the few transnational conglomerates that dominate the world market have increased their control over the production and distribution sectors, thereby consolidating the traditional institutional structure of the popular music industry (Burnett, Laing). The extension of the prevailing corporate and legislative regime has led to the music business becoming but one element in an integrated global media economy (Sanjek), and to popular music being increasingly used to create new markets for existing consumer products, while developing new ones (Breen). In the wake of the intensified convergence of popular music with communication and information technologies, new modes of diffusion have been created that enable popular music commodities and performers to move across geographical boundaries as “nodes in a network of global commerce” (Lipsitz 1994, 10).

Concomitant phenomena, such as the revitalisation of national repertoires and regional traditions (Rutten), the popularisation of ‘world music,’ (Fled, Guilbault) and the recrudescence of community-based practices (Cohen), often viewed as evidence of local resistance to globalising forces, have also been well documented. But one of the most prominent offshoots of the industrial, corporate and technological re-arrangement of popular music has remained largely overlooked by academics, namely global pop. That is, a musical formation built around star singers whose records are not only sold by the millions on an international level but, more importantly, whose persona, image, performances and hit tunes are explicitly designed for dissemination worldwide.

## THE RESEARCH PROBLEMATIC: USEFUL FAME

According to a largely unspoken yet commonly held view (a view that my research aims to challenge), global pop embodies the threat posed by globalisation to the integrity of local musical cultures and subcultures, and is thus viewed as the primary vehicle of cultural homogeneity, imperialism or hegemony. Entrenched in what Philip Schlessinger calls the distribution fallacy thesis, this view rests on the assumption that the omnipresence of predominantly Anglo-American products in markets all over the world leads automatically to cultural change in the (presumably inherent) direction of the (supposedly stable) content of its products. This view also involves, albeit implicitly, the uncritical privileging of some musical genres (such as rock, blues or rap) deemed autonomous, ‘authentic’ and empowering, over pop and other mainstream genres deemed profit-driven, alienating and ‘false.’ Moreover, by positing global pop as a series of more or less interchangeable, highly standardised commodities that merely represent the musical lowest common denominator for the biggest possible market, this view ignores the aesthetic discrimination and the considered value judgments that are as central to the consumption of pop as they are to any other music (Frith). This view also neglects the fact that transnational companies responsible for the production and marketing of global pop are involved in creating production and marketing strategies designed not to override or level out local differences, but rather to deal with them (Yasuda). Furthermore, by imagining this world-oriented music in strict opposition to music presumably rooted in smaller geographic spaces whose cultural traditions and idioms they express, this view cannot account for the singular forms of *métissage* involved in global pop and the specific ways in which it contributes to institutionalise the global creation of locality - what Roland Robertson calls “glocalization.”

The research I have initiated takes the reflection on global pop in a different direction. Contrary to the generally received idea that the value of world-renowned performers and record-selling hit tunes resides exclusively in their commercial success, I suggest that global pop matters, not only economically but also culturally and politically. My work focuses on the complex web of industrial strategies, cultural activities, technologies,

institutions and discourses which, by regulating the circulation of global pop and its stars, mediate how they are valued (positively or negatively) as artists and music forms that are deemed worthy of being collectively remembered, and hence come to matter in specific ways to particular agents, in given socio-historical conjunctures.

This strategic shift involves framing global pop in terms of fame. I view fame as a cultural space that not only renders socially valued individualities and achievements visible, but also defines the rules governing who and what can and should be publicly remembered. From this perspective, the object of study can be examined as a particular articulation of the public sphere within which global pop evolves as a result of its wide and diffused circulation across distinct media, cultural industries, national and geographic boundaries, as well as musical and non-musical domains of cultural activity. Moreover, its usefulness or effectiveness within this sphere (that is, its capacity to affect social conduct) can be explored. I hypothesise that global pop informs the process through which people locate themselves and define their sense of place. It does so by regulating the objects and forms of collective memory that support and are supported by the groups and communities within which people invest emotionally, financially and politically.

Organised around this idea of “the useful fame of global pop”, the research problematic I have outlined draws from and combines the interdisciplinary literature in popular music studies as well as the conceptual resources of four other domains of inquiry.

First, I draw upon cultural industry research inspired by a critical political economy of communication (Breen, Laing, Garnham) that provides accounts of the tensions and points of convergence between cultural formations and the technological and economic logics specific to the cultural industries that mediate today’s increasingly interconnected world.

Second, analyses of circulation developed in media and popular music studies (DuGuay, Hall, James and Mackay, Allor, Grenier and Guilbault) also play a very influential role in how I study global pop as something that is always already ‘on the move’ and hence interrogates how given

musical products, texts, images, stars or performances enter into and travel across the public domain. I am interested in the regime of circulation that functions to link global pop products, texts, images, stars or performers to the present-pasts of individual and collective experiences, local resources, and public trajectories. In this sense, circulation is deemed instrumental to the location and valorisation of global pop, or how it is articulated to the already meaningful places, being and becoming of particular groups and communities. Recent work in cultural geography provides the analysis I draw upon, with a concept of 'place' defined not as a geographically bounded area, but rather as an "articulated moment in networks of social relations and understandings" that is often "constructed on a far larger scale than what we happen to define, for that moment, as the place itself" (Massey 68).

Third, my work is influenced by models of the social effectiveness of culture developed within cultural studies (Bennett, Frow) which argue that the changing semantic fortunes of culture are less important than the role that such developments play in relation to the emergence of the wider domain of 'the cultural' as a field of social management. These models analyse the mediations of cultural value and distinction that link aesthetic, moral and social practices in the production of competing models of citizenship. Their emphasis on the governmental usefulness of culture is in keeping with studies in governmentality that draw from political philosophy (Foucault, Agamben). This body of work examines distinct 'arts of governance' (that is, linkages of practices, technologies and rationalities which allow for different ways of 'conducting the conduct' of self and others within and at a distance from the state) and the contrasted social subjectivities produced through these relations of power-knowledge.

Fourth, I draw upon studies of fame inspired by historians and sociologists of culture (Braudy, Gamson, De Cordova) who do not limit the analysis of stardom to that of the individual star and the star-system which produces it - a distinction that is deemed the key to the paradoxical character of the star as simultaneously a person and an institution, a symbol and a commodity. Rather, they situate the analysis at the level of the contingent discourses and institutions that make stars, their individuality and achievement

memorable. Echoing arguments developed by sociologists and historians of culture (Frith, De Certeau, Nora, Lipsitz 1990), they interrogate the relationship between the institutionalisation of culture and popular music, and the social production of memory from which fame emerges. They also provide key insights into the competing narratives and figures of fame underlying the genealogy of contemporary cultural formations, as well as the technologies and activities of memorialisation that support them.

## THE TERRAIN: THE CÉLINE DION PHENOMENON IN QUEBEC

With a view to developing an empirically based understanding of global pop, I have chosen to investigate the rise to prominence of one of the most popular global pop stars of the 1990s, Céline Dion, and the implications of her fame within one particular field of cultural politics, Quebec.

Céline Dion made her professional recording debut in 1981 and saw her popularity increase steadily with each of her first sixteen albums. Since the release of *D'eux* in 1995 and *Falling Into You* in 1996, she has risen to prominence not only in Canada and in her home province of Quebec, but also in the United States, as well as in many European and Asian countries. The album *Let's Talk About Love*, launched in 1997, confirmed her fast-growing appeal beyond the channels of Anglo-centred, North Atlantic-oriented mainstream show business, thus strengthening her position as **the** global superstar of the decade (Taylor, Demers).

What specific linkages of industrial strategies, cultural activities, technologies, institutions and discourses made the rise to fame of Céline Dion, the local child prodigy turned “planetary star” (Dufour), possible? How does the salience and unchallenged legitimacy of *chanson*, deemed the only authentically Québécois musical genre and social form of music communication, mediate the circulation of a pop performer and her mainstream hits? How is the product of a transnational conglomerate incorporated into an economically precarious but culturally powerful local scene?<sup>3</sup> Who in Quebec considers ‘one of their own’ this contested global pop performer who is increasingly recognised not only as an influential singer but an inspiring artistic and cultural figure? What conditions allow

or encourage people to do so? How do Céline Dion and her music come to form an integral part of what, in Quebec, distinct cultural agencies consider worthy of being collectively remembered? How are they linked to the present-pasts of local resources, collective experiences and public trajectories that constitute Quebec as a particular place of belonging? What models of citizenship are articulated through the social production of Céline Dion as a global pop star/public figure? Through what discourses and practices can this non-nationalist oriented popular star be incorporated into a nation-building project?

As my research problematic suggests, answers to these questions cannot be sought only in the record-breaking performance of Céline Dion's products on the music market, at home or abroad. Answers also lie in the tensions and convergences between the cultural formations and the industrial logics that characterise the Céline Dion phenomenon in Quebec and mediate the specific forms of fame it embodies and makes evident. I use the term 'phenomenon' to refer to Céline Dion's distinct articulations which, I hypothesise, are the key to her circulation and valuation as a global pop star, and hence the fame it invokes and its effect on Quebec. Apart from being an extremely successful global pop singer, the most salient of these articulations are the following: first, a cultural figure whose existence, far from being limited to a particular set of circumscribed musical texts and commodities, cuts across different regions of social life; second, an ever-expanding commercial, cultural and financial empire in which fine chocolate manufacturing, concert production, artist management, humanitarian endeavours, fast-food restaurant ownership and record production feed off each other; third, the product of a local network of cultural genres, reaching across media and supported by an elaborate system of publicity, review and commentary which is instrumental in the popularisation of products, texts and performances and their circulation within the public sphere; and fourth a focal point of reference which articulates, condenses, refers to, and connects distinct political, ideological or social issues, ranging from language and ethnicity to gender, sexuality, family and reproductive technologies amongst others (a public reference that can work for Dion's fans and detractors alike, as well as for those who may not particularly care about her, or for popular music in general).

## ANALYTICAL STRATEGIES: CIRCULATION AND MEMORIALISATION

I have initiated a critical study of “the useful fame of global pop” by means of a twofold analysis of the Céline Dion phenomenon. The two projects I have undertaken address this phenomenon from distinct yet related angles, namely the circulation and memorialisation of the global pop star in Quebec<sup>4</sup>.

The aim of the ‘circulation’ project is to examine the various cultural activities, social situations, and rituals of valorisation which have contributed to the rise to fame of Céline Dion, and her distinct articulations as a renowned person within the public domain in Quebec. It involves the analysis of her professional trajectory as a singer/performer: the various (local and international) networks of (industrial and media) agents involved in the production, dissemination, and marketing of her products; the different industry-related rituals conducive to her public valorisation (the contrasting forms, instruments and criteria of popularity/success they make evident); the commercial institutions (second-hand record stores) and events (auctions on the Web) that make up the secondary economy that affect the valuation, especially of non-recent commodities; as well as the various scandals and public debates which mark her career. It also involves the analysis of other circuits that are not directly related to music but which are also instrumental in the making of Céline Dion as a key, albeit controversial, public figure (including the rumour mills, and various charity and sporting events).

I have consulted a wide variety of documents to identify the relevant information: specialised magazines, newspapers, official programmes of public events, press releases, television and radio programmes, web sites. Information is gathered mainly from public archival sources, which will provide the empirical basis for two main types of analyses. First, network analyses of the individuals, businesses, cultural institutions and events constitutive of the Céline Dion phenomenon and their relationships to other networks or regions of the local music and cultural scenes. Second, diachronic analyses of the objects and commodities that have been valued (live performances, records, songs, sales, extra-musical activities), the

forms of success, renown and popularity that inform Dion's fame, and the changing social, musical and cultural spaces occupied by the phenomenon (such as the history of Francophone music, the international jet set, the world's richest women).

The second project deals with the memorialisation of the Céline Dion phenomenon. Its aim is to understand the ways in which it is produced as a phenomenon worthy of being collectively remembered in Quebec. It involves the critical examination of the wide range of social discourses through which the global pop star is located within and incorporated into the past(s), present(s) and future(s) of the Québécois social and cultural formation produced therein. I focus especially on the activities and technologies of memorialisation which inform the articulation of Céline Dion within the context of international pop, Francophone music and *chanson*; mediate the definition of memorable social subjectivities and valued achievements specific to the phenomenon; and define the distinct narrative and figures of fame embodied by Céline Dion in all of her articulations as a public figure/artist. An archive is in the process of being constituted for the purpose of this project. The archive is not designed to collect all that has been published or publicly said about the Céline Dion phenomenon in Quebec. Rather it is designed to gather a wide variety of documents and statements that reflect the dispersed and heterogeneous nature of the phenomenon under study, as well as the magnitude and diversity of the social discourse through which Dion is instituted as a socially relevant figure.

Five main types of practices of memory and technologies of memorialisation will be considered. They include Céline Dion's recently published autobiography as well as six biographies (three of them written in French, two by Québécois authors including the only 'authorised' one) and the biography of her husband/manager, Rene Angelil; entries devoted to Céline Dion in encyclopaedias, dictionaries, guides to Québécois music, museum exhibitions; interviews of an autobiographical character published by the local print and electronic media; audiovisual documentaries of Céline Dion's career; and panegyrics which honour her at official public ceremonies. Again, two types of analyses are conducted: first, narrative analyses which,

following the distinction proposed by Hayden White, will focus on the historical narratives (chronologically organised, fact-oriented depictions of a linear trajectory) and narrativisations of history (plot-oriented stories) constructed by these texts/statements; and second, discursive analyses which, inspired by Foucault, and Allor and Gagnon's appropriation of Foucault's approach, will identify the intersecting discursive formations constitutive of the social discourse under study. Discursive formations refer to the ways in which statements are organised in fields of tension and regularity that are built upon and rearticulate existing discursive materials linked to already structured formations of knowledge (about music, aesthetics, artistic creation but also entrepreneurship, family values, Québécois culture). Their identification will allow a better understanding of how issues of fame are discursively incorporated into questions of governance, value, identity and nationhood.

## BY WAY OF CONCLUSION: NARRATIVES OF FIGURES AND FAME

A detailed discussion of the results of this ongoing analysis is beyond the scope of this paper. However, let me conclude by alluding - far too rapidly, I am afraid - to some aspects of the useful fame of global pop made evident by the Céline Dion phenomenon in Quebec.

There are competing narratives through which the Céline Dion phenomenon is articulated. Two of them are classics; they are reminiscent of the most common ways in which fame has been portrayed throughout Western civilization's frenzy of renown, to use Leo Braudy's words. They are "the great voice" story, which describes the rise to greatness of a naturally talented singer; and its counterpart, "the big-mean-machine" story, which describes the coming of age of an artificial product of carefully orchestrated marketing and promotion strategies. There are at least two versions of this particular story: an Adornian<sup>5</sup> version which features the music industry as the responsible party, and a Cultural Imperialism version in which the United States, more precisely the United States entertainment and media conglomerates, are depicted as the dominating force. These narratives

compete and at times intersect with another less universal or general one which I call the ‘underdog victory’ story. In this story, like the small yet resourceful and proud nation to which she belongs, a Québécois artist becomes internationally renowned and succeeds against all odds - despite or because of her differences (in language, culture, size of the market, ways of conducting business).

These narratives and the activities of memorialisation in which they are mobilised and reproduced are among the conditions of possibility of the particular figures of fame embodied by the Céline Dion phenomenon and the global pop it embodies. So far, two key figures of fame have emerged. One of them is that of the national hero: a folk hero who, by contrast with the epic hero, is loved more than revered, is close to the community to which he/she belongs and whose common aspirations, roots and experiences he/she is said to represent. This figure clearly contributes to the politicisation of the phenomenon not by inciting partisan action or by taking sides in ideological terms, but rather by re-articulating the ‘national’ so that it is not perceived as the navel-gazing type of nationalist politics that has been the underlying hegemonic force of the cultural and musical development in Quebec since the 1960s. The other figure is that of the happy entrepreneur: a subject whose actions display enterprising qualities such as initiative, risk-taking, self-reliance, and the ability to accept responsibility for oneself and one’s actions. The life of this subject is guided by a desire to optimise the worth of one’s existence by making adequate provision for the preservation, reproduction and reconstruction of one’s own capital - be it relentlessly training one’s voice, adopting the most appropriate food diet, improving one’s linguistic skills, knowing when to take a break to refocus, and the like. Commercial success is the normal outcome of this entrepreneurial attitude but this is not its true or best reward: remaining continuously engaged in the enterprise of self, no matter what hand fate may have dealt you, is.

The aim of this paper was to sketch out the problematic that orientates my current research on the usefulness of global fame, and the methodologies involved in my study of the Céline Dion phenomenon in Quebec. I hope I have been able to show how they constitute highly strategic objects

of study and grounds to critically interrogate how, as issues of fame are incorporated into questions of value, governance and memory, popular music is a central mediation of public life, and can be a key force in the process of reconfiguring the nation that occurs in today's increasingly interconnected yet still highly disjunctured world.

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## NOTES

- <sup>1</sup>The Canadian equivalent of the Australian Research Council.
- <sup>2</sup>Reference to one of Céline Dion's earliest hit songs entitled "Une colombe", a dove, originally created and performed for the Pope's visit to Montreal in 1984.
- <sup>3</sup>For critical analyses of Québécois popular music, particularly Francophone mainstream and chanson, see Grenier and Guilbault, and Grenier 1997.
- <sup>4</sup>Fragments of these analyses are presented in Grenier 2001a, 2001b, and 2000.
- <sup>5</sup>'Adornian' refers to a perspective or approach that is similar to that of the German philosopher, Theodor W. Adorno, a leading figure of the Frankfurt School.

S. TIMOTHY MALONEY

## MARSHALL MCLUHAN, NORTHROP FRYE, AND GLENN GOULD: THREE CANADIAN LEGACIES TO THE WORLD OF IDEAS

Timothy Maloney has visited Australia twice, most recently November 12-17, 2001, when he lectured at the University of Western Sydney and the Australian National University, and consulted at the National Library of Australia. His trip was underwritten by the National Library of Canada, the Canadian High Commission in Canberra, the Canadian Consulate in Sydney, and the National Library of Australia.

### INTRODUCTION

Arguably the three most dominant figures in Canadian arts and letters of the second half of the twentieth century were Marshall McLuhan (1911-1980), Northrop Frye (1912-1991), and Glenn Gould (1932-1982). There are some connections among the three which, while focusing primarily on Gould, we will explore in this paper about their legacies to the world of ideas.

Marshall McLuhan was a communications theorist who became an international celebrity during the 1960s for his studies of the social effects of the mass media, as the world was entering the electronic or post-literate age. McLuhan argued that each major period in human history has taken its character from the medium of communication used most widely during that period. For example, from 1700 to the mid-twentieth century, the “age of print” according to McLuhan, printing was the chief means by which people acquired and disseminated knowledge. Print technology conditioned humans to experience things in a step-wise, linear manner, and the effect of this medium was to impose a visual, private, individualised consciousness on them.

According to McLuhan, the electronic age has changed us into an “information society” driven by technology. Television is the major cultural force in contemporary society, and the ability of this medium to send and receive signals nearly instantaneously has transformed the modern world into a “global village” in which information can be shared immediately by all. The pattern of transmission and reception with television and other electronic media is no longer linear but more like a mosaic of interconnected cause and effect, which has led society to the end of the individual perspective and into a depersonalised, group sensibility.

Among McLuhan’s writings, let us mention *The Gutenberg Galaxy* (1962), which outlined the far-reaching effects of the advent of print technology, and *Understanding Media* (1964), which explored the forms and grammars of various media and their social implications. In the latter book, he articulated the revolutionary theory that because each medium favours some styles of communication and rejects others, regardless of the content, the medium itself constitutes a powerful factor which is ultimately more important than the content it transmits (“the medium is the message”<sup>1</sup>), because of the medium’s over-arching, long-term effects on humankind.

McLuhan held that perception varies greatly, depending on the sensory bias of the communication medium and on which senses predominate in the perceiver. When print had supplanted oral communication, for example, the eye instead of the ear became the chief sensory organ, leading humans to become more self-centered and society to be more fragmented. Now that electronic circuitry has, in McLuhan’s words, “extended our central nervous system” outside our bodies (McLuhan 1964, 19), he showed that we have returned to some of our ancient tribal ways, losing the separation of thought and action which was standard in the “age of print,” and becoming less able to act alone.

McLuhan’s legacy is such that informed people worldwide now realise that we are continually conditioned by our cultural environments. We are defined by our own artifacts; we are what we use. For their universal significance, his contributions to communications theory have been compared to the advances made by Darwin and Freud in their fields of enquiry (Zingrone 1403), and his theories have generated renewed interest

since the advent of the Internet.

Northrop Frye's body of work developed out of his study of the poet William Blake in the 1930s and '40s, and evolved into the thesis that all literature ultimately derives from a universal set of images and stories. In Frye's view, these basic elements are the common threads which bind the orally transmitted legends of primitive humans to the writings of literate societies right up to the present time. They link all such products of the human imagination into one self-contained universe of words imbued with laws and unifying principles which can be analysed systematically, as opposed to the piecemeal, subjective evaluation which had been the traditional method of literary criticism before Frye.

Frye maintained that, like music, which has a universal grammar and syntax codified by theorists and recognised by composers, performers and scholars, literature is integrated by a rich heritage of archetypes and schematic structures which were used comprehensively for the first time in the Bible. As a result of deciphering Blake's complex symbolism, Frye argued that myth and metaphor are the universal language of the imagination, and that the Bible is the key to it all, the "great code of art," in Blake's words. Frye theorised that the stature of such writers as William Shakespeare, William Blake, and T. S. Eliot, among others, is directly proportionate to their understanding and use of this archetypal imagery and structure in their writings.

Beginning with *Fearful Symmetry*, his seminal monograph on William Blake published in 1947, and continuing with his *Anatomy of Criticism*, published in 1957, Frye laid the foundations for a distinguished career. His efforts to establish universally accepted premises and terminology for literary criticism won him many international honours as the twentieth century's foremost literary theorist, including invitations to guest-lecture at over one hundred universities,<sup>2</sup> and thirty-eight honorary doctorates, many of them from the world's most prestigious schools.<sup>3</sup> The *Anatomy of Criticism* "transformed the study of literature and became the most influential critical work of its time" (Sinclair 1) as well as "the most widely read book in the arts and humanities of the twentieth century."<sup>4</sup>

So important is Frye's legacy that his achievements in the world of literature have been likened to those of Albert Einstein in the realm of physics (Alvin Lee; quoted in Dahlin 1), and Frye himself became the most quoted literary scholar of the century (Ayre 372). His twenty-four books have been translated into more than twenty languages<sup>5</sup> and his enormous influence continues to the present day, due in no small part to his epic, two-volume study of the Bible as literature: *The Great Code* ("The Great") and *Words with Power* ("Words").

Glenn Gould was a musical prodigy blessed with absolute pitch<sup>6</sup> and a photographic memory who, in 1945, fulfilled the requirements for the most advanced performance diploma awarded by the then Toronto (later Royal) Conservatory of Music while still a twelve-year-old in primary school, who made his solo debut with the Toronto Symphony Orchestra at age fourteen, and who had embarked on a brilliant concert career by the time he was twenty. In 1957 he made his European debut and became the first North American pianist to perform in the Soviet Union, but seven years later he gave it all up ostensibly to devote more time to musical composition. He gained international attention as much for his eccentric behaviour and outspoken manner as for his peerless interpretations of the keyboard music of Johann Sebastian Bach.

Musically, Gould was one of a kind. So unmistakable was his performing style that his recordings can be confused with those of no other pianist. He represented no particular school of piano playing and he left behind no students or disciples. His uncanny ability to render musical counterpoint<sup>7</sup> with total clarity, and the breathtaking intensity and nuance of his interpretations, set new benchmarks for piano performance and elicited such unqualified praise as the following remarks: the American composer, Aaron Copland, said, "When I heard him play, it was as if Bach himself was performing" (Roberts 234) and the Greek pianist, Gina Bachauer, described him as "a once-in-a-century phenomenon" (Roberts 234). Those who are familiar with his recordings consider Gould to have been a consummate musician,<sup>8</sup> but how many people might not automatically include him in a grouping with Marshall McLuhan and Northrop Frye, or in a discussion of the world of ideas?

It was precisely the gifts of superior intelligence and intuitive insight which prompted Gould to characterise himself (with tongue in cheek) in an interview filmed in the late 1970s as “a Canadian writer and broadcaster who happens to play the piano in his spare time.”<sup>9</sup> Although many admirers remain unaware of his accomplishments away from the piano, history will record that he was much more than the celebrated virtuoso whose recording of the *Prelude and Fugue in C* from Book I of Bach’s *Well-Tempered Clavier* is on its way past the planet Pluto and out of our solar system aboard the “Voyager I” and “Voyager II” space capsules. History will record that he was one of the most extraordinary thinkers of his generation.

McLuhan, Frye, and Gould were all intellectuals outside the mainstream, were concerned with communications in one form or another, and each tried in his own way to articulate a vision of humanistic ideals by using ideas and literacy as a means to prod what the Canadian writer, Bruce Powe, has called the “tribal mass” (28) out of its increasingly comfortable but mindless existence featuring passivity and escapist pursuits. All three were holdovers in one sense from the age of enlightenment, with its predilection for self-discipline, logic, clarity and the sanctity of the individual. These attributes set them apart from the stereotyped, shallow values of the electronic age, and caused each no small measure of controversy.

While Frye lived the life of the traditional academic, disseminating his theories through scholarly papers and books, Gould and McLuhan successfully exploited the mass media to publicise their findings. All three were teachers: Frye and McLuhan in the more traditional sense of the word (both were professors at the University of Toronto), while Gould, largely by means of recordings, radio, and television, aimed his message at the widest possible audience.

Having already seen that both Frye and McLuhan were pioneering theorists whose work broke new ground in their attempts to codify the grammar and syntax of their fields of enquiry, we will next discuss how Gould, too, was a visionary who essentially redefined the dynamics of delivering musical performances to mass audiences, and whose very life challenged conventional wisdom about the artist’s role in society.

## GOULD THE PERFORMER

Gould's performances were so compelling from the beginning of his career that he was able to win an exclusive recording contract with Columbia Records in 1955 on the basis of a single recital, his New York debut, an unheard of feat for a young unknown. That concert programme included none of the usual *début* fare of Chopin, Liszt, or Rachmaninoff. It consisted of works from four eras not including the Romantic. There were three composers from the Renaissance and Baroque: Orlando Gibbons, Jan Sweelinck and J. S. Bach; one from the Classical: Beethoven; and two from the twentieth century: Alban Berg and Anton von Webern. This was a young musician who served notice immediately that he was not cast from the usual mold.

He soon gained international fame for a single disc, his 1955 recording of Bach's *Goldberg Variations*, also an unprecedented accomplishment. It was the best-selling classical disc in the year that it was released, 1956, and has never since been out of print (Friedrich 55). He was a thinking man's virtuoso whose flawless technique served the ends of perceptive interpretation. His playing was informed and it did inform, which brings to mind a term employed by an American concert agency called Affiliate Artists, which sent emerging soloists out into factories, mills and warehouses to hone their skills before blue-collar audiences by playing and speaking about their music. These presentations were referred to as "informances." Even without speaking (though he sometimes did so), Glenn Gould gave an "informance" every time he played. Bruce Powe has coined a similar term to describe Gould's recordings, calling them "disc-cussions" (159).

Gould was a man with a mission, and the power and presence that infused his playing was readily communicated to his listeners. When he presented a musical work to the public, either in concert or on disc, he never failed to engage his audience, usually provoking them to a new level of appreciation for the music being performed or at least a heightened awareness of the recreative process in which he was engaged. He did so by challenging the accepted norms of interpretation and the largely nineteenth-century, romanticised concepts upon which they are based.

Let us bear in mind that the great pianists of the first half of the twentieth century, such as Rubinstein, Rachmaninoff, and Paderewski, and even the harpsichordist, Wanda Landowska, came from the European, Romantic tradition, and Gould's playing was, from the beginning, pristine and analytical - in short, at the opposite stylistic extreme from these giants of the keyboard into whose domain he burst with such impact in 1956. So, while winning near universal praise for the freshness of his Bach interpretations, he was widely criticized for his performances of other repertoire, including the music of Mozart and Beethoven. Yet one could argue that he was guilty mainly of re-examining this repertoire and calling into question the artifice of interpretive canon in order to discover for himself the essence of the music.

His seemingly intuitive gift for detailed musical analysis meant that his interpretations always evolved from inside out: he first laid bare the inner structure of a work and then, making that the focus of his attention, he fleshed out the surface details. His emphasis on form and analysis was a method of enquiry he shared with the pianists Artur Schnabel and Rosalyn Tureck (to both of whom he admitted some indebtedness) (Cott 60-5; Payzant 6-7), and also with the literary theorist, Northrop Frye. The American music critic, B. H. Haggin, wrote of Gould's two lectures on the Piano Sonata at Hunter College in New York in 1964 that "Gould carried his interest in the structural harmonic element of the music to the point of regarding it as primary and more important than the thematic melodic element. This attitude has been evident in some of his recent recorded performances." (Haggin 441)<sup>10</sup>

For the formalists among his chosen composers, including Bach, Haydn and Beethoven, Gould's interpretations usually amplify the music's inherent strengths. Those composers whose evident gifts lay in other aspects of their craft, such as Mozart and the Romantics, fare less well from such an approach, and the facts speak for themselves: Gould completely bypassed the mainstream nineteenth-century piano repertoire, never recording or publicly performing concertos and other literature by Chopin, Grieg, Liszt, Schubert, Schumann or Tchaikovsky, among others, the foundations on which so many pianists have built their careers. He also remained strangely

ambivalent toward Mozart and Beethoven: on the one hand, he recorded all Mozart's keyboard sonatas and many of Beethoven's<sup>11</sup> while, on the other hand, he criticised both composers in print and on film for perceived failings, among them, rhetorical excesses and formal problems.

Gould's methodology in his approach to performance was both daring and selfless, for who could possibly argue against the logic of basing one's interpretation so fundamentally on a work's structure, unless the results flew in the face of convention? And, of course, they did in more than a few cases. When conservators removed layers of dust and soot from the Sistine Chapel frescoes, revealing colour and detail unseen for centuries, art experts throughout the world, though apprehensive at first, eventually applauded wholeheartedly, especially at the discovery of original portions of the design which had been overpainted by lesser artists. When Glenn Gould similarly stripped away layers of accumulated pianistic mannerism and convention from the performance of Mozart and Beethoven, it was seen as a self-serving act, and he was accused of various wrongs, not the least of which was breaking faith with his elders.<sup>12</sup> This did not seem to worry Gould, who told a reporter in 1956, "I know that you're supposed to have reverence for years. But I have reverence only for ability. That's why I get into trouble."<sup>13</sup> Perhaps many of his more controversial interpretations will eventually be appreciated for the essential integrity of their approach and for their attempt to shed new light on the works in question.

In his 1955 recording of Bach's *Goldberg Variations*, Gould employed the same reductive technique to arrive at what he felt was a version of the work's theme which was "sufficiently neutral." After first recording the complete set of thirty variations, he then turned his attention to the very opening of the work and, over the course of twenty "takes,"<sup>14</sup> worked to remove all the accumulated nuance and character from his own interpretation of the theme (Payzant 37). The fact that he subjected his own work, as well as that of others, to this process is strong evidence of the essential integrity of his approach. What was left in "take" twenty-one was a statement of great simplicity, yet performed with an intensity which is startling.

The crucial point to bear in mind in our discussion of Gould the performer is the study and understanding that went into his preparation of concerts

and recordings, which made his interpretations as authoritative as he could possibly make them. He once said that he tried to approach each work “to do it differently - as it has never been done before.”<sup>15</sup> His body of recordings could be said to constitute the performance equivalent of critical editions of the great works of music literature. These are, for the most part, deeply considered personal hypotheses and statements about the works in question. They break new ground and represent the synthesis of all investigation and thought that Gould could bring to bear on each work. I can think of no other twentieth-century musician whose life’s work can be viewed in such universal terms. This, then, should be considered a key aspect of Gould’s legacy: his uncompromising and single-minded pursuit of excellence on his own terms while showing the world that “music is a world of ideas and not just a warm bath for the emotions” (Littler).<sup>16</sup>

Gould’s overwhelming predisposition towards the “dialectic” of counterpoint and its practitioners, among them Bach, Hindemith, Schoenberg, Webern and Richard Strauss, translated into an equally strong bias against the treble-dominated, homophonic textures<sup>17</sup> of Classic and Romantic music, thus explaining in part his attitude and unorthodox approach to Mozart and Beethoven. It is noteworthy that Gould, who was left-handed, developed an antipathy for precisely the type of piano music which is right-hand dominated. He even complained about the unequal distribution between the left and right hands in Mozart’s piano music and about the lack of challenge or imagination in the left-hand Alberti-bass patterns<sup>18</sup> in Classical and early Romantic piano music in general (Page 34).<sup>19</sup> Elsewhere he referred to Mozart as a “right-handed composer”...[who] does nothing with the left hand” (Cott 56). Could it be that much of the fuss stemmed from an unrequited left hand?

His performances of certain works of Mozart and Beethoven did provoke critical indignation, and there can be no denying that some of these interpretations were distinctly quirky,<sup>20</sup> thinly veiled displays of the low esteem in which he held the music<sup>21</sup> (which begs the question, why did he bother?), and boldly calculated, according to Gould, to deny “a certain set of expectations that have been built in to [the listener’s] hearing processes” (Cott 59). In these instances, it might be said that he was manifesting,

in a purely musical way, the same penchant for rhetoric and polemics which manifested itself in written and broadcast form so often throughout his career. As further examples of the latter, he accused Beethoven of “egoistic pomposity” and a “belligerent...attitude” in his middle-period compositions<sup>22</sup> and suggested that Beethoven’s last three piano sonatas (held in great reverence by Beethoven admirers) may not be so wonderful after all.<sup>23</sup> Such outspokenness about two of the most highly esteemed composers in history did not endear Gould to music critics or portions of the general public.

One could suggest that only the pure, structuralist approach of a Bach, a Hindemith or a Schoenberg was satisfying to Gould, except there is the conundrum of his having championed the music of, among others, Richard Wagner and Richard Strauss,<sup>24</sup> two composers who were theatrical to the core. In the case of Strauss, counterpoint unabashedly serves the ends of virtuosity for its own sake, another performance characteristic which was supposedly anathema to Gould. Then, too, there is the whole issue of his unpredictable (some have said cavalier) choices of tempo, which covered the gamut from glacial adagios to fiery allegros,<sup>25</sup> often at odds with the composers’ clear tempo indications.<sup>26</sup> One biographer points out that whenever Gould performed works he did not like, “he tended, for mysterious reasons of his own, to speed up the tempo” (Friedrich 68). Conversely, he lingered extravagantly over pieces or movements he did like, such as his recordings, both as pianist and conductor, of Richard Wagner’s *Siegfried Idyll*. Though he might never admit it, it seems clear that he was not immune from resorting to virtuosity or even controversy as ends in themselves.

## GOULD THE TECHNOPHILE

During his touring years, Gould was notorious for a whole gamut of eccentricities, ranging from humming and conducting himself while he played, to sitting impossibly low at the piano on a battered, rickety chair,<sup>27</sup> and wearing winter coats, hats, scarves and gloves even in summer. As a soloist, he derived no enjoyment from performing the great concerto

literature with the world's finest orchestras and conductors,<sup>28</sup> and he cancelled many concerts and recitals, pleading illness. The typical virtuoso's existence was evidently the source of great psychic stress for Gould quite beyond the vagaries of hypochondria and a fragile constitution, and from almost the beginning of his career he talked of retiring from touring by the time he was thirty-five.

The defining moment in his career came in 1964 (at age thirty-one) when he declared the concert hall dead (Payzant 25ff; Page xiiff 33 lff) and, to the puzzlement of colleagues and the public alike, stopped giving public concerts, a seemingly self-destructive act, and devoted himself thereafter exclusively to recording and broadcasting. For the next eighteen years, he lived an increasingly hermetic existence, eventually communicating with colleagues and friends only by telephone. As his boyhood friend and neighbour, Robert Fulford, puts it, "He sequestered himself from his audience, offering himself through technology alone...an artist conducting a late-twentieth century career that would have been impossible in any other era."<sup>29</sup>

The American composer-conductor Leonard Bernstein probably put it best when he said that Gould "was not trying to attract attention, but was looking for the truth."<sup>30</sup> For Gould, making music was an intensely personal activity. His performances have the quality of someone baring his innermost thoughts, which brings to mind an analogy from Northrop Frye: "The poet," he said, "turns his back on his audience;<sup>31</sup> [he] 'is not heard' [directly], but overheard."<sup>32</sup> This seems to sum up perfectly the nature of Gould's performing.

For him to achieve and maintain the concentration he needed to perform in public during the early years, he did everything in his power to shut out the distractions of the concert hall: he used his own chair, laid down his own small carpet under the piano pedals, took off his shoes, crossed his legs, closed his eyes, hummed along with the music, gesticulated, and often completely turned away from the audience. He later wrote: "At best, the presence of the audience was a matter of indifference; at worst, impossible to reconcile with the essential private act of music-making" (Roberts and Guertin 180). In this context it is easy to understand the duality between

the public and private Gould: he was an artist supremely gifted in an essentially public art form, but had to retreat from the world to achieve the peace of mind he needed to function effectively.

There was yet another reason for his abandonment of the concert hall. The public concert is a spectacle mounted for the benefit of a paying audience. It is a purchased commodity differing little in its origins from gladiator duels or professional sporting events, though proceeding from a loftier aesthetic. The public demonstrates its proprietary interest in the proceedings through its applause (i.e., approval) for the commodity delivered (the performance). The fact that the audience sits while musicians often stand, that traditional concert garb is formal, harking back to the days when Haydn and Mozart were indentured servants addressed in the third person and commanded to dress in livery, and that musicians respond to applause by bowing (which is done only to royalty in the western hemisphere), all are reminders of the inherent master-servant relationship of the public concert.

None of this was lost on Glenn Gould. He understood all too well not only the politics of public concertising, but the compromises it imposes on artists regarding concert etiquette, repertoire choices, interpretive details, and so on. He was also fully aware of the competitive side of concert marketing and promotion, of the mass manipulation and glitzy packaging which is part of all commercial activity today. All of this he found increasingly distasteful and inconsistent with his musical goals and objectives. One cannot seek perfection in one's chosen sphere of activity while turning a blind eye to gross imperfections in the way the product is being presented to the world. So, Gould acted on his principles and did the unthinkable, quitting the concert stage at age thirty-one. As one colleague put it, Gould chose to "not sacrifice his genius on the altar of the public relations system."<sup>33</sup> From that point on, he was able to explore a wider range of repertoire, to control his musical product and the environment in which it was produced, and never feel that it was in the least way compromised by pandering to anyone else's taste.<sup>34</sup>

Gould was the first and, so far, the only "classical" virtuoso to entrust his future completely to the possibilities of mass media. The pianists, Vladimir Horowitz and Arturo Benedetti Michelangeli, withdrew from public

performing for long periods, but not specifically as a matter of principle. The conductors, Arturo Toscanini, Leopold Stokowski, and Herbert von Karajan, each owed a large debt to electronic technology, but none of them came close to depending exclusively on it. Gould said that “twentieth-century technology enabled him ‘to exist as far as possible from the outside world and [still] have contact with it electronically.’”<sup>35</sup> He discovered that “in the privacy, the solitude, the womb-like security of the [recording] studio, it was possible to make music in a more direct, more personal manner than any concert hall would ever permit,” and he became unable “to think of the potential of music without some reference to the limitless possibilities of the broadcasting and/or recording medium” (Payzant 36).

In contrast to Marshall McLuhan, who declared that books had lost their pre-eminent position as icons of contemporary culture yet continued to publish them throughout his career, Gould acted decisively on his belief that the public concert was an anachronism, and he never regretted that decision. He not only made a complete break with the concert hall but his career and reputation continued to flourish via the disc, radio, and television. In fact, the notoriety that his new lifestyle brought him probably enhanced his reputation and broadened his audience.

After he left the stage, he wrote and spoke widely on aspects of recording, technology and communications, and this body of work is essential to any understanding of Gould’s poetics and his legacy to the world of ideas. It is also worth noting that, while he wrote extensively, he never published a book.<sup>36</sup> His texts were published as record liner notes and in mass media such as newspapers and magazines (sometimes under pseudonyms), but were also communicated in spoken form as radio, television, and film scripts. One could argue that while Marshall McLuhan theorised on the subject of mass media, Glenn Gould took those ideas seriously enough to make them the basis of his professional activity after 1964. In his writings, broadcasts and interviews, Gould unabashedly championed the stylistic, procedural and intellectual freedom he experienced in the recording studio, admitting “resent[ment against] the onetimeness, or the non-take-twoness, of the live concert experience” (McGreevy 132).

Whereas public performances and most sound recordings present a

musician's pre-determined interpretation of the works performed, Gould's stated approach to a recording session was to arrive without a specific point of view or interpretation of the work to be recorded, and to use his time in the studio experimenting, attempting as many different approaches as possible<sup>37</sup> (a methodology which resembles Marshall McLuhan's well-known launching of "probes"), and eventually deciding, through the efficacy of playback technology, on a definitive version. The final product in Gould's case was usually a composite of multiple attempts spliced together,<sup>38</sup> arrived at through "post-performance editorial decision[s]" (Page 339). "In my opinion, music is much more cogently and creatively served via the recording studio or via any medium which permits one the luxury of second-guessing, so to speak, the interpretive decision" (Roberts and Guertin 180). "A performer should treat [audio] tape," he maintained, "as a film director treats his rushes."<sup>39</sup> "By taking advantage of the post-taping afterthought...one can very often transcend the limitations that performance imposes upon the imagination" (Page 339). He felt that "a recording represents something special – that it isn't a replica of a concert experience...that it is, inherently, an art form with its own laws,"<sup>40</sup> which included recording sections of a musical work out of order (as we saw with Gould's taping of the theme of the *Goldberg Variations*), extending the creative process beyond the recording studio into the editing suite, splicing tape for more fundamental reasons than fixing wrong notes, and so on. He felt that "a recording should differentiate itself in every possible way from a concert hall experience..." (Gould 1996, 15). These were revolutionary concepts which set him apart from all other "classical" musicians of his era.

Further distancing himself from mere replication of the concert experience in recording sessions, Gould also experimented with microphone placements. He favoured a standard placement for Bach less than two metres away from the piano (Cott 92ff) which produced a dry, non-reverberant piano sound that contrasted dramatically with the warm, vibrant sounds traditionally heard on the recordings of his contemporaries. Their recordings were typically enhanced by ambient echo from the halls in which they were recorded (referred to by Gould as "cathedral-like")

via microphones placed farther away from the instrument or by artificial echo inserted electronically by the audio engineers afterward. The result of Gould's approach was to place the listener, figuratively speaking, in much closer proximity to the piano than is possible either in a concert hall or through the more distant, echo-laden audio pick-ups of most other pianists' discs.

"I get the impression," said Gould, "as so often in European recordings, that the soloist is not addressing me specifically but rather speaking to a multitude in which I happen to be included."<sup>41</sup> Gould felt that the "up close" perspective of the vast majority of his recordings translated into playback "characteristics such as analytic clarity, immediacy, and indeed almost tactile proximity,"<sup>42</sup> which created an intensely shared attentiveness to the music, between the performer at one end of the technological system and the listener at the other. The inner workings of the music are revealed to both participants as a consequence of their special attentiveness; the microphone elicits the structural details, or, as Gould put it, the microphone "dissects and analyses" the music... (Payzant 45).

Gould's overwhelming interest in communicating directly with individuals, as opposed to groups (i.e., concert audiences), puts into sharper focus both his early retirement from the stage and the powerful connection to him many people feel when listening to his discs. He believed that building a partnership by means of electronic media with "a listener more participant in the musical experience"<sup>43</sup> was seminal to the future of the arts. In so doing, he was creating collaborators and participants, just as Marshall McLuhan sought to do with his university students and the readers of his books, in a common adventure to absorb or, in Northrop Frye's terminology, to "possess" the mysteries and creative power of the works themselves. This self-directed mission of Gould prompted one commentator to write that he knew of "no pianist who required more of his listeners."<sup>44</sup>

For certain postromantic repertoire (e.g. Scriabin, Sibelius), Gould experimented with several "ranks" of microphones, beginning with microphones right inside the piano, continuing with groups of microphones about two and three metres away from the instrument, and ending with "two mikes pointing at the far wall" (Cott 93). Recording these works on

multi-track audio tape permitted him to “choreograph” or “orchestrate” (he used both terms) changing perspectives in the final audio mix, just as television and movie directors change camera perspectives in their filming. Gould actually spoke in terms of “long shots, tight shots...dissolves... jump cuts,” and “zoom[s]” (Cott 93-4). He incorporated such changes during the editing process, isolating or combining tape tracks at different points in the music to create appropriate “audio metaphor[s]”<sup>45</sup> for the changing moods, textures, and tonalities. His aim in so doing was to delineate the music’s underlying structure,<sup>46</sup> thereby (he hoped) enhancing the listener’s understanding of it.

On one occasion, a tape of Gould performing Georges Bizet’s *Variations chromatiques* which utilised the approach of changing audio perspectives caused great consternation among European Broadcast Union (EBU) members to whom it had been submitted by the Canadian Broadcasting Corporation (CBC). The notion of varied microphone placements and “panning” or jumping from one pick-up to another was so foreign to them that they argued at first against including it in their radio series on the basis of “unsatisfactory [technical] quality” (McGreevy 246). Although the tape was eventually broadcast, the EBU attitude illustrates how revolutionary Gould’s concept was. The Europeans could not countenance endorsing for broadcast a taped performance that differed so radically from the traditionally fixed audio perspective (i.e., the concert-hall approach) of their other music recordings.

Extending his enthusiasm for dynamic, as opposed to static, approaches to recording, Gould once wrote: “I’d love to issue a kit of variant performances and let the listener assemble his own performance. It would draw the audience into the re-creative process” (McGreevy 134). Had he lived longer, he might well have been able to do so with the interactive technology of CD-ROMs and the World Wide Web.<sup>47</sup> “I believe,” wrote Gould, “in ‘the intrusion’ of technology [into art] because, essentially, that intrusion imposes upon art a notion of morality which transcends the idea of art itself.”<sup>48</sup> Taking that thought even further, he continued: “In the best of all possible worlds, art would be unnecessary... The audience would be the artist and their life would be art.”<sup>49</sup>

The range of his interests extended well beyond recording, broadcasting and philosophising on communications and technology. He composed a few works, notably a string quartet which has been widely performed and recorded, but this part of his *oeuvre* is unremarkable. He also wrote and produced a number of CBC radio and television documentaries about various people outside the mainstream of society, including such musical luminaries as the conductor Leopold Stokowski, the cellist Pablo Casals, and the composer Arnold Schoenberg, but more importantly on such unheralded, non-musical subjects as the Mennonites of the Canadian prairies in *The Quiet in the Land*, the inhabitants of isolated Newfoundland fishing villages in *The Latecomers* and Arctic residents in *The Idea of North*. These last three are extended explorations of the human spirit in the state of isolation (note the connection to Gould himself) and are collectively known as Gould's "solitude trilogy."<sup>50</sup>

He extended his preoccupation with polyphony to his work in radio documentaries and developed a new broadcasting technique which he called "contrapuntal radio" (Payzant 128ff). In this type of broadcast, he wove the voices of various interviewees into a multi-voice sonic tapestry not dissimilar from the texture of a Bach partita or fugue, fading voices in and out of the foreground, creating "conversations" and "exchanges of ideas" on tape between people who, in fact, had never met, and in the process producing a far more dramatic treatment of his topics than the standard, narrative radio documentary. In his mature years, he devoted immeasurably more time to conceiving, researching, writing and producing documentary broadcasts than he spent at the piano.<sup>51</sup> In fact, he planned for some time to give up performing altogether by age 50 (Friedrich 170).

## MCLUHAN, FRYE, AND GOULD

Returning to a wider discussion of McLuhan, Frye and Gould, there are certain character traits and aspects of their backgrounds and lives which are remarkably similar, and we will explore this territory next. As boys, all three were gifted with prodigious memories and were intellectually precocious, well ahead of their peer groups academically. Frye reportedly

carried around a much-read copy of *The Pilgrim's Progress* in lieu of a teddy-bear at age four. Gould, whose mother told people while she was pregnant with Glenn that he would one day be a great pianist, was reading music by age three (before he could read words), composing by five, and was insisting at about that age that he was going to be a concert pianist. McLuhan, meanwhile, reflecting the influence of his mother, committed thousands of lines of poetry to memory during his elementary-school years, and enjoyed studying the dictionary to enrich his vocabulary with obscure words.

Unlike Gould and Frye, McLuhan showed unabashed leadership qualities as a youth, excelled at sports and eventually won a rowing championship at Cambridge University. Frye, incidentally, became an accomplished amateur pianist who later appropriated musical terminology for his writings, using such terms as “motifs,” “circle of fifths,” and “divisions on a ground,” speaking of the “tonality” of literary works, and outlining a “theory of modes” in his *Anatomy of Criticism*.<sup>52</sup> For the record, McLuhan’s biographer claims that his subject’s “tastes in painting and music were doubtful at best” (Marchand 40) but he, too, borrowed from musical terminology late in his career while developing the argument that human intelligence organises itself in tetrads, as opposed to the triads and pentads which he felt were more common in the natural world.<sup>53</sup>

Frye and McLuhan went on to become debate champions at school (McLuhan enjoyed provoking his professors by challenging them in class) and Gould reportedly held court in the cafeteria of the Conservatory, discussing the relative merits of, for example, Franz Kafka and Thomas Mann with fellow students such as the composer R. Murray Schafer.<sup>54</sup> All three would demonstrate a lifelong need to float trial balloons and bounce ideas off other people in quasi-debate fashion, Frye and McLuhan in the classes and seminars they taught for many years at the University of Toronto, and Gould via long, late night telephone calls to friends and colleagues. McLuhan and Gould enjoyed centre-stage and tended to dominate all such meetings of minds by the force of their personalities and their rhetoric, while Frye was a less domineering figure who relied solely on the persuasiveness of his unimpeachable logic. Nonetheless, discussion and debate was a stimulus to all three men, helping them to clarify their

thoughts. McLuhan once said, “Most people use speech as a result of thought but I use it as the process” (Marchand 58). This statement would seem to describe all three men.

Frye and McLuhan, in fact, developed lecturing styles which purposely challenged their students, talking without notes and using their encyclopedic memories to draw on a wide array of references to other disciplines and cultures. They tended to use the shock value of aphorisms in speech, which Frye likened to “the principle of the Bloody Mary: it has to be swallowed at a gulp and allowed to explode inside” (Ayre 256). Students complained about McLuhan that he seemed to talk about everything but the actual course material. One of McLuhan’s ongoing problems with the wider public was that he insisted on employing the same technique in his writings, taking the notion to an extreme, in fact, through the use of strange juxtapositions and non sequiturs. As a result, many readers found his books difficult or even impenetrable.

Gould’s public-speaking and writing style was also unusual: it was convoluted and lavishly erudite, a strange mixture of musical and technical jargon, and what one critic has referred to as “verbal pyrotechnics” (McGreevy 156). He and McLuhan became friends in the 1960s, sharing discussions in the latter’s kitchen. In writings and interviews, Gould often referred admiringly to McLuhan and his theories (Cott 102). This admiration was evident in his appropriation and frequent use of derivations of one of McLuhan’s favourite words: tactile (Powe 151; Cott 29-70). For his part, McLuhan also held Gould in high regard: for example, giving over a full page in his book, *Counterblast*, to the block-letter announcement, “Bless Glenn Gould for throwing the concert audience into the junkyard” (45). As career pressures kept the two increasingly apart, though they lived in the same city, they remained in periodic contact via correspondence and the telephone. In their mature years, they each kept unusual schedules, Gould working by night and sleeping by day while McLuhan worked literally around the clock, stopping only to take brief naps when he felt fatigued. Although Frye did not share this particular habit with the other two, he did demonstrate the same driven quality, an insatiable curiosity, a never-ending quest for knowledge. The relentless pace of constantly juggling

multiple projects and responsibilities over many years, another common trait, took its toll on both McLuhan and Gould, who each suffered high blood pressure and other ailments and eventually succumbed to strokes, Gould at the relatively early age of fifty. Frye remained healthy until late in his life, but was being treated for cancer when he died of a heart attack at age seventy-nine.

## SPIRITUALITY

The issues of religion and spirituality are critical to any understanding of who these men were and what they were about. They all came from middle-class backgrounds and demonstrated unrelenting obedience to the Protestant work ethic. Frye and McLuhan grew up Methodists and Gould was Presbyterian. Frye became an ordained Methodist Minister, though he worked in that capacity only briefly, early in his career. McLuhan converted to Roman Catholicism as an adult and to the end of his life was a devout practitioner of his new faith, reading the Bible in six languages, attending daily Mass and leading family prayers and Bible readings, often at unusual hours. While McLuhan remained an active church-goer, Gould drifted away from organised religion after childhood, and Frye somewhat later.

McLuhan was extremely apprehensive about the disenfranchisement of the individual mind in the electronic age, and was predicting in the 1960s that widespread violence would result from people's private identities being subordinated to the mass, leading eventually to a new religious age. He misinterpreted the American racial riots and political protests of the late 1960s as the beginning of a worldwide conflagration, and he lost personal credibility by continuing to advance this theory with almost anyone who would listen. The celebrity status he enjoyed in the 1960s gradually eroded, and he was increasingly viewed as an eccentric. Were he still alive today, he might recognise the increasing decay of urban civility and the rise of religious fundamentalism and sectarian violence worldwide as a slower-paced fulfilment of his predictions. His only error may turn out to have been a miscalculation regarding the speed at which these events would unfold.

Though many people confused McLuhan's theorising about the mass media as proselytising, McLuhan was repelled by the shallowness of popular culture, which he called "monstrous and sickening" (McLuhan as cited in Marchand 43) and was frustrated by the "endless mediocrity" (McLuhan as cited in Marchand 94) that he found even in the academic world. Similarly, Frye saw society in a cultural decline and decried such things as the brutality in sports and the fetishism and cult status of physical fitness (Sinclair 15). Gould, incidentally, referred to himself as "anti-athletic."<sup>55</sup> McLuhan and Gould were both distressed by humankind's neglect of the environment, and Gould was also troubled by the abuse of both humans and animals. Acting on his beliefs, Gould stopped eating meat altogether, and eventually bequeathed equal halves of his estate to the Salvation Army and the Toronto Humane Society.

Frye's deep study of Christian doctrine and the Bible led him not only to profound discoveries regarding structural links between sacred and secular literature, but to an encompassing spiritual vision regarding the power of the imagination. To Frye, "poetry was 'the holy of holies in the middle' of the Jerusalem of language" (Ayre 280) and literature was variously, "secular scripture" (Ayre 355) "a human apocalypse, [and] man's revelation to man" (as cited in Sinclair 24). Literary criticism thus became "not [just] a body of adjudications but the awareness of that revelation, the last judgement of mankind" (Sinclair 14).

The notion of revelation and ascendancy to a higher realm of understanding permeates Frye's writing, and he saw works of art as ethical instruments capable of giving new meaning to life for those who absorb the underlying messages and respond to them. In a homily he gave on becoming the Principal of Victoria College at the University of Toronto, Frye said:

The sources of creative power in the human mind are inexhaustible. If we could realize that they are infinite and eternal as well, and that the human mind is linked in its nature and destiny with a divine mind, that would be the final motive for learning and the final guarantee of its value (cited in Ayre 272).

He viewed heaven as “this world as it appears to the awakened imagination” (Frye 1947, 83) and believed that only people with educated imaginations could live life in a truly meaningful way. With Frye as with Blake, the “Divine is the creative power within us and God is our power to perceive the infinite” (cited in Sinclair 4) through our imagination.

Along remarkably similar lines, here is what Glenn Gould told the Royal Conservatory’s graduation class of 1964:

The inner ear of the imagination is very much more powerful a stimulant than is any amount of outward observation.... Remain deeply involved with the processes of your own imagination.... It can... serve as a sort of no man’s land between the foreground of system and dogma, of positive action, for which you have been trained, and that vast background of immense possibility... which you must constantly examine, and to which you must never forget to pay homage as the source from which all creative ideas come.<sup>56</sup>

The subject of Gould’s spirituality is best approached through consideration of his withdrawal from the world. He maintained that “solitude nourishes creativity [while] collegial [sic] fraternity tends to dissipate it.”<sup>57</sup> To address that need, he made difficult choices and demonstrated the discipline to act on them, even to the point of distancing himself from friendships so that he could concentrate completely on probing his fertile imagination, which in turn gave the world so many intriguing musical interpretations and new ideas.

He wrote that “the purpose of art is... the gradual, lifelong construction of a state of wonder and serenity...[and] the challenge [is] that each man contemplatively create his own divinity.”<sup>58</sup> Regarding his uncompromising pursuit of this state of serenity, he sometimes referred to himself with characteristic irony as “the last Puritan,” after the hero in George Santayana’s *Memoir in the Form of a Novel*.<sup>59</sup> A Mennonite interviewee in Gould’s CBC radio documentary, *The Quiet in the Land*,<sup>60</sup> who described the Anabaptist tradition of being “in this world but not of it,” probably best described the state of Gould’s mind in his later years. One commentator

has suggested that Gould was “less concerned with pleasing God than with participating in Him.”<sup>61</sup>

His readings of theologians like Paul Tillich, Jean Le Moyne, and Jacques Maritain,<sup>62</sup> and philosophers such as Søren Kierkegaard and Immanuel Kant led Gould toward a mystical sense of striving to achieve perfection by purifying himself through his art. He believed that “artists have a moral mission and art has an unrealized potential for the betterment of humankind” (Payzant 120). I see direct parallels here with Northrop Frye’s philosophy of the redeeming potential of art and literature, and yet, though they lived for so many years in the same city, there is no evidence in Gould’s archival papers, writings, or correspondence that he ever had contact with Frye or read any of his books. They seem to have arrived at remarkably similar philosophies of art and the infinite by separate routes. One could say that Gould became the artistic conscience of his generation, in attempting as best he could to exemplify what an artist’s life should be. This, too, can be considered a part of the Gould legacy.

On a more poetic level, Gould can be viewed as a metaphor for various primordial themes with which Canada has long been associated in poetry and literature. In his single-minded pursuit of a career on his own terms and by overcoming various self-imposed hurdles, Gould personified the spirit of survival which recurs through much nineteenth- and early twentieth-century Canadian writing. In his withdrawal from the outside world, he embodied the quintessential Canadian theme of isolation. His iconoclasm typified the self-reliance of our literary heroes and heroines. His self-professed ‘puritanism’ and willing compliance with the Protestant work ethic reflected the unbending spiritual values of the original Anglophone society in Canada. His lifelong fascination with the north goes to the very heart of Canadian geographic identity: as the *Québécois* songwriter, Gilles Vigneault, reminds us, “*Mon pays...c’est l’hiver*” [My country... is winter].<sup>63</sup> And by becoming Marshall McLuhan’s quintessential “discarnate man,” communicating with the world only through the telephone and other electronic media, Gould embodied Canada’s triumph of technology over geography.

## AESTHETICS

Our discussion of these three individuals would not be complete without briefly addressing their aesthetics. Frye's critical frame of reference was decidedly modernist and constructionist, an aesthetic of criticism which has passed from fashion as the postmodern, deconstructionist aesthetic has come to the fore. McLuhan's ideas were also grounded in the history and practice of literary criticism, and took root in the fertile ground of the New Criticism at Cambridge in the 1930s. By employing a writing style rich in aphorisms and strange juxtapositions, McLuhan could be considered a precursor of postmodernism. So, although he continued to publish books after declaring them anachronistic, his writings do occupy a territory outside the realm of traditional literature.

Glenn Gould also straddled the boundary between modern and postmodern. In his interpretive emphasis on structure and his espousal of formalist music, he was thoroughly modernist. His writing style was decidedly traditional though the theories he propounded and the media he employed to advance them were more a part of the post-literate age. His deconstruction of documentary interviews, of Mozart and Beethoven, of his own taped performances and, indeed, of pianistic tradition, can be seen as portents of postmodernism. His creative application of technology to the service of enhanced understanding is quintessential electronic-age artistry, and his exploitation of the musical potential of the spoken word is precisely the marriage of disparate elements that is found so routinely in postmodern art and architecture. It can also be argued that Gould's bias towards contrapuntal elaboration established him as a charter member of McLuhan's electronic age, considering the pianist's instinctive predilection for the mosaic of polyphony as opposed to the (mono)linearity of homophony.

## CONCLUSION

In closing, let us consider Marshall McLuhan, Northrop Frye and Glenn Gould in a Canadian perspective. The fact of their common nationality

seems to have been almost secondary for all three. None of them went about cheer-leading specifically for things Canadian. In fact, Frye was until late in his career critical of Canadian literature, and McLuhan was outspoken in his admiration of Americans. Still, they each quietly turned down opportunities to relocate permanently abroad, thereby consciously or unconsciously affirming the importance of continued access to the cultural and intellectual life of their native country for their ongoing work. In fact, Gould underlined that fact in the television documentary he wrote and narrated about the city of Toronto.<sup>64</sup>

Ironically, the values inherent in each man's life and output tacitly bespeak a Canadian perspective of greater value and impact than any jingoistic rhetoric could ever do, and though they were not necessarily trying to be or appear Canadian, they succeeded marvellously at it anyway. Through the originality of their ideas, the strength of their convictions and the force of their personalities, McLuhan and Gould carried Canada to the forefront in the international discourse on technology and communications during the 1960s and '70s, continuing in the tradition of the earlier Canadian communications theorists, George Grant and Harold Innis. For his part, Frye brought Canada its first international star in the firmament of literary criticism.

The electronic age is fraught with mediocrity and ambiguity, with shallow stereotypes and clichés. Privacy and intellectual pursuits are increasingly deemed to be élitist and threatening to the mass. Ideas and literacy are considered provocative and herd politics rule. Here were three Canadians, three profoundly moral men, who lived life according to the dictates of their consciences and the requirements of their disciplines. Their lives and works stand as beacons for all to see and study. Each of them achieved the ultimate in his chosen field, initiating what the scientist Thomas Kuhn refers to as a "paradigm shift," a breakthrough or discovery so stunning and original that it brings about a fundamental change in people's thinking.

Marshall McLuhan once said: "I don't expect [people] to believe what I say, I just want them to think" (Marchand 274). This is undoubtedly the essence of the legacies of these three men to the world of ideas: Gould and McLuhan, through a defiance of convention in their careers, their

lifestyles and their ideas, challenged people to open their minds to radical concepts and new approaches to the familiar, while Frye quietly handed over the keys to the whole of literary history to anyone who was interested. They were three of the most original minds of the twentieth century, and the world is infinitely richer for their having been here.

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## NOTES

- <sup>1</sup> See Chapter One entitled "Understanding" (McLuhan 1964).
- <sup>2</sup> See Carl Mollins' "Words to Free the Spirit." *MacLean's Magazine* (December 31, 1990): 13.
- <sup>3</sup> See John Bemrose's "The Great Decoder." *MacLean's Magazine* (4 February 1991): 50.
- <sup>4</sup> This refers to Robert Denham's article (cited in Sinclair 8).
- <sup>5</sup> See Carl Mollins' "Words to Free the Spirit." *MacLean's Magazine*. (December 31 1990): 13.
- <sup>6</sup> Absolute or perfect pitch is essentially pitch memory: the ability to name correctly any musical pitch anytime it sounds, or to sing correctly any pitch identified by its name, e.g., B-flat, F-sharp. It is a relatively rare gift.
- <sup>7</sup> The simultaneous combination of two or more melodic lines, a stylistic feature of the music of J. S. Bach, among others. An analogous term is 'polyphony,' as distinguished from 'homophony,' in which the melodic interest is restricted to a single line with a subordinate accompaniment.
- <sup>8</sup> He is widely regarded as one of the two giants of the piano world from the second half of the twentieth century, the other having been Vladimir Horowitz.

- <sup>9</sup> See Bruno Monsaingeon's "Introduction to The Last Puritan." *The Glenn Gould Society Bulletin* VI (October 1986): 4.
- <sup>10</sup> B. H. Haggin. "Music and Ballet Chronicle." *Hudson Review* XVII No.3 (Autumn 1964): 441. Gould's response to Haggin is included in Roberts and Guertin, 72-3.
- <sup>11</sup> Glenn Gould recorded twenty-one of Beethoven's thirty-two sonatas for Columbia Records. Three others originally recorded for CBC radio broadcasts have been released on disc by CBC Records since his death.
- <sup>12</sup> When Glenn Gould began his professional career in the 1940s, the keyboard music of Beethoven was considered Artur Schnabel's exclusive domain, while the Goldberg Variations were Wanda Landowska's. Though Gould professed to be a Beethoven interpreter of the Schnabel "school," some of his performances of Beethoven differed markedly from those of the older pianist, and Gould's Goldberg Variations were completely at odds with Landowska's concept of Bach.
- <sup>13</sup> See Gladys Shenner. "The Genius Who Doesn't Want to Play." *MacLean's Magazine* (23 April 1956).
- <sup>14</sup> In recording sessions, each 'take' is a separate, recorded run-through.
- <sup>15</sup> See Glenn Gould's "Glenn Gould: Bach in the Electronic Age" (McGreevy 134).
- <sup>16</sup> See William Littler's "Gould." *Vancouver Sun* (October 15 1982).
- <sup>17</sup> See note 7.
- <sup>18</sup> An Alberti bass is a simple accompaniment figure utilizing the individual notes of triads in a prescribed order (do, sol, mi, sol), found throughout the keyboard music of Haydn, Mozart, Beethoven, and many other composers of the late 18th- and early 19th centuries.
- <sup>19</sup> In "Of Mozart and Related Matters: Glenn Gould in Conversation with Bruno Monsaingeon", Monsaingeon asks: "You disapproved of Alberti basses...?" and Gould replies: "Instinctively." "The whole first half of the nineteenth century - excluding Beethoven to some degree - is pretty much of a washout as far as solo instrumental music is concerned... I don't think any of the early romantic composers knew how to write for the piano... Chopin, Schumann and company laboured under the delusion that the piano is a homophonic instrument. I don't think that's true; I think the piano is a contrapuntal instrument and only becomes interesting when it is treated in a manner in which the vertical [i.e., harmonic] and the horizontal [i.e., melodic] dimensions are mated. This

does not happen in most of the material written for it in the first half of the nineteenth century” (Page 453).

- <sup>20</sup> Regarding his recording of Mozart’s A Major Sonata, Gould admits in the same interview, “my realization of the first movement is somewhat idiosyncratic,” and later, “I can’t say that I’m entirely convinced about the [slow] tempo choice for the Alla turca [finale] (Cott 40-1).
- <sup>21</sup> When asked by Jonathan Cott about his recording of the Mozart C-minor Piano Concerto, “This is a pretty perverse way to deal with Mozart, isn’t it?”, Gould replied, “You’re absolutely right...It’s the only Mozart concerto...that I sort of halfway like” (Cott 54). Later in the same interview, Gould admitted: “I really don’t like Mozart as a composer” (Cott 56).
- <sup>22</sup> See Glenn Gould’s “Beethoven’s ‘Pathetique’, ‘Moonlight’ and ‘Appassionata’ Sonatas” (Page 52-3).
- <sup>23</sup> See Glenn Gould’s “Beethoven’s Last Three Piano Sonatas.” “Perhaps they do not yield the apocalyptic disclosures that have been so graphically ascribed to them” (Page 57).
- <sup>24</sup> Gould said: “I believe, quite simply, that Strauss was the greatest musical figure who has lived in this century” (Page 85). “I’m a total Wagnerite - hopelessly addicted to the later things especially...” (Cott 67).
- <sup>25</sup> Cott refers to them as “manic or depressive tempi” (Cott 54).
- <sup>26</sup> Gould’s second commercial disc, recorded in 1956, consisted of Beethoven’s last three piano sonatas, Opp. 109, 110, and 111. The fourth variation of the finale to Op.109 is specifically marked “Etwas langsamer als das Thema” [somewhat slower than the theme]; the theme itself is marked Andante. Gould played the variation at high speed. Another example from this disc is the entire opening movement of Op. 111, which he performed at a truly manic tempo. By way of explanation, Gould insisted there were “weak spots” in the work which required “greater speed” (Friedrich 68-9).
- <sup>27</sup> Gould sat “only fourteen, rather than the usual twenty, inches off the floor” on the folding card-table chair his father adapted for his use at the piano (McGreevy 131).
- <sup>28</sup> Gould said: “I don’t really enjoy playing any concertos very much. What bothers me most is the competitive, comparative ambiance in which the concerto operates. I happen to believe that competition rather than money is the root of all evil...” (Page 41).
- <sup>29</sup> See Robert Fulford. “Glenn Gould.” *Saturday Night* (September 1992): 50.

- <sup>30</sup> See Leonard Bernstein's "The Truth About a Legend" (McGreevy 17).
- <sup>31</sup> Northrop Frye (as cited in Sinclair 8).
- <sup>32</sup> See John Stuart Mill's "Thoughts on Poetry and its Varieties" ("Anatomy" 5 and 249).
- <sup>33</sup> See Bruno Monsaingeon's "The Last Puritan" (McGreevy 300).
- <sup>34</sup> Columbia Records reportedly gave Gould complete freedom in his recording projects.
- <sup>35</sup> See William Littler's "The Quest for Solitude" (McGreevy 223).
- <sup>36</sup> A lecture Gould gave at the University of Cincinnati, "Arnold Schoenberg: A Perspective," was subsequently published as a twenty-page occasional paper by the university.
- <sup>37</sup> See Glenn Gould's "Rubinstein" (Page 287).
- <sup>38</sup> See Glenn Gould's "Rubinstein" (Page 287).
- <sup>39</sup> Glenn Gould (as cited in Kostelanetz; McGreevy 132). "Rushes" are the unedited films of each day's activity during a film 'shoot.'
- <sup>40</sup> See Glenn Gould's "Glenn Gould on Recording" reproduced in *GlenGould* [sic] [Magazine]. 4 No. 1 (Spring 1998): 4. Gould signed his name with one "n," although the correct spelling has two, thus the spelling of the magazine title.
- <sup>41</sup> See Glenn Gould's "CBC Radio Script from 1978": 15.
- <sup>42</sup> See Glenn Gould's "The Prospects of Recording" (Page 333).
- <sup>43</sup> See Glenn Gould's "The Prospects of Recording" (Page 347).
- <sup>44</sup> See Denis Dutton's "The Ecstasy of Glenn Gould" (McGreevy 198).
- <sup>45</sup> See Glenn Gould's "CBC Radio Script from 1978": 12.
- <sup>46</sup> See Glenn Gould's CBC interview with Andrew Marshall broadcast May 7, 1978, transcribed in "CBC Radio Script from 1978." *GlenGould* [Magazine]. 2 No. 1 (Spring 1996): 11.
- <sup>47</sup> The concept of the informed, involved consumer matches themes in writings by McLuhan and Umberto Eco and is, in fact, not unlike Frye's idea of the "educated imagination." Eco in *Opera Aperta* (Milano: Bompiani, 1963) was one of the first writers to advocate the active role of the reader in interpreting texts.
- <sup>48</sup> See Glenn Gould's "Music and Technology" (Page 355).
- <sup>49</sup> See Glenn Gould's "Music and Technology" (Page 353).
- <sup>50</sup> At the time of his death, Gould was working on a fourth radio documentary

in his 'solitude' series, based on *The Three-Cornered World* of the Japanese writer, Natsume Soseki.

- <sup>51</sup> Gould professed to spend little time at the piano in his mature years, learning scores away from the instrument via his photographic memory. See Roberts and Guertin, 52: the letter of January 19, 1962 in which Gould discusses his preference for studying and analysing music "quite away from the instrument" before attempting to play it.
- <sup>52</sup> An archaic term for 'variations on a theme.'
- <sup>53</sup> This refers to Marchand, 241ff and Brian Fawcett, "Fifth Column: Public Eye." *Toronto Globe and Mail* (June 14 1991): A18.
- <sup>54</sup> This was quoted in Murray Schafer's transcript of Panel Discussion on "Gould the Communicator," National Library of Canada, Ottawa, May 25, 1988.
- <sup>55</sup> See Glenn Gould's "Toronto" (McGreevy 91).
- <sup>56</sup> See Glenn Gould's "Advice to a Graduation" (Page 7).
- <sup>57</sup> See Glenn Gould's "A Biography of Glenn Gould" (Page 446).
- <sup>58</sup> See Glen Gould's "Let's Ban Applause" (Page 246).
- <sup>59</sup> This refers to "Glenn Gould Interviews Glenn Gould About Glenn Gould" (Page 325).
- <sup>60</sup> A direct translation of the Mennonites' own name for themselves, *Die Stillen in dem Lande*.
- <sup>61</sup> See Maggie Helwig's. "The Spirituality of Glenn Gould." *Canadian Forum*. 67 No. 775: 29.
- <sup>62</sup> Maritain's writings were also studied by McLuhan.
- <sup>63</sup> See Vigneault, Gilles. "Mon pays." *Gilles Vigneault: Chansons d'aujourd'hui*. Comp. and Ed. Lucien Rioux Paris : Éditions Seghers, 1969.
- <sup>64</sup> Gould wrote elsewhere: " I personally am more at home with the somewhat reserved, quieter Canadian spirit than with the more energetic American spirit and being Canadian I therefore understand the wish to preserve it... ." (as cited in William Littler, "The Quest for Solitude" in McGreevy 222).

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CAROLYN STRANGE

## THE HALF-LIFE OF THE DEATH PENALTY: PUBLIC MEMORY IN AUSTRALIA AND CANADA

Carolyn Strange, from the Centre of Criminology and Department of History at the University of Toronto, visited Australia in November and December of 2001. She received generous financial assistance through the University of Sydney's Law School. She participated in the University of Wollongong's "Legal Intersections" workshop, gave a paper on true crime magazines at the Australian Law and Society conference (Melbourne) and delivered the keynote address at the University of Wollongong's Australian-Canadian Studies Centre. This paper is a revised version of that talk.

At the Sydney Olympics the world engaged in an orgy of national sporting comparisons. Which country's athletes could run the fastest, spike the hardest, lift the heaviest, or jump the longest? But the so-called Olympic spirit also allegedly tests finer qualities, such as grace in defeat, generosity to one's opponents, or striving for one's personal best. These latter virtues were a great comfort - perhaps the only comfort - to Canadians, whose athletes failed to meet even modest expectations. Canada had no 'Thorpedo' or Great Aboriginal Hope to boost national pride. Even more troubling than Canada's low medal count was the spectacular success of the host country, Australia. How, Canadian sports pundits pondered, could a country of nineteen million whip a country of thirty million? This sporting trial was one memorable occasion that Canadians have been happy to forget.

The 2000 Olympics provided a rare occasion when Canadians compared themselves to Australians. A hundred years ago metropolitan papers in

both countries were full of stories about the rival 'white dominions,' both vying for the position of top dog in the British Empire. In the *Toronto Daily Mail* or *The Sydney Morning Herald* the latest reports on the value of wheat production versus wool production, or the fighting form of Canadian versus Australian troops in Imperial conflicts, or the 'native problem' in both countries' northern regions were standard fare. Since the First World War and the decline of the old empire, however, the nation's gravitational pull has shifted southward to the American empire. Canadians now compare ourselves most often to our closest neighbour, and more often than not, we come up short (even at ice hockey, the Don Cherries of the world wail). We seem neither as fast nor as smart nor as rich as our rivals, but we're nicer, aren't we? More polite? Kinder and gentler?

Consider the death penalty. In the criminal justice forum Canada remains in the larger abolitionist camp while its closest neighbour stands alone, leading the 'free world' in executions. In 1976, when the Canadian Parliament abolished capital punishment, the United States Supreme Court ruled that properly administered capital justice would not violate the Constitution (after having determined in 1972 that the death penalty as then administered had been unconstitutional). In response most United States states prepared revised penal codes that met constitutional requirements for procedural fairness. Beginning in 1977, executions resumed, picking up pace by the late 1980s and early 1990s, when the rate topped ninety per annum. While the United States kept on killing, Canadian legislators kept their nerve. Although two free votes on reinstatement have been taken in Parliament, and in spite of Reform's (the former opposition party's) support for the death penalty,<sup>1</sup> the federal government has thus far refused to bend to public pressure.<sup>2</sup> That pressure comes from many fronts: saturation media coverage of high-profile murders, such as those of Clifford Olsen and Paul Bernardo; Canadian law enforcement agencies' continued public support for the death penalty; the proximity of United States death penalty states; and regularly reported opinion polls, which confirm that the majority of Canadians continue to favour reinstatement. Indeed, in the immediate aftermath of the gruesome Bernardo trial, support for the death penalty reached close to seventy percent.<sup>3</sup> There is no question that reinstating the death penalty in Canada would be a popular move.

Although Australians too have kept a close eye on American policies, the death penalty's history in Australia and its place in contemporary political culture differs significantly. Over the twentieth century each of the Australian states abolished the death penalty, with a protracted period between Queensland's abolition (in 1922) and Western Australia's in 1984.<sup>4</sup> In the intervening period, the United Kingdom conducted a Royal Commission on the Death Penalty, concluding in 1953 that capital punishment ought to be retained solely on account of its alleged deterrent capacity. But the United Kingdom commissioners had been divided and the tide was clearly turning against the death penalty, not only in the United Kingdom but also in Western Europe and Canada. Australian politicians took notice. The Commonwealth government, at the dawn of the halcyon Whitlam years, abolished the death penalty for all federal offences in 1973, the same year Britain abolished capital punishment for all ordinary crimes. Although Western Australia's law code retained capital punishment for another decade<sup>5</sup> no condemned prisoner was executed in Australia after 1967.

Over the thirty-five years since the last execution, Australians, like Canadians, have taken a certain pleasure in comparing themselves favourably to the United States on the death penalty front. When convicted Oklahoma bomber Timothy McVeigh was executed in 2001, for example, *The Australian* published a condemnatory article by Chris Sidoti, the national spokesman for the Human Rights Council of Australia. In a moment before George Bush's 'warrior president' armour was in place, Sidoti attacked Bush, comparing McVeigh's death toll of 168 people to Bush's 152: the number executed during his term as Texas' governor. The execution of McVeigh (and the 760<sup>6</sup> other American prisoners executed since reinstatement in 1976) makes the United States "the most significant human rights violator among Western democratic nations," he declared (Sidoti). As Australia finds itself increasingly under scrutiny for violating international human rights conventions concerning asylum seekers, it can still cling to the abolitionist raft, claiming membership among the world's most civilised nations. Over the past few decades, death penalty support has hovered around the fifty percent mark, although it can shoot as high as ninety-five percent in the immediate aftermath of profoundly disturbing

murders (Ivan Potas and John Walker).<sup>7</sup> The prospect of reviving capital punishment is raised periodically by far-right parties, such as One Nation, and in jurisdictions which impose the strictest sentencing regimes (Western Australia and the Northern Territory), however the death penalty has, as yet, failed to find a significant place on the national political agenda.

It took more than the march of time to erase the death penalty from statute books and it takes more than revised criminal codes to prevent its reinstatement.<sup>8</sup> As I have argued elsewhere, the death penalty is never truly abolished: it is merely in a state of statutory abeyance (Strange 1996, 619). Given that public support for the death penalty remains substantial, how are popular calls to reinstate the sanction resisted in these two democratic countries? Recent public opinion polls in Canada indicate that support for capital punishment is not significantly lower than it is in the United States.<sup>9</sup> Even in states such as Texas, the national leader in executions since 1976, public support for the death penalty (regularly imposed) is no higher than Canadians' desire to see its return (after a quarter century hiatus). In Australia, the Port Arthur massacre (the killing of thirty-five people at the historic site in 1996) tested Australian resolve but it did not prompt the Tasmanian government to introduce an emergency reinstatement bill. Rather, Bryant received thirty-five life sentences, with the added provision that he never be released (Strange 2000).

Capital punishment opponents in Canada and Australia read such evidence to mean that their work is not over despite the death penalty's formal abolition. In both countries lobbyists continue (through such groups as Amnesty International) to shore up support for abolition and to scotch misperceptions about the death penalty's deterrent capacity.<sup>10</sup> Anti-death penalty groups see the recent proliferation of mandatory imprisonment statutes and so-called 'truth-in-sentencing' guidelines as a worrying indication that politicians may be tempted to implement even more dramatic policy gestures in response to demands to get 'tough' on crime.<sup>11</sup> Every Granny Killer or Paul Bernardo is another potential step back toward reinstatement.

The strategies and the resources abolitionists draw upon to resist the pull toward law and order politics differ markedly in Australia and Canada,

however. For Canadians who share a border with states that retain the death penalty, learning from United States mistakes and heeding Canadian warnings about recent wrongful convictions is the order of business. Recently released Americans, formally on death row, and Canadians wrongfully sentenced to life for murders they did not commit, conduct press conferences, become documentary subjects and in several cases, inspire 'true story' feature films. They are displayed as living breathing proof that the justice system is fallible, and capital punishment irrevocable. In Australia, these anti-death penalty sentiments are personified in one man: Ronald Ryan, a.k.a. 'the last man hanged.' Although executed in 1967, he lives on in a myriad of forms: plays, a documentary, paintings, poetry and academic discourse.

As much as formal political parties and organised lobby groups have shaped the history of the death penalty and its abolition, the politics of capital punishment do not end or begin on the steps of legislatures. As theatrical representations of Ryan in Australia and dramatic accounts of the wrongfully convicted in Canada indicate, images of justice and injustice can circulate widely, from the imprimatus of heads of state on official letterhead to latrinalia on pub walls. Historically public executions, penny press true confessions of convicted murderers, melodramas and ballads fed the public appetite for stories about criminals and their punishment. That catalogue of representations both exploded and diversified over the twentieth century. The death penalty is no longer carried out in public, but thanks to Hollywood, television and the Internet, capital punishment is everywhere, whether or not local lawmakers have abolished it. Even frivolous representations of capital punishment (in cartoons, on greeting cards) render it impossible for members of the public and politicians to evade the question: is it right for the state to kill?

Within the current mix of death penalty political culture in Canada and Australia flows public memory of the period before it was abolished. As a form of collective and selective recall, public memory is constituted through relationships which form and shift between events, agencies, exponents and audiences. Like a crack in the ice, the ways in which the past will spread into the future is difficult to predict because the pattern and

extent of memorialisation is idiosyncratic and locally contingent (Huysen and Irwin-Zarecka). This is borne out by Canadians' and Australians' distinctive patterns of remembering and forgetting when it comes to the death penalty's history. In Australia, opposition to reintroduction is solid largely because of the stories that have accumulated around the last man hanged. Just as Americans remember Gary Gilmore as the first man executed after the death penalty was reinstated in the United States, so Australians are familiar with Ronald Ryan as the last. Intense media attention at the time of Gilmore's death in 1977 coupled with Norman Mailer's novelistic account of the case.

*The Executioner's Song* ensured that his life and death by firing squad would be told and retold. Everyone recognised that Gilmore was the first to go after the Supreme Court ruling. In contrast no one realised in 1967 that Ryan would be the last (though many hoped that he would be). After all, the death penalty was not abolished in Victoria until 1975. And Western Australia retained the death penalty for almost twenty years after Ryan died in Pentridge Prison. Nonetheless, 'Ronnie' instantly became a household name, synonymous by the mid-1980s with 'the last man hanged.' By the 1990s the phrase took on an incantatory quality that performs a potent memorialising function (Freadman 5). As a result Ronald Ryan's half-life both dampens support for the death penalty in Australia and acts as a cultural impediment to its reintroduction.

In Canada memories of the last execution are comparatively hazy, unfocussed and characterless. For example, the Canadian branch of Amnesty International's website on the death penalty lists the date and location of the last executions, but not the names of the last men to be hanged in Canada.<sup>12</sup> This is partly a function of distance from an event that occurred almost forty years ago. It also has to do with the fact that the last execution was a double-hanging. Ronald Turpin and Arthur Lucas were executed in Toronto's Don Jail on December 10, 1962. The anniversary is marked by the odd editorial and it was explored briefly as background material for news coverage of Canadian Stanley Faulder's execution in Texas in 1999. But the "last men hanged" were not magnets of media attention when they were executed and they have made little more than cameo appearances in

recent debates over the death penalty in Canada.

Just as commentators attributed Australia's success at the Olympics to its sports-mad culture, so we must explore Australia's political culture in order to understand how Ronald Ryan's death was transformed into a storied execution.<sup>13</sup> The timing of Ryan's case, the overt political colouring of the Victorian government's decision, the interest of the state Premier's opponents in tying the case to a reformist cause, and Ryan's own exploits and personality ensured that contemporaries understood and marked the case as an historic event. But it has taken concerted cultural work, in plays, public debates, memoirs, documentaries, and feature films, to stoke the embers of those memories over the past three decades. Both fortuitously and intentionally, Ronald Ryan was fashioned into 'the last man hanged' – the enduring poster boy for abolition.

## RYAN: THE CRIME, THE MAN

Capital punishment, like comedy, is largely a matter of timing. Whether or not people on death row actually end up dead has often depended on a monarch's birthday, the visit of a dignitary, the election plans of an incumbent politician, or the fate of the last condemned person. Ryan was a victim of bad timing. The Premier of the state of Victoria, Sir Henry Bolte, was by all accounts, including his own recollection of his life in politics, a hardheaded fellow (Prior). As the leader of the Liberal government, he not only opposed Labor but also detested the progressive mainstream press. Not a man to take defeat lightly, he sourly resented the legal tactics that had resulted in the merciful outcome of a notorious 1961 murder case. The accused, Robert Tait, had been found guilty of murdering and sexually violating a Melbourne vicar's elderly mother. Premier Bolte, revolted by the crime, had declared that the condemned man would hang. Tait's lawyer successfully argued before the Privy Council that his client was insane, and that the Victorian executive had overlooked his condition in their haste to execute. Having found his decision over-ruled, Bolte felt humiliated and eager for a chance to reassert his premiership authority. As Tait's lawyer John Starke recalled in a subsequent interview, "Bolte vowed

then that the next suitable cab off the rank would be executed” (*Age*).

The charge against Ryan made him a perfect candidate for doubts about capital justice. In Melbourne’s Pentridge Prison on theft charges, the career petty criminal made a break for freedom with a mate in December 1965. Over the prison wall, Ryan, armed with a machine gun snatched from the prison, allegedly shot and killed a guard. The victim’s occupation made the homicide a felony murder, for which a verdict of manslaughter was unavailable to the jury. Bolte anticipated that the public would back his decision that a guard-killer surely deserved the death penalty. But the *Age* and the *Australian* were largely sympathetic to the defence’s case. Skilled barrister Philip Opas, Ryan’s defence lawyer, attacked the Crown’s case, questioning the lack of bullet cartridges at the scene, undermining the credibility of Crown witnesses and presenting the theory that a warder had accidentally shot the guard chasing Ryan.<sup>14</sup> Newspaper editors made much of the fact that Ryan’s fellow escapee, who received a manslaughter conviction for killing a citizen as he fled prison, had been treated comparatively leniently.<sup>15</sup> The High Court of Victoria dismissed Ryan’s appeal, but convened the Full Court and granted leave to appeal to the Privy Council in England. In 1967, the Council dismissed the appeal and the execution date was set, leaving Ryan’s supporters no other option but to appeal for mercy. The Melbourne press went into action, drumming up support for the commutation of Ryan’s sentence. But their efforts may have backfired. One reporter later claimed that Sir Henry had informed him: “The harder you campaign, the tighter the noose around Ryan’s neck” (*Age*).

That neck belonged to a man who, in spite of and partly on account of his long criminal record, managed to strike a chord of sympathy in many Australians’ hearts. Ryan had lived a life of scams and property crimes, but his offences were non-violent and non-sensical. For instance, one of the stories trotted out regularly in retellings of his case is that Ryan had once broken into a store and stolen a large quantity of men’s suits – without the trousers. Although the son of poor parents, he was a romantic chap who had successfully wooed one of Melbourne’s mayor’s daughters, and apparently became a loving, if irresponsible father to his children. Both

a larrikin and a loser, and more a bungler than a burglar, he failed to fit Bolte's characterisation as the arch enemy of civilised society. The more venal and vindictive the Premier appeared, the more noble and honourable Ryan seemed to be. He had not ratted on his partner in the escape, and he had made his peace with God through a Catholic priest's intervention. Those who observed his hanging agreed that he had died well, bravely, and 'like a man.' In fact so heroic were his last moments that he tried to raise his executioners' spirits. "Cheer up," he goaded the warders: "you'd think it was you fellas they're going to hang."<sup>16</sup>

Australia's best known executed man, the nineteenth century bushranger Ned Kelly, had sealed his place in history in a similar way when he mused on his way to the gallows that "such is life." Consciously or not, Ryan was buffeted along by the Kelly echo, a cultural affection for a hard-done-by working-class fellow on the wrong side of the law. Newspaper editors used Ryan's wry sense of humour to help craft him similarly, as a sinner in the Australian mould – an Irish Catholic boy whose bad luck had dashed his dreams. But opponents of the death penalty went further, claiming that this sinner had become a saintly martyr to political machinations. Such renditions of the case made it possible, even for capital punishment's supporters, to see Ryan as the wrong kind of man to die, and to view his crime as the wrong sort of offence to merit the death penalty.

All of these contemporary factors provided fertile ground for the subsequent cultivation of Ryan as 'the last man hanged.' The transformation of this particular executed person into an Australian cultural icon was the product of cultural and political work to keep memories alive and to shape them for abolitionist purposes. Historians and theorists of public memory have moved away from a naïve notion of collective memory as a people's recollection of its past. Rather historical reconstructions "bear the imprint of local narrative conventions, cultural assumptions, discursive formations and practices, and social contexts of recall and commemoration" (Paul Antze and Michael Lambeck, vii). Commemorating controversial or traumatic events does not happen automatically because it entails attributions of blame and identification of victims. In Ryan's case, the cultural reproduction of the trial and execution flipped the convicted

murderer into a victim of lawlessness.

A key author of Ryan's story is novelist and playwright Barry Dickins. His artistic efforts to keep Ryan's memory alive were greatly assisted by the biographies of the key players in the case. Opas, Ryan's lawyer, Starke, the judge who reluctantly pronounced the death penalty, and Father Brosnan, the priest who attended Ryan in prison, each wrote memoirs or were the subjects of biographies that referred to the Ryan case as a pivotal moment in their lives (Prior, Opas, Tennison).

These men, as well as prominent newspaper editors and intellectuals, such as Barry Jones, became characters in Dickins' didactic 1994 play, *Remember Ronald Ryan*. Two years later Dickins published a revised version of the play entitled even more bluntly: *Guts and Pity: the hanging that ended capital punishment in Australia*. The incantatory *The Last Man Hanged* became the title of a 1993 docu-drama. Filmmaker Lewis Fitz-Gerald interviewed people who had been involved in the Ryan case, including the former governor of Pentridge Prison, who spoke in glowing admiration of the man who had faced his fate with dignity and bravery. Like the ANZAC diggers of Gallipoli, here was an ordinary man transformed through horrible circumstances into heroism and nobility. In Dickins' and Lewis' renditions of Ryan's story, his death emerges as a sacrifice on the nation's path to enlightenment – a kind of death never to be repeated.

## THE CANADIAN CASES

In sharp contrast, the last people executed in Canada are essentially forgotten men, whose cases have provided barren ground for the cultivation of public memory and political agitation. Unlike Ryan, Arthur Lucas and Ronald Turpin found no powerful or popular champions, neither at the time of their trials nor in subsequent decades. Interest in what turned out to be the last executions in Canada was nothing out of the ordinary in 1962: no politicians were out to get them, and no sympathetic observers lobbied for mercy. Because death penalty case reviews were conducted by the federal cabinet in a tradition of disinterestedness, the decision to let the executions proceed could not be pinned on any local politician such as

the intransigent Bolte. John Diefenbaker, the Prime Minister at the time, made an uninspiring villain. Although a Conservative MP, he was the architect of the Canadian Bill of Rights and a former defence lawyer who had argued for mercy on behalf of his own clients. Nor was the timing of the cases propitious for public agitation. The Lucas and Turpin cases arose in 1962, only five years before Ryan's case but well before popular protest movements had come into vogue in Canada. Organised abolitionists preferred to do their lobbying in MP's offices, not on the streets. Although they prompted Parliament to impose a moratorium on the death penalty in 1967, they did not invoke Lucas' and Turpin's names as part of those efforts. 'The last men hanged' failed to fix in Canadian popular memory.

Neither Lucas nor Turpin had a good chance for commutation even though death penalty rates had fallen significantly under Diefenbaker's government. After a joint committee of the House and Senate reviewed capital punishment practice and policy in the mid-1950s, the execution rate dropped. In the whole country only three men were executed in 1960, and two others had been hanged in 1961. The odds might have been in their favour by 1962, but Lucas' and Turpin's crimes and backgrounds put them on the road to the gallows.

Ronald Turpin shared some of Ryan's characteristics but he has yet to share in his martyr status. Turpin was well known to the police on account of his string of theft charges. But he was also a man with a history of violence and a family background that included prostitution, alcoholism and abusive foster homes. His path to the gallows began when an off-duty police officer stopped him for a routine traffic check. Turpin was wanted for a shooting and robbery of a Toronto restaurant. He was carrying a gun when stopped and a struggle ensued between the men. Turpin claimed that he had shot Constable Nash in self-defence, but the jury favoured the Crown's version that a crook had killed a cop. The presence of the police brotherhood in the courtroom may have helped jurors decide. As in Ryan's case, Turpin's victim's law enforcement status meant that the killing was automatically a capital offence, whether or not it had been deliberately planned. The trial judge could have encouraged the jury to recommend mercy, given the lack of conclusive evidence, but he too faced the intent gaze of the police brass.

Justice Gale explicitly charged the jury that a recommendation to mercy would do no good (Strange 1996).

Arthur Lucas did not murder a police officer, but he did kill a drug-dealer turned FBI informant, along with a prostitute. An African-American man from the United States, he had drifted through life as a petty gangster and pimp, a sordid history that the trial judge dwelled upon in his charge to the jury. IQ tests pegged Lucas' mental acuity at the "high-moron rate" of 65, but his mentality was unremarkable for a black man in the all-white court's eyes. He was friendless in Toronto and was appointed an inexperienced legal aid lawyer – in fact the same man who had defended Turpin. The lawyer, later disbarred for incompetence, had been observed sleeping and apparently drunk at times during both men's trials. Ryan, in contrast, had been defended pro bono by a skilled Queen's Counsel, and his case was equally ably argued before the Privy Council by another talented and dedicated barrister. Lucas' and Turpin's stories offered nothing to spark media interest: they were exactly the sorts of fellows who had always ended up on the gallows. The most noteworthy feature of their executions was not the gaggle of protestors (a common event at executions by this period), but the fact that it was a double hanging, more a novelty to contemporaries than an important historic event that anyone sensed might mark a change in the course of Canadian history.

Decades passed before the pair became known as 'the last men hanged.' On the 25<sup>th</sup> anniversary of their executions, Parliament was abuzz with lobbying to reinstate the death penalty. The usual Justice Department reports on past practices were produced while a reinstatement bill was tabled, but Lucas and Turpin appeared only as numbers on statistical charts. Their names were rarely mentioned in debates, let alone invoked in plays or popular books. By the 35<sup>th</sup> anniversary in 1997, the first steps toward public memorialisation of the last executions appeared in abbreviated news items, expanding slightly in 1999, when Canadian Stanley Faulder was executed in Texas. Metropolitan papers published several stories of Canada's last executions to provide background material, however editors preferred to dwell on images of American backwardness. Unlike Dickins' play or Fitz-Gerald's docu-drama, however, Lucas' and Turpin's stories in

1998 and 1999 were presented in a colourless manner: the facts and just the facts. Thus far, then, no one has capitalised artistically on features of the cases that might otherwise raise concerns about the politics and 'lawlessness' of the death penalty. Both men were defended in a shoddy manner; the officer Turpin killed had technically been off-duty when he stopped him, and the police may have suppressed evidence in order to secure a conviction; Lucas was an American citizen from Michigan (a state that had abolished the death penalty in 1846), and he may not have had the mental capacity to inform his defence. Without retired lawyers, priests, judges, editors and prison governors to resurrect the past in memoirs and to illuminate further possible weaknesses in the last cases, Turpin's and Lucas' executions remain untold stories.<sup>17</sup>

In typical Canadian fashion, anti-death penalty agitation has capitalised on the near misses, rather than the hits. Canadian political culture, unlike Australia's, avoids frank engagement with wrongs committed by the powerful and the state. In the only country in the world with a policeman as a national symbol, and in a nation that has built an international reputation not as a fighting force but as a peacekeeping watchdog, the scope for confronting unpalatable acts of injustice is narrow.<sup>18</sup> In other words, pathetic performances at world sporting events are not the only things Canadians prefer to forget. Since the country is also famously divided on regional and ethnic lines, intense memories of injustice tend not to be shared throughout the populace. For instance, the Assembly of First Nations, Metis organisations, radical western separatists and francophones have argued for over twenty years that Louis Riel be granted a posthumous pardon. Ottawa has not budged. Riel, the only person post-Confederation to be executed for treason in 1885, is as much a political hot potato today as he was a century ago, when Sir John A. Macdonald decided that he had to die. None of the 705 others hanged since Confederation was executed for such overtly political reasons. Had the last person hanged been a member of the FLQ, or an Oka blockade 'warrior' or perhaps even a woman who had killed her abusive partner, those fighting the tide in favour of reinstatement would have had much richer material to work with. Yet even stories such as these would unlikely stir up nation-wide passion on par with Australians' sentiments about Ronald Ryan. The martyred hero in Australian lore is a

flawed man, brave and bold but blundering too. Canadians tend to prefer their heroes politically disinterested, wholly innocent or squarely on the side of the law.

Rather than dealing head-on with people whom the state actually executed, Canadians have effectively told and re-told the stories of men who *might* have been executed for murders they did *not* commit. Donald Marshall, Guy-Paul Moran and David Milgaard have come to supply Canada's troika of cautionary tales. Accounts of their wrongful convictions and life sentences have appeared in magazine articles, documentaries, true-crime books and a made-for-TV movie. Even more potent is the story of Steven Truscott, convicted for murder at fourteen years of age in 1959, when the death penalty was still in effect. One of the youngest people sentenced to death in the twentieth century, Truscott's case ignited fierce debate about the draconian nature of capital justice and the inappropriateness of the penalty for a school boy. At the time of his sentencing, young journalist, now old man of letters, Pierre Berton broke journalistic convention by publishing a caustic poem to express his outrage:

The cell is lonely, the cell is cold  
October is young but the boy is old  
Too old to cringe and too old to cry  
Though young - but never too young to die  
...At last we have something to boast about  
We've a national law in the name of the queen  
To hang a child who is just fourteen.<sup>19</sup>

Cognisant of the public mood, the federal cabinet commuted his sentence to life imprisonment. Truscott was quietly released after spending ten years in prison.

Unlike the last men hanged, Truscott's case provoked concerted memory work from the start. Newspaper columns and magazines kept his case in the public eye, and in 1966 a popular book (Bourdais) condemning the mishandling of the case found favorable reviews, even in the minds of people who had otherwise supported the death penalty (Bourdais). Recently, investigative journalist programmes and a related CBC website have reopened his story and exposed the incompetent policing that let

the actual killer go free. On his release he slipped anonymously back into society, building a quiet life as a millwright and family man. In the mid-1990s, he revealed his secret to his children and initiated attempts to reopen his case. Unlike Ryan, he can speak for himself about the power and fallibility of the state to punish. But he is also finding powerful people to speak, and write, and dramatise on his behalf. As a recent exposé on the case underlines, Truscott's 'long walk into history' will not end until he receives a full pardon (Sher).

Could Canadian death penalty opponents take pointers from Australians' culturally resonant invocations of Ryan's story? Calls for revenge are difficult to quell in a law and order climate,<sup>20</sup> however abolitionist cautionary tales are more effective prophylactics than statistics on deterrence. Countering harrowing stories of victims, particularly children killed by sex-murderers, requires really good material and really effective story telling. It is unlikely that advocates of reinstatement could be silenced by resurrecting Lucas' and Turpin's stories: being last is not enough. And even if Canadians could revive and shape these men's memories, the political outcome of memorialisation cannot be reliably predicted. The success of Australian writers, artists and filmmakers in concocting the story of 'the last man hanged' and focussing public memory on the questionable politics of the death penalty's administration has also produced troubling side effects. The incantation of 'the last man hanged' threatens to slip into cant when the mythologising of one man unfairly executed diverts attention from the hundreds who died before and since, as the result of suicides or murders in prison, or on account of police beatings or shootings in custody. Ryan was only the last person to be *hanged intentionally by the state* in Australia. There are plenty of critics of mandatory custody policies who argue, for example, that Aboriginal deaths in custody from suicide are a passive form of state execution and a latter-day practice of genocide. When Barry Dickins explained that he had tried to "give Ryan back his life" he also made him larger than life, and larger than the deaths of similarly unlucky and disadvantaged men and women. The stature of Ryan's story in public memory crowds out other stories of state-sanctioned or state-implicated deaths in the Australian past and present. And finally fetishising the *last* man in an abolitionist mould is to invite the retentionist retort: 'so far...'

For the time being it looks as if Steven Truscott, a blameless boy, now a dignified man, will carry Canadians' worries about law's lawlessness and embody their abiding faith in the prospect of justice. Truscott is a fitting Canadian martyr: not only innocent but a person who harbours no bitterness or thirst for revenge. Perhaps this is why the country-pop group Blue Rodeo wrote a song about memory and redemption and called it "Truscott." As the last stanza goes:

Well it's alright now  
People get through this somehow  
It's alright now  
We will keep moving I know  
If you remember 'cause I do (Blue Rodeo, 2000).

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## NOTES

<sup>1</sup> In 1997, Reform proposed an act (Bill C-277) to institute a federal referendum on the death penalty "in the public interest." "An Act to require a referendum on the restoration of the death penalty as a sentencing option and to amend

the Referendum Act,” 1<sup>st</sup> Session, 36<sup>th</sup> Parliament, 46 Elizabeth II, 1997.

<sup>2</sup> In 1999, Reform also tabled a bill (C-335) designed to toughen the Young Offenders Act. Had it passed into legislation it would have exposed people as young as eighteen to the possibility of the death penalty. “An Act to amend the Criminal Code, the Young Offenders Act and the Transfer of Offenders Act (death penalty),” Second Session, Thirty-sixth Parliament, 48 Elizabeth II, 1999.

<sup>3</sup> Support for capital punishment currently sits at slightly less than fifty-five percent although it varies across the country, with Maritimers opposed to and westerners most in favour of reinstatement (Canadian Press/Leger Marketing).

<sup>4</sup> New South Wales abolished the death penalty in 1955 for ordinary crimes, but other offences (piracy, treason) remained capital offences until 1985. *Crimes (Death Penalty Abolition) Amendment Act, 1985*. The Commonwealth government abolished the death penalty for federal offences in 1973 (*Death Penalty Abolition Act, s. 4*).

<sup>5</sup> Amnesty International did not count Canada among abolitionist nations until 1998, after death penalty provisions in the Canadian National Defence Act (for acts of sabotage and disloyalty committed, defence personnel) were repealed on 10 December. The death penalty had not been used since the Second World War when there was one execution. Bill C-25 replaced this punishment with life imprisonment.

<sup>6</sup> This figure was accurate as of 8 February 2002. Nine men were executed in January 2002, a rate that would put the total since reinstatement close to 850 by the end of 2002.

<sup>7</sup> In 1986 a Sydney television station conducted a phone-in poll in light of reports about a sex murder case. Ninety-five percent of the 48,000 callers supported the death penalty in that instance. Questions which specify different sorts of homicide scenarios typically produce lower figures (Ivan Potas and John Walker). Over the 1980s Gallup poll surveys pegged pro death penalty responses at forty-three percent. By the 1990s the rate crept up to approximately fifty percent. Australian Coalition Against the Death Penalty ([www.angelfire.com/stars/dorina/index.html](http://www.angelfire.com/stars/dorina/index.html)).

<sup>8</sup> Over the nineteenth and twentieth centuries, numerous states have abolished the death penalty and reinstated it, including United States states, New Zealand and several western European countries.

<sup>9</sup> A May 2001 Gallup poll pegged national support at sixty-five percent.

<sup>10</sup> Opposition to the death penalty is also conducted through local organisations. See

for example the Canadian Coalition Against the Death Penalty ([www.ccadp.org](http://www.ccadp.org)) and the Australian Coalition Against the Death Penalty ([www.angelfire.com/stars/dorina/index.html](http://www.angelfire.com/stars/dorina/index.html)).

- <sup>11</sup> A recent example is the NSW government's move to all but eliminate the possibility of parole for prisoners sentenced to life terms with "never to be released" clauses. Premier Bob Carr vowed that such killers would be "cemented in their cells." *NSW, Crimes Legislation Amendment (Existing Life Sentences) Act, 2001*.
- <sup>12</sup> See [www.amnesty.ca/deathpenalty/canada/htm](http://www.amnesty.ca/deathpenalty/canada/htm) (last accessed 26 Nov, 2001).
- <sup>13</sup> This phenomenon was explored earlier, before cultural renderings of the Ryan case multiplied in the mid-1990s (Kathy Laster and Mary Ann Robinson).
- <sup>14</sup> In 1986 Doug Pascoe, a former prison warden at Pentridge, appeared on Australia's Channel 7 and confessed that he believed he had accidentally shot the guard. He did not testify at the trial.
- <sup>15</sup> In 1953 the execution of Derek Bentley, an intellectually weak man, for a shooting carried out by his under-age compatriot, provoked a similar outcry in England. In 1991 the real killer, Christopher Craig, confessed that he had been responsible for the murder. The story is dramatised in the feature film *Let Him Have It* (1991). It is retold in ballad form in Elvis Costello's song, "Let Him Dangle," *Let Him Dangle*, Warner PRO-CD-3720 (1989).
- <sup>16</sup> Father Brosnan, quoted in Freadman, "The Green Tarpaulin," p. 16
- <sup>17</sup> An exception is Alan Hustak, *They Were Hanged* (Toronto: Lorimer, 1987). This is a popular account of the last executions in each province, the final executions in Canada, and the last woman executed.
- <sup>18</sup> For the classic study of the Mountie mythology and lore in Canadian culture see Keith Walden, *Visions of Order* (Toronto: Butterworths, 1982).
- <sup>19</sup> See [www.cbc.ca/fifth/truscott/transcript.html](http://www.cbc.ca/fifth/truscott/transcript.html)
- <sup>20</sup> After one such murder report in 1986, a Sydney television station conducted a phone poll on the death penalty. Ninety-five percent of callers supported its reintroduction. Australian Institute of Criminology (1987) *Trends and Issues in Criminal Justice, "Capital Punishment"*: 3.



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CYNTHIA SUGARS

## SETTLER FANTASIES, POSTCOLONIAL GUILT: THE COMPROMISED POSTCOLONIALISM OF JANE URQUHART'S *AWAY*

Cynthia Sugars visited Australia in July 2001. She presented a version of this paper at the Association for Commonwealth Literature and Language Studies Conference in Canberra.

I

It is perhaps a truism of contemporary postcolonial theory that one can no longer speak of national identities the ways one used to in the past. Certainly any invocation of “*the many as one*,” as Homi Bhabha memorably put it, is no longer tenable (142). This is surely no less true in settler-invader cultures such as Canada and Australia, whose foundational metanarratives are dependent on tendentious, and often nostalgic, professions of national-cultural uniformity. A recognition of the constructed nature of national narratives means that generally agreed-upon assumptions about national homogeneity can no longer be taken for granted when one sets out to invoke Canadian identity, or Canadian history, or Canadian anything. The entire course of Canadian cultural criticism has largely been a deliberation on this impossibility, even if there have been frequent attempts to cover it over.

Nevertheless, many recent Canadian novels have undertaken a nostalgic return to the period of exploration and settlement as a means of revisiting a romanticised moment in the nation’s colonial history.<sup>1</sup>

While Marie Vautier suggests that such historical narratives engage in a postcolonial challenge to traditional conceptualisations of myth and national identity, it is also the case that many of these works are complicit with the myths they are interrogating. This textual duplicity might be thought of as a kind of compromised postcoloniality, what Graham Huggan refers to as the fluctuation “between revision and revival” in many ostensibly postcolonial resuscitations of the colonialist past (113). In *The Postcolonial Exotic*, Huggan notes the ways an element of ‘exoticism’ informs discussions of literary postcoloniality. In Huggan’s view, this constitutes a contradiction at the heart of postcolonialism itself, to the degree that the oppositional critique implicit in postcolonial expression is sometimes constrained by a fetishisation of colonialism and otherness. This contradiction is nowhere more apparent than in the phenomenon of the British Booker Prize. While the Booker’s apparent bias in favour of imperialist content has been highlighted by Rushdie and others, Huggan is astute to point out the ways the Booker’s celebration of ‘Raj nostalgia’ is inherently conflicted. If this form of ‘postcolonial’ nostalgia posits a revisioning and critique of colonialist histories, it also recuperates the ambiance of an exotic place/time of imperial splendour.

For the purposes of this paper, I will be focussing on Jane Urquhart’s acclaimed 1993 novel *Away*, a text that enacts a conflict between an oppositional postcolonial revisionism and a form of nostalgic neo-colonial revival. In particular, I’m interested in some of the ethical problems that arise when one attempts to read, and teach, such a text postcolonially. How does one engage with a textual subject matter that is internally conflicted about its postcolonial positioning? The dilemma posed by such narratives calls to mind Bhabha’s notion in “DissemiNation” of the split imperative of nationalist constructs more generally: the impulse towards what he terms the pedagogic and the performative. The pedagogic emphasises the continuity of the nation through time, thereby legitimating the nation as a centralising force; the performative points to the constructedness of the nation, and emphasises the ways the nation must continually reassert itself by being endlessly ‘performed.’ National narratives, in other words, are themselves inherently ambivalent and must constantly reassert their authority as legitimate representations. There is a degree to which

the recent spate in colonialist nostalgia is indebted to a comparable ambivalence: insisting on its centrality as authentic national-cultural expression while flirting with the epistemological crisis that accompanies the deconstruction of universalising metanarratives.<sup>2</sup>

One is tempted to say that this is precisely where postcolonial theory comes in - though if only it were so easy. Inevitably, the same questions that haunt national constructs also plague postcolonialism (charges of universality, homogeneity, periodisation, teleology, marginalisation, Eurocentrism and prescriptiveness have been raised against both). Nevertheless, for many postcolonial theorists, it has become clear that a nationalist-motivated colony/empire postcolonialism is no longer appropriate for most segments of the globalised world. In Canada, as in other settler-invader cultures, the very term postcolonialism is under contestation as various constituencies vie with one another for postcolonial legitimation - what Stephen Slemon refers to in another context as the "scramble for postcolonialism." The questions proliferate: Is Canada postcolonial? Who in Canada is postcolonial? Are some Canadians more postcolonial than others? And is the label "Canadian," or "postcolonial," even acceptable any longer?

These questions form an important backdrop to any study of Canadian literature today; indeed, it is becoming increasingly impossible to discuss Canadian literature *without* the aid of a postcolonial approach of some kind. Moreover, these debates open out onto the more pressing question of how one is to define the critical concept of postcolonialism itself. As Richard Cavell inquires, is it a question of literary content, or is it a methodology, an approach one takes to a text (101-2)? Or can it sometimes be both?

My paper will approach these definitional dilemmas from the standpoint of both content and methodology by asking the following: How does one apply a postcolonial critique to a text whose ostensibly postcolonial *content* renders it acceptably - if problematically - postcolonial? To put it another way: How might one post-colonise the (already, though perhaps not always) postcolonial?

While any number of Canadian texts engage with the nation's colonialist past (especially either the period of exploration or the settler past), certain texts offer a seductive and romanticised glimpse into this history which, from the perspective of contemporary 'settler-invader' theory, is perhaps not as 'unsettling' as it could be. If, for the settler subject, "the sites of figural contestation between oppressor and oppressed, colonizer and colonized, have been taken *inward* and *internalized* . . ." (Slemon 1990, 38), it is therefore inevitable that settler cultures are never able to fully reject the imperial legacy they have inherited, since this is a constitutive element of a national - even postcolonial - identity. It is along these lines that I am positing my reading as an extension of Marie Vautier's provocative treatment of Canadian literature in *New World Myth*. Like me, Vautier is interested in the ways many contemporary Canadian authors rewrite Canada's colonial history. In particular, Vautier discusses the ways such texts engage in a metafictional construction of a national mythology, namely by emphasising textual beginnings rather than transcendent origins: "New World Myth . . . opposes this origin/divine paradigm with one focused on beginning(s), on the historical. The narrators of New World Myth flaunt the precariousness of their beginnings while alluding to histories, to narratives, and to the act of writing" (6).<sup>3</sup> One might say that such narratives highlight the performative in the midst of the pedagogical. To what extent, however, does the creation of a destabilising "New World Myth" that challenges conventional master narratives risk folding back into the kind of authenticating teleology that it sought to interrogate in the first place? Might it be that by revisiting and exoticising the colonialist past such texts merely reinforce an originary precursive moment in the nation's *post*-colonial trajectory?

These postcolonial fetishisations of the settler and exploration periods in Canadian history might be seen as a kind of "nostalgic reconnection" (Hoy 9), filling in for the perceived gaps in a national cultural mythology. Such texts lead one to ask whether it is possible any longer to tell a settler story and, if so, what such a story would entail. Can one recuperate a settler-invader past without inevitably "add[ing] to the privilege of the already-

privileged" (Fee 688)? Does the enjoyment of such narratives place the Canadian postcolonial critic in a compromised - even guilty - position? Should one be resistant to such instances of reconciliation, and if not, how does one reconcile oneself to the fact of such non-resistance?<sup>4</sup>

In her essay "What Use is Ethnicity to Aboriginal Peoples in Canada?", Margery Fee asks an important question regarding settler identity in Canada: "Is examining my own Irish, Scottish, English ethnic heritage - or even my own Canadian ancestors - a productive move, or does it also simply add to my privilege, my 'cultural capital,' my power?" (687). Fee's question is crucial at this historical juncture where a struggle is taking place over the terrain of (a legitimating) postcolonialism. Her question points to the ways one might celebrate one's settler ancestry without reducing that recuperative move to a silencing of others. An exploration of a settler past might be a decolonising move because it might entail an acknowledgement of the 'invader' half of the settler-invader equation. It might also function as an anti-appropriative gesture. As Fee observes, such recognition might lead to "an understanding of how [one's] privilege has been ideologically constructed" (688).

My essay will explore these questions by focussing on the guilty pleasure afforded in reading Jane Urquhart's bestselling narrative of Canadian colonial settlement, *Away*. *Away* poses an unsettling problem for the postcolonial critic. On the one hand, the novel is 'postcolonial' in its recuperative drive to celebrate the foundations of Canada's national history; on the other, its romance of Canadian 'beginnings' is contentious. The novel's focus on one strand of Canada's settler past, the trials of Irish settlers in Canada during the nineteenth century, probes the ways the Canadian national character was founded as a composite of settler types; that is, it looks back to the origins of how the nation's identity came to be *settled upon*. The novel thus holds a certain allure for a reader entranced by its invocation of national 'origins' which authorise a recognisable beginning (at one time an important anti-colonial move). It betrays what Margaret Turner identifies as typical of many new-world narratives: a quest for a "home-made legend through which later inhabitants will view the place's origin and development" (15). From a meta-textual perspective, one

might say that it offers a glimpse into the foundations of the contemporary national imaginary (something we see in Urquhart's 1986 *The Whirlpool* as well).

The allure of *Away* lies in part in its recuperation of an originary myth. Northrop Frye is famous for his claim that Canadian culture lacks a 'genuine' mythology (242). This might render *Away's* revelation of a mythic national history an instance of anti-colonial assertion, identity in the making. Even though the novel critiques the transplantation of old mythologies onto the new world, it enacts just such a myth-making impulse. The opening scene of the novel in which Mary walks along an Irish beach strewn with cabbages and silver teapots lures the reader in from the start. What follows is a tale of daemon lovers, family curses, talking birds, psychic powers, legendary dancers and epic floods. In the process, Urquhart succeeds in bestowing on Canada a mesmerising mythology, providing it with ghosts to be haunted by, even if in order to do so these mythic elements must be transported "away" from their Irish homeland and transplanted elsewhere.<sup>5</sup>

Urquhart's use of a settler context for her myth-making is especially important given that Canada was labelled by many of its early settlers as a place incapable of mystery and mythology (most famously by such writers as Catharine Parr Traill and Susanna Moodie). Her text thus functions as a kind of 'writing back' to such early settlers as Parr Traill, whose famous characterisation of Canadian prosaicness in 1836 runs as follows:

As to ghosts or spirits they appear totally banished from Canada. This is too matter-of-fact country for such supernaturals to visit. Here there are no historical associations, no legendary tales of those that came before us. . . . We have neither fay nor fairy, ghost nor bogle, satyr nor wood-nymph; our very forests disdain to shelter dryad or hamadryad (128).

*Away* offers a direct response to these earlier settler narratives by rewriting the settlement of Canada in epic terms. Urquhart's novel thus takes its place within a long tradition of Canadian literature which attempts to compensate for an apparently absent cultural history, a professed absence that has typically been addressed either by bemoaning it as a fact, as in

Earle Birney's famous statement about Canada's "lack of ghosts" in his poem "Can. Lit.," or by storying the land with an authenticating, and often also dangerous, mythology.

However, what is interesting about Urquhart's specifically *postcolonial* myth-making in *Away* is her consciousness of the difficulty of such mythologising. Even as the novel revels in its romanticisation of the past, it calls its own fascination into question. On the one hand, the psychic condition of being 'away,' which describes Mary's altered condition after she falls in love with a drowned daemon/sailor washed up on the beach in Ireland, is an evocative description of mourning or longing. Mary is distracted, melancholy, "here but . . . not here" (57). According to local legend, her spirit has been stolen by one of the faeries and replaced with a substitute, making of her an adult changeling. This is one way to render acceptable the overt sexuality of Mary: not only has she been found asleep in the arms of a man, but her 'changed' character is said to have put a trance on all of the men in the village who become smitten with her. In this sense, Mary is ostracised or 'awayed' by the community as much as by her demon lover.

On the other hand, the term functions allegorically. The state of 'awayness' works as a metaphor for diasporic nostalgia. To be 'away' (in mind and body) is to posit the location of a home from which one has departed, which is effectively to negate the 'here' of the subject's present location. "[T]his is what it is to be away," the ghost of Mary tells her daughter years later in Canada, "You are never present where you stand" (345).

The curse of 'awayness' that is passed down through the women of the family is therefore the curse of nostalgia or a gaze that looks elsewhere (hence a book that is itself nostalgic critiques the 'awaying' allure of nostalgia). The state of being 'away' encapsulates the dilemma of diasporic transplantation, but it is also the curse of colonial inferiority. After she has emigrated to Canada, Mary is plagued by a yearning for her Irish lover and homeland, and is never able to feel settled in Canada (neither will she ever be able to leave). Looking at the stream that runs through their property, Mary can think of only one thing: "Should it not lead us to somewhere else?" (141). Eventually she will abandon her family to waste away as a

displaced Narcissus on the shores of Moira Lake, where she believes the spirit of her Irish lover calls to her. This curse is passed on to her daughter, Eileen, who is similarly entranced with an Irish past that can never be fixed in Canada. Falling in love with the Irish dancer Aidan Lanighan, Eileen wills herself to see in him a freedom fighter for Irish independence. Blinded by love for a fantasised place, not a man, she fails to see that he is a supporter of Canadian Confederation. As a result, she contributes to the assassination of one of Canada's founding fathers, D'Arcy McGee. This represents another means by which the novel manufactures a 'home-made legend,' for Urquhart here ties her narrative with a notable Canadian mystery, since historically the murderer of McGee was never satisfactorily identified.

After the assassination, Eileen is never the same (she is 'away,' but in a different sense than before). Like her mother, she, too, is destroyed by an ideal of the Irish homeland which is untenable in the New World. Myth, Urquhart seems to be saying, is materially located. Thus, even as the novel nurtures and romanticises a longing for a mythic Ireland, it critiques such transplanted nostalgia by dramatising the forging of a newly emergent national identity. As Eileen later warns her granddaughter in Canada: "For God's Sake, . . . be where you are" (12).

This 'postcolonial' reading of the exigencies of settler belonging is further complicated through the contrast between the two central characters of the novel, Eileen and her brother Liam. Interestingly, Eileen, who is born in Canada, is more Irish than the Irish-born Liam. Yet numerous readers have too readily aligned their sympathies with Eileen at the expense of her brother, even though Urquhart's refusal of an easy opposition between the two is one of the central dynamics of the novel.<sup>6</sup> It is true that Eileen is clearly the character who elicits the reader's sympathy: she is the gifted one, the one who sees into the future and communes with nature; she is also the one who narrates the story to her granddaughter Esther (whose remembering of Eileen's tale is the dramatic pretext of the book). However, it is the more practically minded Liam who evinces the character traits of the ideal settler. He is capable, hard-working, practical, persistent. Liam's dream is to have a plot of land in Ontario; Eileen's is to join the fight

for Irish liberation. It is Liam who marries a local half-Native girl and proceeds to populate the new nation (it is he, as well, who raises Eileen's illegitimate daughter as his own). As a part of its dialogue with historical settler narratives, *Away* thus explores the origins and uniqueness of what came to be known as the Canadian character. However, if Liam is the prototype of the ideal settler, he lacks something which colonial Canada was sorely in need of: an invigorating mythology, a ghost to be haunted by.

In this way the two siblings can be seen to represent constitutive halves of the emergent 'Canadian' character: industrious practicality and inspired possibility. This points beyond the poles of 'here' and 'away,' whereby psychic 'awayness' becomes the only adequate recognition of the ambiguities of here. This pairing is important, for it demonstrates the ways Urquhart's novel posits its invocation of authenticating origins via an accepted postcolonial model: the articulation of postcolonial ambivalence. The notion of the settler subject as being torn between two worlds, such as has been outlined by Stephen Slemon, Alan Lawson and others, is therefore also evinced in the psychic state of being 'away.' Mary's words to her prospective husband, Brian O'Malley, encapsulate the paradoxical dilemma of settler-invader transplantation: "I am here but I am not here" (57). Ironically, this might make Eileen more archetypally 'Canadian' than her brother Liam, for while Liam is firmly grounded in the Canadian here and now, it is Eileen who flits between worlds, talking to crows in the willow tree behind their homestead (thus communing with the spirits of the land) while also murmuring Irish revolutionary songs from the distant homeland. This makes Eileen's hard-learned lesson, that one must embrace the evolving myths of this place first, an exemplification of national identity in the making, the translation of the new world into home.

### III

Thus does *Away* perform its postcolonial purpose - by enabling us a glimpse of an almost (but not quite) pre-symbolic moment in the

defining of the nation. It posits the emergence of an authenticating Canadian mythology for a country in which such cultural resonance was sorely held to be lacking. And Urquhart accomplishes this beautifully. The book is enchanting, mesmerising, evocative. Like all of Urquhart's writing, it plumbs the muddied depths of subconscious signification. The novel thus reflects its haunting epigraph, lingering in the reader's mind like "the trace of a fish on a pool, and the trace of a man on a woman." Surely as a postcolonial narrative of a nation's historical foundations, one cannot ask much more of a novel than this.

All of this, mind you, is from the point of view of the settler. This, ultimately, is the crux of the matter. What happens when the postcolonial *content* - some of which I've been explicating here - is founded on a tendentious history? If the novel's mythic fantasy of a Canadian imaginary based on white colonial settlement is captivating, it nonetheless functions as a tantalising yet troubling instance of a specific diasporic wish-fulfillment. For within the apparent flux of identity that the novel celebrates lies a very clear fixing of an Anglo-Celtic foundation for the rising nation. How does a postcolonial critic reconcile his/her entrancement by the text with an awareness of the restrictive national image it sets forth? More generally, how does one post-colonise one's reading of a postcolonial text about colonial history?

These questions invoke the tangled history of Canadian settlement and nationalist image-making. As Himani Bannerji and numerous others have pointed out, not only was it only certain groups who were encouraged to "settle" the Canadian landscape, but only certain of these settlers were allowed to contribute to the construction of a national iconography. The history of the settlement of Canada has been in many ways "a struggle over who controls the codes and practices of nation-building" (Gunew 30). These dynamics were necessarily at the expense of those settler groups who were not encouraged to contribute to the national imaginary (for example Chinese labourers, Indian indentured labourers, Japanese-Canadians).<sup>7</sup>

More blatantly, of course, settlement took place at the expense of Canada's Native populations, a fact which renders one's seduction by this novel very guilty indeed. The dialectic of home and away that the novel sets forth as

an integral aspect of the 'Canadian' condition - like Margaret Atwood's famous formulation of 'survival' years earlier, or Northrop Frye's postulation of the 'garrison mentality' before that - is one that does not apply to Canadian Native peoples. The irony of this position is nowhere better exemplified than in Catharine Parr Traill's comment in *The Backwoods of Canada* in 1836 (a text written to encourage British settlers to Canada) that the Natives make poor settlers (59-60)! That Canada's first settlers are not considered adequate to the settlement of the landscape - even as they were teaching the Europeans how to survive - has to be one of the greatest ironies in Canadian history.

It is for this reason that *Away's* equation of the plight of the Irish settlers with Canada's Native peoples is particularly disturbing. This is a striking scene in the novel, even though a brief segment. When Mary abandons her family in search of her sailor/lover on the shores of Moira Lake in Upper Canada, she is rescued by a Native man, Exodus Crow, who, true to history, instructs her in the ways of living off the land. As she tells him the story of the British persecution of the Irish, he tells her how "some white men had seized my people's land and killed many animals for sport and abused our women" (184-5). "[T]he same trouble stayed in the hearts of both our peoples," she tells him (185). To link Irish oppression prior to their arrival in Canada with the near genocide of Canadian aboriginal peoples is to mix contexts in such a way that Native oppression *within* Canada becomes obliterated. After all, all settlement, regardless of ethnic group, contributed to the displacement of aboriginal populations.<sup>8</sup> Moreover, Anglo-Celtic settlers were incorporated into the national imaginary - and into Canadian society - in a way that Native peoples never were.

The novel's naturalisation of Eileen and Liam as authentically Canadian through their apparent 'indigenisation' is additionally problematic. Exodus Crow exists as a mechanism in the novel to bring spiritual enlightenment, not to mention mythological credibility, to Mary's children. It is he who returns their mother to them, and he as well who instructs Liam in the ways of self-illumination. His role is also that of totemic familiar to Eileen, who, like her mother before her, in a sense "goes Native" when she lives in the willow tree and communes with the birds as a child (one of which

is the spirit incarnation of Exodus Crow). Similarly, Liam's stake in the land is legitimated through his marriage to a halfbreed woman who had a previous claim to the Ontario property he purchases. Thus, even though he tried to evict her family off his property, he is eventually absolved.

This appropriation of Native cultures accords with a long tradition in settler Canadian texts, whereby the indigenisation of the European legitimises his/her stake in the land. However, when a text's appeal is founded on the repressed, unsavoury facts of this history and a coinciding romanticisation of Canadian 'origins' and identity, its commendability becomes precarious.

#### IV

This returns us to our question about content and methodology. How does one post-colonise (or should it be de-colonise) a postcolonial (or is it a colonising) text? If, as Helen Tiffin defines it, 'post-colonial' "implies the *persistence* of colonial legacies in post-independence cultures, not their disappearance or erasure" (158), what can one say about *Away*?

Is it possible that the power of a text like *Away* lies in the ineffectuality of its postcolonial vision? - that is, as an instance of flawed postcolonialism? In other words, might its value reside in its insistence on revealing the persistence of such legacies (even of how the postcolonial continues to be contaminated by them), and hence in its pedagogical potential? Are we witnessing in the novel an inability to reconcile itself to its own acts of reconciliation? Can we turn its appeal to productive political ends by exploring the ways its evocation of guilt is itself a matter of concern - the way it forces its reader to enunciate some kind of accountability, even if that accountability arises in recognising the ways one allows oneself to be seduced by the material?

If Eileen is not the ideal settler, neither is her brother Liam, and Exodus Crow, well, he promises to return once a lesson has been learned, and by the novel's end, his reappearance is still pending. At the end of the

novel, the postcolonial message is at best unclear, which may suggest that it refuses to assuage any residue of settler postcolonial guilt.

A postcolonial reading of one's *reading* of *Away* perhaps demands what Sherene Razack refers to as a "politics of accountability" (159), or what Len Findlay identifies as the need to 'indigenize' one's approach to cultural texts. Razack advocates a recognition of "the ways in which we are complicitous in the subordination of others" (159), thereby offering a means of turning liberal guilt into instrumental guilt. If guilt typically highlights discrepant subject positions (you feel one thing, you feel you should feel another), one generally tries to rid oneself of guilt by resolving their contradiction. As Diana Brydon argues, this form of guilt leads to paralysis: "It is easy to cast oneself as the victim of one's identity as an oppressor and to use that new identity as an excuse for continued inaction and even self-congratulation for one's inaction" (8). "To acknowledge complicity," she states, "is far more threatening" (8). The point may be to get rid of the tension as *guilt* but not to get rid of the tension itself, internalising the tension as a positive postcolonial politics. The 'guilt' experienced by the reader of *Away* may become an enabling catalyst in this act of reimagining the role of culture as an arena in which these sorts of questions can be played out. Alan Lawson, citing Ken Gelder and Jane Jacobs, asks if "'postcolonialism and anxiety [are] always tied together?'" (2000, 24). The answer is, yes, if it is doing any kind of reconstructive socio-cultural work. Guilt can either have a paralysing effect, providing a way of refusing one's complicity in continuing operations of power, or a productive one, bringing competing contradictions into conscious crisis.

## V

Let me conclude with an instructive debate that takes place between Métis writer Maria Campbell and white actress/playwright Linda Griffiths in a fascinating text entitled *The Book of Jessica*. Each takes a different position on settler identity. Campbell wants whites to explore their ancestry so that they will know where they come from and hence

feel a more complete sense of belonging here: “as long as you refuse to look at that history, of course you’ll be ghosts, because you have no place to come from” (95). Griffiths, however, wants to explore the ‘here.’ Both are postcolonial positions. Urquhart in a sense addresses this dilemma by doing both in her novel while criticising a too obsessive quest for roots (even as the book as a whole confers such roots). Perhaps Campbell’s critique represents the inability of an aboriginal subject to appreciate a white (and therefore privileged) Canadian’s postcolonial predicament. On the other hand, Griffiths is blinded by the affinity she feels for Campbell into believing that mythologies can be chosen and ‘owned’ at will. Ironically, each needs the other in a kind of symbiotic interpellation of contaminating mythologies. This may say something about the mutual contingencies of postcolonial experiences within any given socio-cultural location. It also points to the ways that guilt can enable an active expression of mutually productive postcolonial tensions.

One way of post-colonising *Away* might be to engage with its pedagogical potential, not in the sense that Bhabha uses the word, nor in terms of a celebration of a dubious national mythology, but in terms of the ways critics and teachers construe the text in their classrooms and publications. If the professing of literature is for many of us a postcolonial act, the novel might provide a useful platform from which to launch a postcolonial pedagogy, especially in courses designated by overtly national labels such as ‘Canadian literature.’ *Away* is committed to a particular national narrative, not only in its implied critique of transplanted mythologies, but also in its insistence on a grounded Canadianism. However, its pedagogical potential might lie in its skepticism towards nationalist nostalgia, and hence in its insistent and self-contradictory performance of an agonistic postcolonialism. Approached in this way, the text might be used to illustrate the ways a complicit postcolonialism can facilitate a demystified postcolonial critique.

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## NOTES

- <sup>1</sup> In addition to Urquhart's *Away*, consider George Bowering's *Burning Water*, Mordecai Richler's *Solomon Gursky Was Here*, Rudy Wiebe's *The Temptations of Big Bear* or *A Discovery of Strangers*, John Steffler's *The Afterlife of George Cartwright*, Michael Crummey's *River Thieves*, and (to a degree) Alastair MacLeod's *No Great Mischief*, to name only a few. One might consider the contemporary trend towards 'historiographic metafiction' (Hutcheon 61) along these lines, that is, as an acceptably postcolonial version of neo-colonial nostalgia. See Huggan for an analysis of a similar paradox in the recent trend in 'Raj nostalgia' in Britain (112-18).
- <sup>2</sup> One finds a comparable figuration of the 'epistemological crisis' (Lawson 1995, 24) that characterises settler-invader subjectivity in the work of such critics as Alan Lawson, Stephen Slemon, and Robert Kroetsch. Margaret Turner's notion of the New World mode of 'imagining culture' and Marie Vautier's conceptualization of 'New World Myth' are similarly committed to a

conception of Canadian cultural expression in terms of “cognitive instability and ontological and epistemological uncertainty” (Vautier ix). Although the latter do not say so expressly, the very nature of this epistemological crisis may reside less in its overturning of past mythologies than in its complicity with them in the course of its critique.

3. Vautier is here citing Edward Said’s distinction between beginnings and origins in his 1975 study, *Beginnings: Intention and Method*.
4. This quandary is especially germane in view of the critical bias against the inclusion of settler-invader societies under the international rubric of the postcolonial. As Gillian Whitlock observes, “Thinking about settlers is deeply unfashionable in postcolonial criticism” (41).
5. Thus, as a purportedly postcolonial text, the novel contributes to a desired Europeanisation or, in keeping with contemporary fashion, Celticisation of many Canadians, the Irish and Scots being desirable antecedents for English-Canadians because of their own experience as colonised peoples.
6. See, for example, Patricia Smart’s association of Liam with the destructive forces of capitalism and Eileen with the preservation of cultural tradition (67). This opposition, even as Smart interrogates it, obscures Liam’s role as a worker, a toiler on the land, and hence one for whom the new world can be transformed into home. Watching the infant Liam digging in the sterile dirt of their fields in Ireland, Mary observes that he has been chosen by the field and not the sea: “This is the way his life will be, bent, under a darkening sky” (80).
7. By extension, the novel’s focus establishes a myth of national origins that also neglects French-Canadian history. See Marie Vautier’s *New World Myth* for a discussion of this subject in other Canadian literary texts.
8. This is a fact which many early settler narratives elide. Whitlock, for instance, notes Susanna Moodie’s “disingenuous presentation of invasion as both inevitable and mysterious” in *Roughing It in the Bush* (67). In Moodie’s account, the disappearance of aboriginal peoples has nothing to do with her family’s presence in Canada. See also Daniel Francis’s *The Imaginary Indian* and Terry Goldie’s *Fear and Temptation* for critical accounts of the “vanishing Indian” motif in Canadian literature.

EVELYN ELLERMAN

ROBERT E. BABE. CANADIAN COMMUNICATION  
THOUGHT: TEN FOUNDATIONAL WRITERS.

TORONTO: UNIVERSITY OF TORONTO PRESS, 2000.

My first thought on examining this book was, “Now where was **this** when I was revising the Communication Theory course last year!” Teaching communication theory in Canada today reminds me of what it was like teaching the rules of English grammar before the advent of Chomsky: an exercise in the use of exceptions. It is so refreshing to find a textbook that treats Canadian thought as central and relevant to the history of communication theory.

Inundated as we are with American communication textbooks, Canadian students seldom have the opportunity to consider what the contribution of their own scholars has been to the field. We can easily distinguish between British theory and the American and between a more generalised European theory and the American; we are less able to articulate what is distinctly Canadian. This book attempts to do just that and Robert Babe is to be commended for it.

Despite its ambitious objectives, Babe’s *Canadian Communication Thought* is readable and interesting. Its lucid prose is complemented by extensive notes that make good reading on their own, an excellent reference section, and full index – in short, a book useful for both teaching and background research.

*Canadian Communication Thought* has four clear goals: to introduce students to the work of ten Canadian writers; to understand how their thoughts about communication relate to their personal formation; to discover whether there seems to be a pattern of thinking about communication that is distinctly Canadian; and to present a critique of that thought with

reference to contemporary society. Babe's underlying assumptions are that communication is connected to culture and that communication theorists (like anyone else) are the product of a particular family, place and time.

Robert Babe himself has been thinking about the history of Canadian communication thought for some years. His essay, "Emergence and Development of Canadian Communication: Dispelling the Myths," in Lorimer and Wilson's *Communication Canada: Issues in Broadcasting and New Technologies* (Toronto: Kagan and Woo 1988, 58-79) is an exceptionally useful and succinct contribution to the field.

The result of years of mulling over the myths and realities of Canadian communication is evident in the "Introduction" to this new work. After a brief discussion of the historical development of transmission models of communication, Babe outlines his own four-fold typology of Communication Studies. There is only one word for this typology: slick. Babe uses the horizontal axis to outline the diametrically opposed approaches to communication taken by scholars in the arts and sciences with additional detail for the modified positions taken by the humanities and social sciences. His typology allows him first of all to broadly define communications research according to the ontological and epistemological premises employed by these four areas of the university; then, according to the Canadian communication tradition in general; and finally to the ten thinkers chosen for this book. Babe uses the vertical axis to discuss the dichotomy between administrative and critical research in communication and comes to the conclusion that the Canadian tradition favours the critical, or values-driven approach.

Having set out the disciplinary proclivities of communication research and placing his Canadian thinkers within them, Babe describes the defining features of American communication thought, beginning with the early humanist approach of the Chicago School (Dewey, Cooley, and Park), the contributions of Thorstein Veblen, and the eventual shift to the more empirically-driven effects research of Lazarsfeld, Lewin, Lasswell, Roper, Hovland, and Schramm. In outlining how and why American research developed as it did, Babe lists its effects on the Canadians trained in Chicago. But, more interestingly, he suggests in some detail the culturally specific

limitations there were on those effects – that is, why the American-ness of those ideas did not translate into the thought of Canadian communication scholars.

It is here that Babe begins to skate on thin ice. His argument takes an essentialist turn that leads to broad generalisations about Canadian and American culture. But, for those readers who agree that the defining difference between the two peoples is the fact of revolution (that is, that the Americans had one and the Canadians did not), the rest of his discussion may seem defensible, even insightful. As a defining factor in the formation of our national identities, the notion of revolution is not new, but its application to the field of comparative communication studies is novel and therefore worth considering. So, setting aside the many other factors which may have contributed equally to the creation of a peculiarly Canadian communication mindset, let us read on.

Babe argues that not having had a revolution (indeed, having lived next door to one and having resisted it) meant that Canadians became preoccupied with the idea of preserving order and maintaining the common good, with the idea of social democracy, in short, with a general concern for and appreciation of the collectivity. These values, Babe claims, are not served by the individualistic, “American” transmission model, which is one reason that Canadian communication thinkers have not made much use of it. Babe writes that they are generally more concerned with the culture of communication, rather than with the effects of communication. They see Canada as existing because of the creation of certain communication systems: the fur trade, the railroads, Air Canada, the CBC, Hydro Quebec, etc. Communication thinking has concentrated, therefore, more on the creation of technology than on its content.

At the heart of his argument is the idea that Canadian interest in public communication arises from certain central and unrealisable tensions that are peculiar to the Canadian fact: the French/ English cultural blocks; the organisation of Canada into centre and periphery; and the balance Canadians have always had to maintain between their own and American interests. These factors lead, Babe argues, to a balancing act between communitarianism and pluralism, but mostly to a dialectic cast of mind.

The ten scholars Babe has chosen to highlight are Graham Spry, Harold Innis, John Grierson, Dallas Smythe, C.B. Macpherson, Irene Spry, George Grant, Gertrude Robinson, Northrop Frye and Marshall McLuhan, most of whom were born within fifteen years of one another at the turn of the last century, although Babe divides them into first and second generation thinkers in the field. What he notes about these ten founders is a pattern to their early lives and educational histories that he proposes as significant for their later writing. All of these writers, for example, experienced intense religious training as children and kept strong religious sensibilities for the rest of their lives. This, Babe posits, may account for the proclivity of Canadian communication thought for ontological and epistemological questions and the application of high moral standards to issues of social concern. More specifically, it allows him to categorise these thinkers as generally taking a critical stance.

Babe argues that all of these writers have a predisposition for the dialectical. What factors in their personal lives might have contributed to this penchant, which runs counter to the traditional linear causality of American communication thought? The male writers, he points out, were all raised in homes dominated by women – a fact which may have affected the ways in which they interpreted their environment. He notes that all of the writers (with the exception of Innis) were unusual in that they read widely as children; this may have enhanced their ability to see more than one point of view. All of the writers were outsiders, either by birth or disposition. All sought graduate school abroad, at some point changed disciplines, and then chose to work in Canada – away from the usual loci of power. Might not, Babe wonders, this combination of factors have given these writers “stereoscopic vision,” or the capacity to accommodate more than one perspective? The dialectical approach, Babe writes, keeps alive notions of conflict and contradiction which must be either synthesised or kept in some sort of balance. Babe claims that such notions are central components of the Canadian identity and of the thinking of these ten scholars.

Beyond these initial similarities, Babe adds that the ten thinkers are all concerned with mediation – with what allows people to interact, and with

the consequences of relying on particular media for those interactions. They all believe in the indomitable human spirit; that is, in the ability of people to overcome the various determinisms of communication. And they all reject the notion that technological change necessarily means human betterment.

Although it occasionally causes him some strain, Babe eventually manages to stuff his ten thinkers into the same Canadian box. As an exercise in trying to define an archetype of Canadian communication thought, this book goes some little way to identifying themes and motifs that others will no doubt accept, reject, or re-organise.

But the “Implications” section of *Canadian Communication Thought* gives a clue to Babe’s own representation of the work of these Canadian scholars. The last few months have witnessed the academic writer rising like a Canadian phoenix from the effects of corporate globalisation. It is a marvel to behold. After nearly a decade of mute disbelief, scholars in the humanities (in particular) are finally finding their voices in addressing the global experiment in social engineering. Robert Babe now adds himself to that growing chorus.

In his ten communication thinkers, Babe tells us that he discerns a condemnation of the market as the chief means of both organising human activity and subordinating communication systems to commercial concerns. These scholars decry the individuality emphasised by the marketplace, which destroys community and notions of ecology, and erodes democracy and human rights. They urge us all to free ourselves from media practices that do not promote the public good. In other words, they urge us to resist and, in doing so, become more free.

And, then, in case we haven’t been paying attention, Babe reminds us that this habit of Canadian communication thinkers of asking important ontological questions, taking a critical stance based on values, and employing holistic methods of analysis flies in the face of the very tenets of American communication thought and policy. Resistance, it appears, is not futile; it is Canadian! I like it. Say no more, Robert. Say no more.

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TADAMASA MURAI

ANITA BELTRAN CHEN. FROM SUNBELT TO  
SNOWBELT: FILIPINOS IN CANADA.

CALGARY: CANADIAN ETHNIC STUDIES JOURNAL, 1998.

Post-war immigration to Canada, particularly during the decades of the fifties and sixties, was essentially drawn from various northern and southern European countries. The implementation of the 1967 Immigration Act, which abolished discriminatory practices in the admission of immigrants, signalled a new era in the immigration history of Canada. As a consequence of this new selection criteria, there was a dramatic increase in immigrants from Asian countries such as Hong Kong, East India, the Philippines, Vietnam, China and Taiwan. Filipino immigration to Canada has gained considerable momentum only within the last twenty years or so. Yet, since the early 1970s, the Philippines has been ranked consistently as one of the top ten source countries of immigrants to Canada, exceeded only by the immigrants from Hong Kong and East India. Filipinos now make up one of the seventeen largest ethno-cultural communities in Canada and if the present trend continues, Filipino Canadians may become one of the fastest growing ethno-cultural communities in Canada in the foreseeable future.

Despite its sizable flow and steady increase within a relatively short period of time, not enough in-depth study has been done on this particular ethnic group. Up to now there has been no major, systematic sociological work on the Filipinos in Canada. The author provides a comprehensive review of the literature on Filipino Canadians and evaluates the work that has been done and suggests directions for future research. In her view, while some

modest beginning has been made toward the understanding of this ethnic group, much still remains to be done. In this book Anita Chen not only throws light on the sociological character of the Filipino community, she also tries to see the Filipinos alongside other Asian communities and in comparison with the sociological features of Canadian society as a whole.

Chen's book is a collection of the author's published articles and conference papers about the Filipino Canadians and it is a result of her work over several years. The book is divided into two parts. Part One, entitled "Filipino Canadians: As the Main Focus," consists of six essays which have their main focus on Filipino Canadians. Part Two, entitled "Filipino Canadians: As a Sub-Group of a Larger Study," contains five essays which focus on comparative studies with other Asian immigrant groups. The book relies heavily on secondary sources from published immigration statistics, except for two essays which were based on surveys conducted by the author herself.

The first wave of Filipino immigration to North America took place during the period from 1906-1946 and the second from 1946-1976. The first wave of Filipino immigration to Hawaii and the west coast of the United States consisted largely of unskilled workers who were young single men. A majority of them were either farm workers or in domestic services, and female immigrants were overwhelmingly outnumbered by males. The second wave of immigrants to the United States was marked by the flow of professional and skilled workers. The immigration policy of 1965 abolished the quota system and instituted the preferential system. Admissions were on the basis of relative preference and occupational preference, particularly for those in the professional category. Thus a marked change is seen in the occupational structure of the Filipino immigrants during the second wave. Whereas in the pre-war years the majority of them were in the manual and unskilled categories, the post-war wave of immigrants was largely composed of professional and skilled workers such as scientists, engineers, physicians, dentists, nurses and medical technicians. Filipinos who came to Canada after the implementation of the Immigration Act of 1967 have an essentially comparable demographic profile to those who went to the United States during the same period. Chen tries to demonstrate

selectivity in migration by comparing socio-demographic characteristics between these two waves of immigrants. She concludes that selectivity in migration is largely conditioned by the demand for particular skills in the receiving country and such manpower needs are then tailored into precise immigration regulations.

We can see a striking feature in the gender ratio of the Filipino immigrants in Canada. Chen's study shows that the unusually low ratio of men to women seen in the Filipino immigrants is the consequence of the movement of a large number of Filipino nurses to Canada. In 1992, for the first time in the history of Canadian immigration, more women than men migrated to Canada. Filipino women in particular contributed to this. This gender ratio is in direct contrast to the experience of other immigrant groups for whom the opposite holds true. The Filipino immigration experience somehow portrays the picture of a pioneering female rather than a pioneering male.

In a chapter on the role of family networks in chain migration, which is based on surveys on Filipinos in Thunder Bay conducted by Chen, she indicates that several types of assistance are offered at various stages. The initial phase of assistance by the family network is to provide information about the area of settlement. Other types of assistance are extended during subsequent phases. Such assistance includes sponsoring entry into Canada; providing transportation fares; meeting at the airport upon arrival; and providing initial accommodation. The data suggests that siblings play a crucial role. Chen points out that a particularly important role is played by the older sister in the Filipino family in providing help of all types to her relatives.

The increasing admission of Filipino seniors into Canada is largely attributed to the immigration policy of 1976, which came into full implementation in 1978, stipulating family reunification. Chen points out that of all seniors 65 years of age and over admitted to Canada in 1987, approximately 9.6 percent were from the Philippines. This figure is roughly comparable to seniors from Great Britain and the United States and is exceeded only by China. Chen's study reveals that most Asian immigrants preferred to settle in Ontario, particularly in Toronto, with the exception of the South Vietnamese, who prefer Quebec. British Columbia appears to be the next

choice after Ontario, particularly among those from China, Hong Kong, India and Taiwan. Gender imbalance is particularly high among those from Hong Kong, India, Japan, Pakistan and South Vietnam but low for those from China, the Philippines and Taiwan.

In a chapter which deals with attitudes toward grandparents by Filipino and Canadian university students, Chen hoped to learn whether there was a stronger positive attitude toward grandparents among the Filipino students than there was among their Canadian counterparts. Evidence indicates that there is practically no significant variation in attitude toward paternal and maternal grandparents, nor is there a significant difference between male and female students. In general, young adult grandchildren in both cultures display positive attitudes toward their grandparents.

The last chapter traces the admission of Filipino domestic workers who came under the Temporary Employment Authorization Program from 1982 to 1990. Compared with other source countries of domestics, the Philippines has ranked consistently at the top. The demographic profile shows that this group is mostly single females in their late twenties. A fair number are married and in their thirties and forties. Their overall educational attainment is considerably higher than domestics from such source countries as England and Jamaica, the two other areas from which domestics are largely drawn. Chen's studies show that, of those Filipino women who came to Canada to work as domestics, close to fifty percent had some post-secondary education, and about fifteen percent of these had either some university education or a Bachelor's degree. This finding suggests that domestics from the Philippines are under-employed and over-qualified to perform domestic services. Thus, while under the merit-point system, education would give them a higher number of merit points to enter Canada, under the system of special immigration regulations they are funnelled into jobs for which they are over-qualified and in which they are under-employed.

Finally the author concludes that the time is ripe to focus our attention on the emergence of the Canadian-born second generation Filipinos. Further study should focus upon issues such as identity, marginality, peer-group influence, cultural retention and alienation.

ERIC WILSON

ROSA BRUNO-JOFRE AND NATALIA APONIUK,  
ED. EDUCATING CITIZENS FOR A PLURALISTIC  
SOCIETY.

CALGARY: CANADIAN ETHNIC STUDIES JOURNAL, 2001.

This edited text is a collation of papers which derive from a research project designed to investigate the impacts of global trends on education generally and the current state of citizenship education in Canada as a pluralistic society. The project was completed with a research grant from Canadian Heritage/Patrimoine canadien bestowed upon Professor Rosa Bruno-Jofre entitled “Educating Citizens for a Pluralistic Society”; hence the title of the book. The published authors included in the book are members of the research team drawn together by Professor Bruno-Jofre, coming from an eclectic range of Canadian educational settings and bringing with them some considerable renown and expertise in their own right.

The book follows a progression of related themes embodied in the term ‘citizenship’, the internal and external factors which influence various meanings of the term, the inclusion of such in school curricula and what that means in the multicultural, pluralistic society that is Canada today. It is a particularly timely and useful resource in these new times of globalisation and migration of peoples across borders, drawn to such liberal democratic nations as Canada and Australia, in order to partake of all that seems a part of citizenship therein. It is all about Canada in the first instance but has much to say to educators in the Western liberal democracies of the world which face similar concerns about negotiating the varying roles of the ‘citizen’ within the globalised, market-driven economies of the modern nation state. The place of schools in support of that concept through

explicit and implied content, framed within concerns for social justice within the curriculum, are considered in some depth.

What I found remarkable as I read each of the chapters, sitting in my air-conditioned office in tropical North Queensland, Australia, was the extent to which so much of what I was reading has direct application to education in Australia now. Despite the fact that the papers report specifics about experiences in provincial Canada, it seems they are also quite relevant to liberal humanitarian democracies and schooling systems across the Western world.

Being an edited collection of various people's work, I have chosen to write very briefly about the book in its totality first, then more about each of the chapters, to acknowledge the individuality of the authors and their chosen topics. The themes to which I refer above break down into four discrete sections in the book, prefaced by an *Introduction* from the authors that clearly outlines what each of the contributors has considered in their writings. This consolidates the effective work done by the editors in selecting and sequencing papers to frame the 'big picture' with subsequent chapters elaborating a particular standpoint from which the issue might be considered. Each paper is well supported by extensive reference to appropriate literature for the most part. The concluding chapter is a useful, albeit slightly 'Canadio-centric' *Selected Bibliography*, provided by the editors and supported by Sheila Andrich, Research Librarian at the University of Manitoba. As I reviewed the list of authors and titles I was continually conscious of what wasn't there, the absence of so much from the extensive corpus of writing in the areas of critical social justice generally and inclusive curriculum in particular.

## HISTORICAL AND PHILOSOPHICAL PERSPECTIVES ON THE IMPACT OF GLOBALISATION ON CITIZENSHIP EDUCATION

The first and dominant collection of papers in this chapter traces the histories of definitions and philosophies inherent in the term 'citizen' and where we are in that evolution of meanings with relation to the impacts coming from globalisation, in particular. This section dominates

nearly half of the book's pages and includes four of the eleven papers offered, establishing the importance of a clear context for considering these important issues in terms of schooling at all levels.

Ken Osborne, much published author on citizenship education and related fields, opens the discussion with his paper "Public Schooling and Citizenship Education in Canada" (11-48). In this paper Osborne traces the evolution of the term 'citizenship education' in Canada and factors which have shaped its appearance over the past century or so. He goes on to articulate seven elements (25) which he argues are inherent in the term and without which there is no citizenship education program; what they contain and how they are taught, he argues, are the only things open for debate at this stage. Broad concerns about pedagogy and content are considered, including the role of "political literacy" (27) and issues of ethics and social values.

Osborne concludes the discussion about pedagogy with what he calls the 'twelve C's' of citizenship education (36) in an attempt to make explicit to teachers the sorts of things that need to drive their programs. This, he hopes, will provoke levels of thinking among students which may serve the needs of the citizenry to move beyond mere economic considerations, which Osborne argues, is the pressure point from which citizenship education operates at the moment.

The paper which follows, by Bruno-Jofre and Dick Henley, traces these economic impacts on education further while linking the evolution of Canadian multiculturalism to these global factors and their influence within the liberal democratic English-speaking classroom. The role of citizenship is problematised in the context of this '...pluralistic, moral democracy' that celebrates multiculturalism while at the same time trying to define some element of commonality that can be called 'citizenship'. The fluidity of this concept and the response to the market forces of a globalized world since the early '70's is foregrounded, leading to a consensual focus on the individual with resulting loss in concern for the 'common good'.

An historic perspective on Canadian multicultural change and anti-racist education is provided with an elaboration of the resultant tensions that exist for Canadian indigenous and Francophone citizens. The authors

remind us of the lack of political reaction to the concerns of indigenous and French citizenry as the polity of multiculturalism evolved, and the special place these two groups hold in defining Canadian citizenship. The need to consider the globalized economic forces that necessitate this multicultural/anti-racist pedagogy, previously seen to be somehow external to and ideologically removed from such external influences on citizenship, offers useful points for reflection. The confusion that currently exists about a truly Canadian identity and what must be included in the concept of 'citizen' receives extensive discussion around these powerful and conflicting influences.

This ambiguity about the term 'citizen' is fielded nicely by Eric Stockden in his paper, "Pluralism, Corporatism and Educating Citizen" (71-93). He makes the point that in democratic societies a common ideology is the right to equality in the population, albeit at times purely rhetorical. With this as the essence of what it means to live in a democracy, Stockden challenges the means by which this is manifest in a pluralistic, corporatised society where participation in this 'global culture' has its own force. One of the greatest pressures against this sense of 'equality' and national citizenship contrasts with the new 'global citizen' which derives from the pervasive social power of corporatism and globalisation. The world dominated by such thinking puts considerable pressure on defining the citizen within liberal democracies where, in fact, the basic belief in individual rights is being usurped by the corporate view of what is good for the group.

The incongruity of these positions create tremendous challenges for educators who must prepare young people for the future world of work, the 'global citizen' while, at the same time, promoting the individual liberty that comes with being a citizen in the liberal pluralistic democracy, the 'national citizen.' Stockden presents some compelling thoughts on these matters.

Magnusson takes up this issue of the corporatisation of education as she considers the influences on university structure and curriculum that have come about over the past few decades. She traces the emergence of university policy within the Canadian welfare state through a period of change, informed in no small way by the United States trend where the

university “...was consciously sculpted as an extension of the capitalist nation-state” (94). She explores the role of radical democracy informed by Gramsci’s theories of hegemony with a useful review of the literature that critiques the post-structural analysis and discourse theory informing such perspectives.

The author uses these arguments, together with a review of recent federal legislation which has forced university and corporate partnerships in formalised ways, including attaching research funding to such partnerships, to highlight the loss of focus on intellectual endeavour and a shift to funding based on performance indicators with a corporate bent. Magnusson then frames the role of citizenship in this corporatised context and invites the reader to rethink the university, what might be considered useful change and from where the forces of change to reverse these trends may emerge.

## GROUP RIGHTS AND SCHOOLING

This second theme picks up an issue that continually emerged in the earlier papers, the contrast between the rights of the individual and responsibility to the group, particularly within the context of a ‘pluralistic’ society and the concept of citizenship. This omnipresent tension is considered effectively within the three papers in this next section of the publication.

The Canadian Charter of Rights and Freedoms (1982) clearly defines the rights of a Canadian citizen but, like all documents that try to do all things for all people, it is subject to challenge and interpretation. Magsino, Long and Theberge in “Canadian Pluralism, the Charter and Citizenship Education” (115-142) present a paper that, though rich with a fairly legalistic discourse, provides a very handy review of specific cases which have challenged the Charter and used it to defend a particular position in terms of citizenship rights of individuals and groups.

The means for challenges to the Charter are mainly through litigation in the courts. The authors direct our attention to cases involving French language rights outside the protective mantle of Quebec provincial

legislation as well as instantiations of minority religious, ethnic and racial rights. In each case, the details of the contested Section of the Charter, the legal interpretations of the court and the implications for the rights of individuals and groups as citizens of Canada, as protected by the Charter, are provided. Section 23, in particular, which protects the language rights of minority groups, "...has forever altered the Canadian educational landscape" (123).

As the authors go on to show, the Charter has created a landscape in which social settings, including schools, can no longer remain static in their service of the privileged majority but instead can be contested on a variety of grounds. Although this doesn't necessarily ensure a multicultural school curriculum, for example, it does create a space for those who wish to launch a challenge to proceed with a legal mechanism to support legitimate claims. This creates a tremendous challenge for citizenship education, to balance the rights of individuals and groups while at the same time instilling values that are shared across these disparate settings. The authors argue for a culturally appropriate and inclusive curriculum in which the very issues that are raised in these cases are studied as a means to better understand the people who make up the Canadian milieu.

*The "Status of Visible Minorities"* is the paper submitted by Beryl Mae Jones and it takes up issues of integration and assimilation of newly arrived migrant groups and provision of "... socio-historical points of reference from the minority perspective" (143) in the citizenship education curriculum. The 1971 legislation which declared Canada an officially multicultural nation aimed to assure "... the cultural freedom and equality of all Canadians" (146). Attempts have been made to move beyond the historic bilingual/bicultural paradigm which had existed previously to work at 'multiculturalising' the curriculum. Jones describes one province's reaction to this and some reasons why it has been less than successful.

One distinctive feature of this view of multiculturalism, shared in many ways with Australia, is the notion of "collective citizenry" (149) in which diversity is the desired outcome, rather than migrants becoming part of some kind of "melting-pot" in which all are assimilated into a common culture, such as in the United States. Of course members of the minority group

may in Canada's case, be seen as marginal to the binary of English/French colonial heritage that has existed for so long. It has, in fact, led to some resistance to the notion of multiculturalism among these two dominant groups based, some believe, on racial and/or xenophobic grounds. It also is somewhat ironic that this should occur at the exclusion of Canada's First Nation's people. Jones suggests in conclusion, the focus of citizenship education must be one of shared humanitarianism if multiculturalism is to prosper in principle.

The final chapter in this section by Beverley Bailey is "A White Paper on Aboriginal Education in Universities" (161-180). The narrative style of Bailey's writing is most appealing and seems apt within the context; her concern, how best to move Aboriginal students successfully through 'one size fits all' degree programs "...without expecting them to turn inside out to meet our culturally biased expectations" (162). She makes the point that, although this paper has as its focus the indigenous students with whom she works, the issues and postulations relate very much to a variety of contexts with which members of majority and minority groups of all sorts must contend.

She tells us that her motivation for writing this paper was to assuage, among other things, her sense of colluding in the 'cultural genocide' that she sees as a result of her work; the 'guilt factor' is evident throughout the paper and, at times, gives the appearance of naiveté. There are many examples of critical reflection on one's own pedagogy, in this case Bailey's, in order to focus our gaze on specific issues and, I suspect, for us to consider how these may resemble instances from our own work. She makes some specific suggestions for improvement, beginning with one's own practice as well as broader strategies for making change at the institutional level. This very difficult issue has been dealt with by so many over such a long period of time in so many countries. Bailey has put forward her own suggestions, to add to the literature, which come from a sincere and selfless interest in doing something rather than nothing.

## MULTICULTURAL AND ANTI-RACIST EDUCATION

This third section contains two papers, each with a very specific regional focus but which have much to say to the global education community. The first by Young and Graham is titled *School and Curriculum Reform: Manitoba Frameworks and Multicultural Teacher Education*. Again the authors confront a localised version of something that is happening in many areas today, a centralised school reform agenda driven by outcomes and standards with the inevitable impacts on teachers' work. Young and Graham consider these impacts with regard to citizenship, multicultural and anti-racist education and, in particular, the effects on preservice teacher education students "... in the formative stages of professional socialization" (p. 183). The paper draws on two research projects undertaken by the authors; they provide some very useful and critical insights that deserve close attention during this 'age of reform'.

*New Directions* is the name used in Manitoba to encompass the 'universalised' education standards described in a number of recent policy documents which set out this school and curriculum reform initiative; similar documents abound in liberal democracies elsewhere having much in common with those reviewed in this paper. The authors do an excellent discourse analysis of the documents, notably in terms of the relegation of multicultural and anti-bias/anti-racist education to the 'fringes' of the documents, which is noteworthy and a highlight of the first half of the paper. The second is a very handy series of quotes and references from preservice teachers in reaction to these documents and policies and their sense of how this will shape their professional identities. The impacts on the profession generally may be read into the useful comments from these neophytes and must be heard by those in power.

The second paper in this section, *From Heritage to International Languages* by Tony Tavares, takes the issue of language maintenance as cultural preservation and examines this within the context of the recent Canadian policy move from 'heritage' to 'international' language education, a response to the globalization factor. Tavares provides some historical perspective on the 'heritage' language movement since official bilingual policy in 1971 and, in particular, the inclusion of Ukrainian in schools of Western

Canada. He then proceeds to analyse movements under the influence of the Western Canadian Protocol in Basic Education (WCP) under the influence of globalisation and internationalisation of the curriculum.

Once more we see the influence of global economics on the rationale applied to educational change, with the move in language curriculum policy reflecting more the potential of second language learning for international business purposes rather than cultural understandings. Inherent in this shift is the move to participant as 'global' rather than community or national citizen in preparation for "... participation in the global workforce" (211). The implications for citizenship education, then, are many and complex, as Tavares points out; on the one hand the broader understandings possible through developing this 'global' view among students may support the resolve of many international issues but, at the same time, if the preponderance of power continues to lie with the transnational corporations, the risks of further social inequity persist. He concludes with the observation that "... it may be a very 'Canadian' attempt to balance both the positive and negative aspects of globalism and the emerging global economy and society" (213); (an observation I would make in response to so many of the documents considered in this entire publication).

## DECODING CULTURAL IMAGES IN THE CLASSROOM

The final chapter in this book is a very interesting 'case study' by Bochonko and Dooley titled *The TimeLinks Image Archive* which is a virtual photographic tour using some two thousand images to represent life in Manitoba in the early twentieth century; this can be viewed at <http://timelinks.merlin.mb.ca> and was originally created by staff at River East Collegiate for Years 9 - 12 history students. It was inspired by earlier work done in Quebec called *Village Prologue* which enabled people to virtually experience life in a Lower Canada pioneer village of 1853 using photographs and email correspondence with 'village residents' played by willing community volunteers <http://www.prologue.qc.ca/cgi-vprologue/depart.exe>.

The TimeLinks project is described in detail by the authors, including such things as the purposeful selection of a decade in Manitoban history that included milestones such as major impacts of diverse ethnic groups arriving in the province. They make suggestions for using the site in a cross-curricular, transdisciplinary way that opens the curriculum to the study of issues like ethnicity, race, language and how these have evolved over time. They also provide some detail about the use of pictorial imagery as texts and how they represent mere versions of reality in the same way that print-based texts do and some pedagogic ideas for using them as such.

As a curriculum resource for citizenship education in a pluralistic society, this has great and, hopefully, obvious potential; its location in this publication nicely rounds out the balance of papers reviewed earlier. I find it interesting that this is the only paper that acknowledges, in any significant way, the use of information communications technology as a tool for supporting citizenship education in this pluralistic, globalised world; certainly outside of the classroom there is no more significant aspect of society that is shaping the lives of young citizens than technology generally and networked communications particularly.

Perhaps it is a reminder to readers of the 'lag' factor among educators in responding to the pace of change that is suggested by the term 'globalisation', including the effects of global communications. The education of citizens for a pluralistic society must certainly embrace this factor as a vital one, particularly with the omnipresent concern over the corporatisation of the world expressed by most authors in this book.



