

Reading the Waves:
Fluid Regionalism in Twentieth-Century Maritime Literature

By
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Abstract

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By Catherine Jennifer Campbell

May 2008

Through the application of feminist methodology, this study considers Maritime literature from the early twentieth century onward as an active process of regional identity formation. This body of literature is divided into three Waves that are imagined as continually expanding outward or ensuing from each other in order to encompass more people, experiences, and settings as 'Maritime'. Through this model, the region's literature moves from presenting a geographically determined place to a setting that is imagined through individual subjectivities. The First Wave presents images of the Folk and idyll; the Second Wave re-imagines the rural setting in terms of (de)industrialization and masculinity; and finally the Third Wave acknowledges contemporary urban and female narratives. Included in the discussion of each Wave are textual representations, historical influences, and market reception.

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Abbreviations

<i>AGG</i>	<i>Anne of Green Gables</i> , Lucy Maud Montgomery
<i>CM</i>	<i>The Cruellest Month</i> , Ernest Buckler
<i>CW</i>	<i>The Coming of Winter</i> , David Adams Richards
<i>FYK</i>	<i>Fall on Your Knees</i> , Ann-Marie MacDonald
<i>HC</i>	<i>Heave</i> , Christy Ann Conlin
<i>HD</i>	<i>Homing: The Whole Story (from the Inside Out)</i> , Stephanie Domet
<i>HWD</i>	<i>For Those Who Hunt the Wounded Down</i> , David Adams Richards
<i>MM</i>	<i>The Glace Bay Miners' Museum – The Novel</i> , Sheldon Currie
<i>MV</i>	<i>The Mountain and the Valley</i> , Ernest Buckler
<i>NGM</i>	<i>No Great Mischief</i> , Alistair MacLeod
<i>NL</i>	<i>The Nymph and the Lamp</i> , Thomas H. Raddall
<i>RB</i>	<i>River of the Brokenhearted</i> , David Adams Richard
<i>RH</i>	<i>Relative Happiness</i> , Lesley Crewe
<i>RV</i>	<i>Rainbow Valley</i> , Lucy Maud Montgomery
<i>SH</i>	<i>Strange Heaven</i> , Lynn Coady
<i>SM</i>	<i>Shoot Me</i> , Lesley Crewe
<i>WT</i>	<i>The Wanton Troopers</i> , Alden Nowlan

1. Introduction: Progression of the Waves

The course of Maritime literature over the past century can be read as a series of critical assertions about the identity of the region, its people, and places. Crucial in understanding the projection of these assertions is a view of regional resistance writing. Regional identification and resistance writing in the Maritimes since the turn of the twentieth century can be seen as occurring in three stages: First, Second, and Third Wave regional resistance. These Waves represent this body of Maritime literature both as a series of concentric and transverse waves that continually build and expand upon regional identities and images. The First Wave presents the region in terms of the idyllic rural and the Folk. This regional vision utilized popular literary constructs to achieve mass market success. However, the canonization of these images that attempted to capture and define regional history and identity excluded the regional experience that some authors identified with. This prompted the Second Wave of resistance, which expanded outward from the initial images put forth by First Wave writers to introduce ideas of industrial labour, masculinity, and rural entrapment. With the introduction of these new images and identities, popular understandings of the Maritimes expanded to encapsulate concerns that previously were not associated with the region. The same processes occurred with the development of the Third Wave and incorporation of urbanity, consumerism, and femininity. These three Waves present Maritime literature as creating an identity for the region that is fluid and constantly changing through its discursive engagement with other texts, authors, and geographical and social circumstances.

Literature is a valuable tool in identity construction for both individuals and social groups. In Canada, the idea of a national literature, and constructing a national identity

through this literature, has permeated Canada's collective social consciousness; the same fixation holds true for regional subjects as well (Frye, Conclusion 823). Many readers and critics view "literature not simply as a by-product but as a prime value, as the expression of the quality of a society, as witness to the soul of a culture" (Malcolm Ross qtd. in Lecker 158). Robert Lecker even goes so far as to say that the English-Canadian literary institution was formed as a result of the longing that literature could verify feelings of community and place (4). The idea that a place and people can be accurately captured and made known through literature and its interpretation drives the construction and reading of many texts. The reading of regional texts, like those of the 'National Grand Narratives', often focuses on identification of particular regional traits, qualities, and images to be absorbed into an essentialist reading. In the case of the Maritime region, critics and readers alike often search for and applaud texts that present the region in a way that conforms to the familiar stereotypes associated with the area.

During the construction of literary canons, both on a national and regional level, critics praise texts that replicate the images and philosophies that they value as central to the particular space in question (Lecker 26-27). As a result, only works that are read as promoting these canonical values and aesthetics are labeled as valuable pieces of literature (Lecker 45). Thus, in the Maritime region, texts that proclaim images that the canon has normalized are the same texts that receive the attention and interest of both publishers and readers. This kind of value system tends to create an atmosphere of literary censorship because only the stories of those chosen few are allowed to be voiced. The result is a kind of "geographic violence" that associates particular stories as being natural and representative of particular places; there is an erasure or homogenization of landscape, culture, and experience (Said qtd. in Dainotto 487). Many authors would agree with this

assessment, and thus, write outside of these boundaries. As New observes, the “social variations affected by economics, gender, race, creed, region, and so on [...] have their effects upon language and hence upon the voice and structure of literature”; the authors who write outside of the acceptable images generally are voicing the experience of these social variations and their impact upon story (13-14).

This study will explore how the identity of the Maritime region has been constructed, and consequently re-imagined through its literature. In order to do this, a small sampling of texts from each Wave was selected to represent some of the main trends that characterize each period. The authors and novels examined were selected largely as a result of their role in the process of canonization. These authors and works are familiar to many readers and because they are labeled as models of ‘Maritime’ literature, they play a significant role in how the region is perceived and conceived. However, while the process of canonization played an important role in the selection of texts, Third Wave representations were chosen for different reasons because Third Wave novels and novelists have largely been excluded from these processes. These works were selected based on their availability (as they are often difficult to find) and the variety of images they put forth, for examples texts which speak to both new rural and urban identities. The interpretation of these novels and characteristics of the Waves largely reflect popular critical understandings, for example, the First Wave’s association with the pastoral and the Second Wave’s focus on rural despair. There seems to be a consensus among critics that these themes are undeniable characteristics of particular authors, for example, Lucy Maud Montgomery and David Adams Richards. The Wave model applies these themes in a way which reveals a reactionary movement within Maritime literature; however, while popular critical understandings guide the themes of each Wave, this is not

to suggest that authors who fall into these categories have no other critical concerns. The Wave model offers an overarching understanding of Maritime literature, but each individual novel may have many other themes, critical concerns, and motivations guiding its construction.

Another limit regarding the selection of texts is a result of regional inclusion. Because this is an examination of Maritime literature, Newfoundland texts and authors will not be considered. To tack Newfoundland's literature on to that of the Maritime Provinces limits a discussion on historical influences and would serve to commit precisely the act of 'geographical violence' that standardizes and overlooks difference. Instead, the literature of Nova Scotia, New Brunswick, and Prince Edward Island will be analyzed as a body of literature that creates an image, or identity, for the geographic and cultural region known as the Maritimes. It is important not only to understand the stance of resistance and re-identification that Maritime literature takes, but also to be able to place literature's role within a larger historical and social framework in order to fully appreciate the forces driving these acts. The images these groups of authors create and the stories they tell about the Maritimes are reflective of actual events and conditions that the region has experienced over the corresponding course of history; therefore, while discussing each Wave, I will place these literary works in historical context.

At this point it is also necessary to acknowledge the fact that this study does not examine literature from minority communities within the region. However, this is not to suggest that works created by writers from these communities, such as those by George Elliott Clarke, Rita Joe, and Antonine Maillet, are not important to a comprehensive understanding of Maritime literature and identity. Unfortunately, the limitations placed on this study preclude a discussion of all authors, and because writers from minority

communities often work in literary mediums other than the novel, they are excluded. In a more extensive and complete research project, this literature would most certainly be addressed – perhaps as its own Wave that exists concurrently with the others and responds to the cultural and racial homogenization of the region.

My labeling of these periods of literature directly refers to, and indeed borrows from, feminist theory. With this research, I hope to get beyond the limits of essentialist definitions of ‘regional’, just as many feminist scholars resist urgings to define ‘female’ in “natural, God-given” terms (Lorber 7). As feminist theory says of the construct ‘female’, I argue that ‘region’, “as a versatile and constantly evolving response to the particularities of place”, is indefinable and can incorporate an endless variety of subjectivities (Wyile, “Ransom” 112) and “interesting diversities” (Lorber 17). Similarly, as feminists reject the idea that ‘female’ embodies a set of ‘natural’ or innate qualities, I argue that regions are not ‘natural’ or inherently related to particular characteristics. Regions are not natural but rather created constructs, and they do not naturally imbue their subjects with particular qualities. There is no geographic determinism that relates, in the case of this study, pastoralism, despair, or any other quality, with the Maritimes. While there is a great deal of scholarship about defining ‘region’, ‘regional literature’ and even ‘Maritime’, for the purpose of this study these arguments are auxiliary.

This research aims at progressing beyond the often immobilizing debate of defining region and its characteristics in order to discuss how regional literature actually works for and against the people whom it involves. Implicit in the idea of ‘Waves’ of literature is the feminist principle that each successive period builds on and responds to the failures and success of the last Wave. Briefly, the waves of feminism have very different goals that build upon each other: “First Wave feminism’s goal was to get equal

rights for women, especially the vote”; Second Wave feminism stresses the “ways women are more socially disadvantaged than men”; and Third Wave feminists “challenge ‘what everyone knows’ about sex, sexuality, and gender” (Lorber 2, 4). Likewise, the Waves of regional resistance participate in an ever-changing and expanding discussion, which in many ways mirrors the goals of the feminist waves: First Wave Maritime texts are intent on achieving recognition as a valid subject by the literary marketplace; Second Wave texts take this recognized identity a step further to explore the politics that it encompasses; and Third Wave texts attempt to break the traditional moulds and counter the assumptions that previous Waves developed. Finally, the application of feminist methodologies to regional literary discourse allows for the assertion that regional writers and readers are not simply the object of identity construction, but rather active participants in the formation of their regional sensibilities.

Krista Comer is a feminist literary scholar who also applies a Wave model to her understanding of American regional literature; however, Comer’s work, though cited in this research, did not influence the development of this particular Wave model. Unlike this study, which argues for a reading of authorial agency and expansion of regional definitions through successive and fluid periods of literature, Comer, in her essay “Taking Feminism and Regionalism toward the Third Wave”, wants regionalism to “pursue post-national thinking” and reconceptualize regional borders and thus identities (116). Comer’s and my understanding of literature as occurring in Waves is theoretically different on a number of levels, perhaps importantly in our anticipation of what the Waves can accomplish when applied to literature, and the use of this model by both of us is purely coincidental.

1.1 Explaining Regional Resistances

Regionalism, with respect to literature, is often viewed as “the resurgence of these marginalized ‘peoples’, who try to preserve and develop their ‘minority’ cultures against the constraints of the nation-state”; it is the framework in which decentralized people can tell their decentralized tales (Dainotto 491). Not only does regionalism allow for decentralized people to speak up against the nation, it also gives voice to opposition to identities created within the region. Because “regionalism is a prevalent discourse which can be harnessed by various powers in various ways, and not necessarily to the benefit of the majority of the inhabitants of a particular region”, the Wave theory in its creation of region as a fluid and subjective construct empowers people against negative or essentializing regional labels (Wyle, “Ransom” 114). The First, Second, and Third Waves, in their response to each other and external discourses, allow Maritime authors the opportunity to voice their own subjective experience of the region and move beyond rigid, immutable understandings. As well, the Wave theory discredits Ransom’s idea of “natural” and “persistent” regional identities by revealing Maritime regionalism as constantly in flux and lacking stable characteristics (47). Ursula Kelly’s understanding of regionalism’s potential to be “a powerful way to assert solid social identities, mark difference, resist cultural homogenization, claim history, and demand autonomy” is important to this study because the Wave model shows regional literature as clearly engaging in these activities (14).

Because regionalism is both a striving against a prescribed identity and a search for an identity, it is often not the model of resistance that it claims to be and rather functions as a microcosmic nationalism by labeling and excluding. Scott Walker theorizes

that “local cultural revivals are partly a response to homogenization and standardization, and partly because of our search for community and individual identity” (qtd. in Dainotto 496). As a result, the resistance that regionalism potentially offers to those who employ it has the tendency to become neutralized. This neutralization process is natural given the dual-processes driving regional literary creation. A text cannot resist the imposition of a central, uniform identity while desiring to create a central, uniform identity for the region. While Ursula Kelly lists the powerful functions of regionalism, the important question is whether regionalism successfully actualizes these functions. When considering regional literature and its creation and function, it is crucial to remember that “the region is not so much the other for the nation; it is, rather an unadulterated version of it” (Dainotto 500). The region and nation are essentially the same because both label and identify an overarching culture.

The labeling and identifying processes of regionalism soon take on negative aspects because they strive to homogenize all portrayals of regional life. Just as nationalism excludes elements that are outside the chosen depiction, so too does regionalism. Regionalism has the potential to use geography as a means to hide ideological forces that are at work. As Davey argues, “the individual called to by regionalism is invited to hold certain restraining and shaping beliefs not because of political difference, but because such beliefs are perceived as ‘true’ or ‘natural’ to the inhabiting of a specific geography. In turn geography acts as a metonym for social identification” (3). Regionalism encourages the effacing of all differences within the region because particular values, beliefs, and traits are believed to be inevitable given a particular geographical placement (Davey 5). It at once promises resistance to overarching identities, while creating a new set of entrenched identities. However, the threat

of exclusion that accompanies the promise of inclusion is not necessarily negative, because, as Robert Lecker makes clear, it creates a system under which identity becomes “a collective fiction that is constantly renewed” through a cycle of resistance (10). In the case of the Maritimes, when regional literature is examined as a fluid process marked by different Waves of resistance that allow for multiplicity and transformation, even more positive outcomes to this ongoing dual-process become apparent: it becomes possible to view the positive power that regional texts have in asserting their own authority over their regional identity, and the subsequent expansion and explosion of regional definitions.

1.2 Overview of Maritime Resistance

The Waves of resistance in Maritime literature allow for our understanding of the region to be a constantly expanding dialogue that contests essentialist notions of regional characteristics and stereotypes. Herb Wyile insists that it is necessary to resist the “homogenizing characterization of regions and regionalism, which historically have been effected both internally as part of an effort at regional self-definition and externally as part of the centre-periphery dynamics” (“Ransom” 111). As responses to each other and social and historical circumstances, as well as individual subjective creations, the Waves attempt to do exactly what Wyile calls for. The First Wave of Maritime regional resistance enacts a resistance to national definitions and exclusion. Works like those by Lucy Maud Montgomery, Thomas H. Raddall, and Ernest Buckler proclaim a version of the region’s identity and experience. First Wave texts view the Maritimes, at least partially, under an idyllic or pastoral lens. According to the images produced by these authors, one may conclude that life in the Maritimes is generally slow, easy, and continually refreshed by the beauty and peacefulness of the natural world. One would

think of the Maritimes solely in terms of the rural, for while these texts may allow for the existence of urban life, they never describe it in any detail, and generally the city is only a place to briefly visit. Raddall's work exemplifies how life in the rural is ultimately superior to life in the city and how the rural offers protection against modernist forces. Through these authors, Maritimers are depicted following the Folk ideology.

Montgomery's and Buckler's characters are committed to and spiritually dependent on the land. While both of these authors engage in interesting commentary on various issues (Montgomery's work includes references to colonialism and gender, and Buckler is interested in the lone artist figure), the popular reading among the public, particularly concerning Montgomery's work, is that they present a simple, pastoral Maritime world. Indeed, the peacefulness of Maritime life, as presented in these images, continues to be utilized today by tourism commodities and producers; as a result, many visitors to the region continue to think of the region as a soul-restoring rural haven.

The writing of Montgomery, Raddall, and Buckler emphasizes the existence of a pastoral Maritimes in the consciousness of readers, both nationally and internationally; however, it also lead to the popularization or celebration of Maritime works that are not representative of life as it is experienced or exists in the region. While Buckler struggled with these issues in his own writing (he is not completely committed to the idea of the pastoral), others, such as Alden Nowlan, shunned these values completely and set their own standards for evaluation. Nowlan spoke of the region in terms of masculine values and labour while underscoring the poverty and hardships that his characters experienced.

The images and identities developed by Nowlan later developed into the Second Wave of regional resistance with the beginning of the 1970s and David Adams Richards' career. Second Wave resistance writing reacts to First Wave texts, and expands upon the

ideas set up by Nowlan, and even Buckler (Creelman, *Setting* 125). Second Wave writing, such as that of Richards, Alistair MacLeod, Sheldon Currie, and Ann-Marie MacDonald, creates the Maritimes as a world primarily dominated by rural labourers and masculinity. Femininity is often problematized and sidelined in Second Wave texts in favour of a male perspective; however, within this Wave there are sympathetic female characters who voice their experience of the male world. The Maritimes of the Second Wave have been degraded by industry and are the product of a long history of economic difficulties and social dysfunction. These novels are often received as bleak portraits of Maritime life because they highlight community debasement and despair. Initially Second Wave images and identities were novel ones that responded to a gap in the literature, but in time, this image of the region became as compartmentalized as those of First Wave writers.

In reaction to this, the Third Wave of regional resistance begins in the late 1990s. Third Wave writers such as Christy Ann Conlin, Lesley Crewe, and Stephanie Domet try to expand the definition of home by voicing silent stories: Conlin explores the life of a young Maritime woman and multiple Maritime experiences; Crewe creates upper-middle-class rural families that are removed from the Second Wave portraits of industrial labour and the climate of poverty; Domet produces an inhabitable urban landscape and describes the kinds of lifestyles that may exist in this setting. All of these authors also address the marginalization of female narratives in some Second Wave literature by creating central characters and plots that give validity to the stories and the identities of Maritime women beyond their relation to the masculine world. As well, these authors bring global culture and modernity to the Maritimes through their descriptions of lifestyles, available services, and entertainment. Third Wave writers expand the regional definition so that it can

include various identities. Unlike previous Waves, they refuse to discount narratives that stand outside of their individual texts; for example, Crewe does not nullify rural labourers but rather says that the existence of these stories is not mutually exclusive from the existence of the rural middle-class professional. While Third Wave writing is still relatively marginalized and only familiar within certain readerships, these works are significant because they may be among the pioneer texts of what future Maritime writing will look like: inclusive of many stories that tell of various different Maritime experiences.

2. First Wave Regionalism: Proclaiming a Regional Identity

First Wave writers adopted powerful images of the Folk and the idyll in order to create texts that spoke to their regional experience and identity; the international nature of these images brought these authors success in the market place and made their regional identity become standard. Writing from the beginning to the middle of the twentieth century, First Wave authors constructed a Maritime identity that reached readers around the world. Through their creative processes, First Wave authors voiced the region as they experienced or imagined it, and in doing so shaped their readers' experience of it as well. Images produced by these authors became the bench-mark signifiers for regional identification and the standard which future literary works would come up against. Representing the region through a pastoral lens, the Maritimes became synonymous with natural beauty and inspiration, and honest and respectable people.

The regional identity created by the First Wave asserts the characteristics and qualities of the Maritimes and Maritimers. The First Wave constructs the region within the idyll framework: according to these texts, the region is rural in character and the landscape and communal bonds serve to inspire and restore its inhabitants. This Wave also draws on the concept of the Folk, who are defined by Ian McKay as a simple, rural people isolated from worldly concerns. Essential to the presentation of the idyll and the Folk is the notion of geographical determinism, which, as Henry Kreisel defines it, is "the impact of the landscape upon the human mind" (Calder, "Getting" 60-61); First Wave authors construct the society of the Maritimes as an entity that is completely bound to its natural environment. Alison Calder discusses geographical determinism in her work on Prairie realism. Although her analysis is directed at a different body of literature, the basic

premises can be applied to Maritime work as well. She points to Laurence Ricou's *Vertical Man/Horizontal World: Man and Landscape in Canadian Prairie Fiction* (1973) as viewing "the human relationship to landscape as the underlying theme of all Canadian literature" (Calder, "Getting" 61). However, in her article "Reassessing Prairie Realism", Calder makes clear that geographical determinism is not a neutral construct, because, as Francesco Loriggio's puts it, "we are implying that no matter how much the characters are spurred on by private or personal motivation, their behavior will be seen as a function of their relation with the place in which they live"; their "individual strivings 'reflect' the laws of a milieu" (Loriggio 14). In the case of First Wave Maritime literature, environmental determinism is particularly easy to read into the texts because authors so often present the landscape as controlling characters' emotions and well-being. However, it is important that while characters in the text may be perceived in this way, critics resist applying these same notions to authors. First Wave authors, like all authors examined in this study, write from an "interpretive locale" that allows them to "re-present [...] the world in the image of their subjective imaginaries" (Soja 79). Maritime authors continually asserted their agency over the identities and images they created for the region and were not writing in the style they chose because landscape dictated it.

By using internationally familiar images of the Folk and idyll, First Wave authors created novels that would sell on both national and international markets; because their works were so widespread, the Maritime identity they proclaimed was also far-reaching. Readers were introduced to the region through familiar literary constructs and so the Maritimes and its people seemed knowable and definable. However, while First Wave authors draw on the concept of the Folk and the idyll, their use of these concepts is often more complex and goes beyond traditional definitions. First Wave authors were not

merely reproducing pastoral and Folk images, rather they moulded these ideas to best suit their experience and definition of the region. Therefore, while the First Wave advances regional identities that are at least in part determined by geographical forces, the authors' subjective interpretations of these images produce literature that speaks to Maritime agency and self-determination. Lucy Maud Montgomery, Thomas H. Raddall, and Ernest Buckler are particularly important to this Wave because of their replication and alteration of these traditional images, which created an understanding of the region that reached global audiences.

Central to the First Wave are Lucy Maud Montgomery – an internationally best-selling author – and Prince Edward Island – the pastoral garden. Popular readings of Montgomery's novels, particularly her "Anne" series, view the Island as a land of enchantment, imagination, and mirth. Suggestive of deterministic forces, the beauty of the rural landscape is restorative and crucial to the happiness of her characters. Living in an idyllic rural world, her characters are constructed around the idea of the Folk, but there are key changes that Montgomery makes to this depiction and in doing so, she takes control of her presentation of the region. Her Maritimers are not simply the quaint, somewhat backward Folk; they are Folk in their connection to the land, but far more sophisticated in their experience of and interest in the world. The images Montgomery creates of the pastoral garden and its inhabitants are incredibly influential and her work continues to be definitional in shaping the perception of and identity for the region.

Thomas H. Raddall also celebrates rural life in the Maritimes. In his work, readers will find an overt bias for rural settings and this makes him a significant author to the First Wave. Raddall views the rural as preferable to the urban because of its communal structures and natural wonder. Urban life is consistently and constantly degraded by

Raddall and created as the antithesis of rural living. The idyll is used to describe some rural settings, but Raddall also expands this idea so that even harsh rural environments are considered positively and as beneficial to one's sense of well-being. Raddall is also important to include because his presentation of urbanity and suggestion that modern forces will eventually encroach on the rural preface the work of Buckler.

Ernest Buckler is a key figure to the First Wave. While Buckler is not as internationally well-known to the reading public, he is a nationally acclaimed author who struggled with defining and coming to terms with his Maritime home. Buckler's texts, like Montgomery's and Raddall's, offer a pastoral vision of the region; however, for Buckler, this vision is a conflicted and threatened one. Buckler's attempts to reconcile his anti-modern impulse with the encroaching modern world resulted in novels that portray both the positive and negative qualities of rural and urban life. Ultimately, Buckler favours the rural, or the anti-modern, and resolves his struggle by eliminating destructive outside forces and the power they hold over his characters. Buckler's prioritizing of the rural way of life and his vision of the rural sanctuary allows for his classification as a First Wave writer; his concern with the idyll and Folk concepts, and his recognition of forces that are disruptive to rural life, makes him an interesting and important author to include because of the future implications these types of thoughts have on the region's literature.

2.1 The Rising Wave: (Inter) Nationally Appropriate Images

2.1.1 The Folk

The Folk represents a central concept around which First Wave Maritime literature is built. Ian McKay's work *The Quest of the Folk* (1994) attempts to define the Folk as depicted in cultural creations. The Folk, as identified by McKay, live in rural areas or communities that are, generally, centered on fishing or farming. As rural dwellers, they are removed from modernity and the stresses that result from "capitalist social relations" (McKay 26). Industrial work is not for the Folk; they live off the land and nature provides them with their independence or self-sufficiency (McKay 26). McKay's Folk are also not political in any way: they do not belong to parties, they are not interested in learning about politics or current events, and they make no political statements of any sort (McKay 21). This vision's appeal lies in the authenticity and calm that the Folk bring to a world experiencing "feelings of weightlessness and inauthenticity" (McKay 218). The Folk offer the vision of stability and uniformity that the Canadian canon praised. By their suggestion of a simpler life that is believed to have existed in previous pre-industrial days, these qualities were especially potent at a time when the future was uncertain and modern life-styles were changing so much of what people knew (McKay 219). In fact, notions of the Folk were springing up around the world during this time period, and so Maritime authors who chose this subject were in tune with global trends, perceptions, and ideologies, and attempted to shape these ideologies to their Maritime environment (McKay 217).

The Folk are still widely used today as part of provincial, or regional, tourism marketing schemes; however, not all of the original producers were a part of this industry.

While it is true that in the Maritimes the original use of the Folk was through the Land of Evangeline tourism campaign begun by the railway and the New Scotland vision of Nova Scotia's premier Angus L. Macdonald (1890-1954), the idea of the Folk quickly moved beyond the tourism arena and began to occupy all modes of cultural production, such as literature. Many of the authors who engaged in the production of the Folk were not immersed in or inspired by actual Maritime life: for example Henry Wadsworth Longfellow, author of *Evangeline*, never actually lived in, or even visited, Nova Scotia's Annapolis Valley, although he describes it and creates an identity for it in his work. In fact, many of these authors did not live in or have much experience with rural Maritime life, but rather garnered notions of the Folk from afar (McKay 219). Authors who constructed the simple Folk and their simple lives were mainly based in urban cultural centers and removed from the setting in which they imagined the Folk to exist. The Folk offered these artists "two great qualities: an authentic and primitive Otherness, which could speak to their own North American middle-class sense of inauthenticity and besieged cultural authority, and an eminently practical way of marketing their work in the cultural marketplaces of Canada and North America" (McKay 222).

Some Maritime authors writing before the First Wave, such as Thomas McCulloch (1776-1843), T.C. Haliburton (1796-1865), and Joseph Howe (1804-1873), depicted the Folk in a less than favourable manner. In their satires, portraits of rural stagnation and backwardness can be drawn out. However, the reception and perception of these texts are important to note. While they may have been written to show negative aspects of rural Maritime life, in many cases, the Folk and the situations in which they live are regarded as quaint. As Ian McKay points out, "one felt fond of the Folk with all their idiosyncracies, not outraged by their irreligion or their backwardness" (225). The

negative aspects of rural Maritime life and the Folk as these authors tried to describe was neutralized by the overarching assumption that this topic was necessarily positive and desirable. The familiarity of the Folk and their associations with rural simplicity and quaintness encouraged these negative portrayals to be overlooked or co-opted into a positive schema. By refusing to see the negatives, readers were able to recreate a “Golden Age” of class harmony and familial life, regardless of whether that “Golden Age” ever actually existed (McKay 231, 263).

2.1.2 The Idyll

The idyll is a further and complementary genre within which many First Wave texts were created. An idyll is a “prose composition which deals charmingly with rustic life; ordinarily [...] describ[ing] a picturesque rural scene of gentle beauty and innocent tranquility and narrating a story of some simple sort of happiness. [...] Usually it is applied only to writings which present picturesque rural scenery and a life of innocence and tranquility” (Congleton 362-63). The idyll can also be defined as a pastoral myth, which envisions a social ideal. This type of literature embodies a longing for the past, and the “idealization of [a] memory” that encapsulates landscape and social relationships (Frye, *Bush Garden* 243). In Canada, “nostalgia for a world of peace and protection, with a spontaneous response to the nature around it, with a leisure and composure not to be found today, is particularly strong” and so texts that employed these characteristics were well-received (Frye, *Bush Garden* 241).

2.2 Writing the Wave: Important Authors and their Texts

2.2.1 Lucy Maud Montgomery: The Pastoral Garden

Novels that employed the accepted images of the Folk and the idyll typically did well on literary markets, thus providing authors with motivation to write in this way. Donna Bennett articulates that Maritime works that are a good sell both nationally and internationally are works that have an “ornate style, an idealized realism, and a tendency to accept moral and formula writing” (225). The popularity of Lucy Maud Montgomery’s work can be assessed within this framework. Judith Epperly, a Montgomery scholar, shows in her book *The Fragrance of Sweet-Grass: L.M. Montgomery’s Heroines and the Pursuit of Romance* (1992) that Montgomery “thoroughly [...] imitated the patterns of the day” while constructing her novels; however, Epperly also proves that while Montgomery adhered to popular literary practices in order to ensure market success, she also “inject[ed] something of herself into the writing – [...] her sense of fun or her own perspective into some of the surprises of dialogue or event” (*Fragrance* 7). Thus while Montgomery wrote in a formulaic, market-driven style, she also manipulated this style so to fit her own voice and motives.

Montgomery’s novels have become Maritime classics and ‘Anne’ receives the adoration of millions of readers world-wide. Rural Prince Edward Island is presented as a haven from the superfluities of the outside world and where one’s sense of being can fully develop and shine. Her work is a type of idealized realism that contains amusing anecdotes and generally happy endings, and that invites readers “to accept the beauties of Avonlea with all the breathless and wonder” of Anne (Epperly, *Fragrance* 23). The idealized realism reading of Montgomery’s work is one of the more popular

interpretations of her novels; however, recently, a large body of scholarly research that focuses on moving the 'Anne' criticism beyond the pastoral has surfaced. Mary Henley Rubio's collection of essays *Harvesting Thistles: The Textual Garden of L.M. Montgomery* (1999) "has a distinct political agenda: to put to rest the untenable assumption that L.M. Montgomery writes only about an 'unblemished bucolic paradise' for undiscriminating women and children" (Rubio, "Introduction" 6). This collection includes essays on women's issues (Yeast 113-25; Santelmann 64-73), World War One (Edwards 126-36), and growing up (Waterson 198-220). More recently is Irene Gammel's and Elizabeth Epperly's coedited book *L.M. Montgomery and the Canadian Culture* (1999). Furthermore, the publication of *The Selected Journals of L.M. Montgomery*, edited by Mary Rubio and Elizabeth Waterson in five volumes (1985-2004), has increased awareness of the agenda behind and construction of Montgomery's texts. Elizabeth Epperly notes, "with the publication of [Montgomery's] letters and journals, more and more people – including academic critics, traditionally the most disdainful of Montgomery's readers (Epperly, 'Changing' 177-85) – are giving serious attention to her writing" (*Fragrance* 13). While there are important discussions of the aforementioned and other issues, Montgomery's novels as pastoral escapes and presentations of the Folk pervade the popular readerships' consciousness and are key to the identity creation that her novels, as First Wave texts, engage in. Her Prince Edward Island comes to represent the Maritimes as the pastoral garden and this is what makes Montgomery a best-selling author world-wide and central to the identity construction of the region, not only during the First Wave but still today.

2.2.1(i) *ANNE OF GREEN GABLES: THE NATURALLY RESTORED ORPHAN*

Montgomery's work is prototypically idyllic. Her first novel *Anne of Green Gables* (1908), the first of eight in the 'Anne' series, describes a peaceful, harmonious community where trivial, comedic, and quotidian crises do not take away from characters' happiness or communal and familial bonds. In this first novel Montgomery introduces the poor orphan girl Anne whose imagination has carried her through her previous hardships. She arrives, unwanted because of her femaleness, in Avonlea for Marilla and Matthew Cuthbert to adopt. The elderly siblings are touched by her personality and decide to keep her rather than send her off to be treated as a worker, and not as a child, in another home. The pointing to and description of the social problems that can exist in the region allow Montgomery's statement of the pastoral to ring even more clearly: problems are a part of life, even in the Maritimes, but in this location they can be overcome and do not have to be central to life. While there are hardships, the natural environment of the region can give one hope and happiness; even when living in less than desirable conditions, Anne's imagining of the rural haven helps sustain her and once she is living in the pastoral world, she thrives.

The lengthy descriptions of setting, as well as her characters' reactions to it, are important elements in the construction of Montgomery's novels as idylls. Montgomery often describes Prince Edward Island in Edenic and romantic terms: as a pastoral garden. Her novels, *Anne of Green Gables* included, contain innumerable references to and detailed descriptions of the Prince Edward Island landscape. Anne is often the orator of these passages because of her overwhelming appreciation for the land's beauty. When she looks out her east gable window at Green Gables her "beauty-loving eyes lingered on it

all, taking everything greedily in; she had looked on so many unlovely places in her life, poor child; but this was as lovely as anything she had ever dreamed” (AGG 31). The delight brought on by the many pastoral vistas in Avonlea inspires Anne to rename these places so that their names do justice to their beauty: ‘Barry’s Pond’ becomes ‘The Lake of Shining Waters’; ‘The Avenue’ becomes ‘The White Way of Delight’; and the paths around Green Gables are dubbed ‘Lover’s Lane’, ‘The Haunted Woods’ and ‘Dryads Brook’. These particular spots, as well as the general beauty that pervades Prince Edward Island’s entire natural environment, make Anne love her home. On many occasions she expresses this love: after being told she can stay at Green Gables, she says to her new guardian Marilla, “I love Green Gables already, and I never loved any place before. No place ever seemed like home. Oh, Marilla, I’m so happy” (AGG 76). Her feelings about Green Gables do not change over the course of the novel, and indeed only get stronger: she says late in the novel, “Green Gables is the dearest, loveliest spot in the world” (AGG 261). Green Gables, and in more general terms the pastoral Maritime rural environment, can refresh and restore anyone’s spirit, and make them feel as though they belong and have found home.

The significance of the pastoral garden and its rejuvenating qualities are revealed through the effects on its inhabitants and their dedication to it. As already noted, Anne particularly feels the effects of the natural environment on her spirit, and feels that she would “rather be Anne of Green Gables sewing patchwork [(a task she hates)] than Anne of any other place with nothing to do but play” (AGG 92). Spending time in nature not only uplifts Anne’s spirits, but also restores her physical health. After spending long hours studying, Anne, according to a doctor, has lost the ‘spring in her step’; but after a summer spent outside – her “golden summer” – “she was bright-eyed and alert with a step

that would have satisfied the Spencerville doctor and a heart full of ambition and zest once more” (AGG 250). The restorative quality of the pastoral garden reaches beyond Anne and touches the other inhabitants of Avonlea. On their walks to school, the school children cannot help but be affected by the nature that surrounds them: “it was October again [...] – a glorious October, all red and gold, with mellow mornings when the valleys were filled with delicate mists as if the spirit of autumn had poured them in for the sun to drain [...]. There was a tang in the very air that inspired the hearts of small maidens tripping, unlike snails, swiftly and willingly to school” (AGG 190). The beauty of the rural environment can make even the most undesirable of tasks – patchwork and going to school – seem manageable, and perhaps even pleasurable.

It is not only the young who are affected by nature, rather the natural world impacts all those who live in it. Marilla’s ability to feel its power proves that anyone can be touched by it. Marilla is a practical woman who values respect, diligence, and obedience. She keeps Green Gables in tip-top shape and neighbours are of the opinion that she “swept [the] yard over as often as she swept her house. One could have eaten a meal off the ground without overbrimming the proverbial peck of dirt” (AGG 4). Marilla does not understand Anne’s constant chatter and the way she indulges her imagination: for example, when Anne exclaims over the apple tree outside her bedroom window and tells Marilla she has named it ‘The Snow Queen’, Marilla simply and ever so practically states, “It’s a big tree [...] and it blooms great, but the fruit don’t amount to much never – small and wormy” (AGG 31). Outwardly Marilla appears to have no spark of imagination; however, readers soon learn that this is a front she uses to teach Anne how to behave. Inwardly, Marilla is as touched by her surroundings as Anne, only she is not as aware of these feelings. Readers not only learn this at the end of the novel when she is heart-

broken about having to sell Green Gables, but also during a rare glimpse into Marilla's communion with nature when she is walking home from an Aid meeting one evening.

Readers are told that

Marilla was not given to subjective analysis of her thoughts and feelings.

She probably imagined she was thinking about the Aids and their missionary box [...], but under these reflections was a harmonious consciousness of red fields smoking into pale purple mists in the declining sun [...]. The spring was abroad in the land and Marilla's sober, middle-aged step was lighter and swifter because of its deep, primal gladness.

(AGG 213)

On an unconscious level, all the inhabitants of Avonlea feel the presence of the natural world and its effects on them. These characters, to a large degree, are reflections of the surrounding landscape. Indeed, geography's deterministic powers are evident in the fact that no matter how hard life is, the natural beauty of the Maritimes will restore the mind and make life bearable. Nature's power over characters is further seen in how it marks important events in their lives. Epperly points to Montgomery's use of "sunsets [to] celebrate or herald changes" (*Fragrance* 32). There are eleven sunset descriptions in the novel that "punctuate some important event" showing how nature is intimately connected to personal life (Epperly, *Fragrance* 32).

Montgomery frequently and explicitly states the beauty of Prince Edward Island and the effect it has on her characters; she also makes it clear to her readers that life in rural Prince Edward Island is the best life that one can have. The few times in the novel that Anne leaves Avonlea to visit in Charlottetown, the provincial capital, she exclaims on every return that "the best of it all was the coming home" (AGG 237). Montgomery

develops this idea by having her characters engage with outsiders (the tourists at White Sands), and visit and study in the city of Charlottetown. Anne and her schoolmates attend and perform at a benefit concert at White Sands Hotel. There the tourists make comments “about the ‘country bumpkins’ and ‘rustic belles’ in the audience, languidly anticipating ‘such fun’ from displays of local talent on the program” (AGG 270). Anne, who is to give a recitation, worries about the audience’s stereotyping of her “rustic efforts” (AGG 271); however, she does not need to worry for long because her performance outshines all the others and is anything but provincial. Anne and her friends felt ordinary next to the rich, often American, tourists and their jewels; however, Anne puts the evening in perspective by saying,

‘Look at that sea, girls – all silver and shadow and vision of things not seen. We couldn’t enjoy its loveliness any more if we had millions of dollars and ropes of diamonds. You wouldn’t change into any of the women if you could. Would you want to be that white-lace girl and wear a sour look all your life, as if you’d been born turning up your nose at the world? [...] You *know* you wouldn’t.’ (AGG 274)

In this example, the natural world is again credited with producing the happiness and personal qualities of the characters – the Avonlea girls are happy because they are from Avonlea, and the tourists are ‘sour’ because they are from the city. Here, Montgomery also presents this lifestyle as the most favourable one because of the ‘picturesque rural scenery and [...] life of innocence and tranquility’.

Anne not only rejects the idea of riches, but also the lure of urban life. When asked by her elderly, urban friend Miss Barry if she was born for city life, Anne thinks it over and responds, saying, “I wasn’t born for city life and that I was glad of it. It’s nice to

be eating ice cream at brilliant restaurants at eleven o'clock at night once in awhile; but as a regular thing I'd rather be in the east gable at eleven, sound asleep, but kind of knowing even in my sleep that the stars were shining outside and that the wind was blowing in the firs across the brook" (AGG 235). For Anne, rural life provides everything she needs and nothing else can compare. While not all of Montgomery's characters are fully convinced and find the idea of diamonds and ice cream shops attractive, one may sense that deep down they too share Anne's love of Avonlea.

As previously noted, Montgomery writes using principles of the Folk; however, she expands upon these ideas and tweaks them in order to better represent her home. In doing this, Montgomery not only expands the Maritime identity, she also exerts her authority over it. She exercises agency in the creation of her novels through her response to internationally popular images. Therefore, Montgomery does not merely reproduce valued images and aesthetics, but takes the construction of them into her own hands and, in doing so, proclaims her own regional identity. The Folk, in their commitment to the rural land and communal bonds, figure prominently in Montgomery's work; however, her work does not endorse all the characteristics of the traditional Folk as described by McKay. By having her characters travel to urban environments, recite epic poetry, and even engage in politics (the residents of Avonlea once travel to a convention and often self-identify as being either a Conservative or Grit), Montgomery goes beyond the simple characterization of the Folk, who do none of these things according to McKay. Her characters, and by extension her representation of Maritimers, are not the one-dimensional portraits that strict adherence to Folk qualities would produce. While her characters are Folk in the sense that they are rural and deeply connected to the land, their personal interests, ambitions, and lifestyles go beyond the confining local extremes in

which the Folk typically exist. Even Anne's desire to have puffed sleeves, like all the other girls, shows that the residents of Avonlea are in tune with trends that extend beyond their immediate setting. Montgomery recognizes that outside readers (the rich tourists at White Sands) will label her characters as Folk and 'rustic', but she also proves that despite some of their Folk characteristics, the Folk of the Maritimes are not as unsophisticated as previously thought. She, however, gives preferential treatment to her characters over the tourists at White Sands, who are stereotypical in their urban lacklustre and social snobbery, and thus she continues to participate in the ideology of the Folk.

For Montgomery, Prince Edward Island is Edenic; her characters view their home as a sort of Paradise and are deeply connected to, and proud of, it. Dedication to community and location is an important element in Montgomery's texts and establishes the sense of belonging and contentment that pervades her work. These themes continue to be key factors in Montgomery's writing. Simply by reading the opening of a novel published eleven years after *Anne of Green Gables*, one can see that Montgomery is still committed to presenting the rural Maritimes as a pastoral garden in which her characters are deeply invested: *Rainbow Valley* (1919) opens with Anne, having just returned from a trip to Europe (a very un-Folk thing to do), remarking to her friend Miss Cornelia and her housekeeper Susan that "Canada is the finest country in the world [...] And old P.E.I. is the loveliest province in it and Four Winds the loveliest spot in P.E.I." (RV 12).

2.22 Thomas H. Raddall: Illuminating the Maritimes

Born in Hythe, England in 1903, Thomas H. Raddall moved to Nova Scotia at the age of thirteen with his family. As an adult, Raddall wrote and published an impressive volume of work, all of which was set in Nova Scotia and “champion[s] a strong sense of ethnic/national identity and insist[s] upon the celebration of a core of cultural traditions” (Creelman, *Setting* 52). His own personal experiences and the province’s history serve as the subject matter for many of his novels: for example, *The Nymph and the Lamp* (1950) draws on his experience as a wireless operator on Sable Island, and *Halifax, Warden of the North* (1948) details the history of the city. In an interview published in *Studies in Canadian Literature*, Raddall states:

I wrote mostly about Nova Scotia because that was my territory and these were my people, but it always seemed to me that the more I studied them, the more important they seemed. And they could compare with the people of any literature anywhere. I strove to set that forth: this is what happened and it was important and these people are important. (qtd. in Austin)

In the same interview, Raddall also states that his work “sold well *everywhere but in Canada*”, but that he had a strong market in the Maritimes (qtd. in Austin). Raddall’s popularity in the region reinforces the role his literature plays in creating a Maritime identity. And although he identifies an unfavourable market reception in Canada, many of his novels received critical praise: in 1943, he won the Governor General’s Award for his first collection of short stories titled *The Pied Piper of Dipper Creek and Other Tales* (1939); *Halifax, Warden of the North* won the Governor General’s Award for non-fiction in 1948 and he won the same award in 1957 for *The Path of Destiny* (1957). His personal

contributions to Canadian Literature were recognized in 1970 when he was made an officer of the Order of Canada; as well, his importance is recognized each year by the Writers Federation of Nova Scotia and the Writers Development Trust through the Thomas H. Raddall Atlantic Fiction Award which honours the best Atlantic Canadian adult fiction.

2.2.2(i) *THE NYMPH AND THE LAMP*: THE RURAL-URBAN DEBATE

Raddall is largely celebrated as an author of non-fiction; however, first published in 1950, the fictional novel *The Nymph and the Lamp* is one of his best known texts. Largely marketed as a love story, this novel describes the romance between Matthew Carney, a wireless operator on Marina, an isolated island off the Nova Scotia coast, who achieves almost mythical status, and Isabel Jardine, a woman who longs to leave the city and find a stable life. Isabel goes to the remote Marina with Carney, but it is not until after several trials and tribulations that they are able to find happiness with each other. While this romantic narrative is a central element of the text, for the purposes of this study, Raddall's exploration of anti-modern and modern impulses are most important. Raddall's novel is a First Wave text in its celebration of the rural world; however, this celebration is not as simple as that of Montgomery's early First Wave novels, and sees the pastoral rural as becoming increasingly problematized by encroaching modern forces.

Similar to Montgomery's First Wave novels, *The Nymph and the Lamp* heralds rural Maritime life as superior. Indeed, as David Creelman describes, Raddall creates a vision of the rural Maritimes "as idealistic havens of traditionalism" (*Setting*, 51); Raddall interprets "'traditional' as safe, comfortable, and inherently more valuable than the contemporary" (Creelman, *Setting* 53). There are two primary rural settings in the novel:

Marina, a fictionalized representation of Sable Island which lies off the Nova Scotia coast, and Kingsbridge, Raddall's fictional Annapolis Valley community. Both of these places are envisioned as offering a sanctuary from modernistic urban areas. Carney describes Marina's peaceful and secure existence by comparing it to that of the cities that he visits while on leave from the wireless station. He states,

It's just the only place where I feel at home, because the people out there are the only friends I have. For weeks I've been knocking about eastern Canada like a lost soul, from city to city. Everybody scrambling – what for I wonder? You'd think the world was going to end tomorrow and all hands had to get another dollar before the last trump stops the works. Everyone shoving someone else, and eyeing each other like a lot of sulky sled dogs on the Labrador, ready to snap at the first wrong move. Well, we're not perfect on Marina. [...] But on the whole we take life quietly. Clothes don't mean much. Money's nothing. You see? Nothing to shove each other for. Anyhow, you can't go in for petty meanness on a place like that. (*NL* 32)

Carney describes Marina in terms of the First Wave's preference for rural life; as he later says, "Civilization? You can have it" (*NL* 56). By comparing life on Marina to urban experiences, the positive aspects of life in rural areas are revealed.

Isabel Jardine also makes clear her preference for rural life over that of the city. She describes herself and her dreams as an example of young rural women: "every country girl dreams of a wonderful life in the city. And if she goes she usually finds herself working in an office or a shop, sleeping in a cheap room, scrimping on clothes and meals, and after a few years wondering what it's all about" (*NL* 35). Like Montgomery's

Anne, Isabel loves the idea of the city; however, unlike Montgomery, Raddall refuses to let the appeal of city life survive and attacks its virtues.

The preference displayed for rural life over that of the city is made even stronger given the harsh nature of life on Marina. It is important that Raddall does not pretend that life on a remote sand bar in the North Atlantic is easy; as Janice Kulyk Keefer explains, “In his novel, Raddall implies that possibilities for human joy, growth, and renewal may be brought to fruition by enlarging our conception of the natural world to comprehend the wild, even the demonic as well as the idyllic” (78). The wild nature of Marina is best described by Isabel, who is tormented during her first winter on the island. She thinks,

This is the way your mind goes [...]. When you come, you don't notice it. During the first winter, during the long nights and the short grey days, during months of hearkening to the wind in the aerials, you being to feel it. After the second winter you'll believe it. Then you'll be one with the rest of them, a primitive creature in a lost corner of the world, the prey of phantoms, a prisoner of the weather and the sea – and of the dark. (*NL* 192)

However, although Marina is harsh, its communal element offers redemption; it is a place “of endurance, courage, and solidarity – heroic qualities without which human life on this island could not continue” (Keefer 76). Indeed, Isabel ultimately chooses to be an inhabitant of Marina because there she finds purpose and love. Despite the harsh weather, the long nights, and the boredom, Marina is preferable to Isabel's and Carney's experience of the city.

Kingsbridge, a rural community, is also described by Isabel as preferable to urban life, and more in terms of the pastoral than Marina. In Kingsbridge,

the first week in October brought to full tide that change of colour in the autumn leaves which is the special miracle of North America and is seen at its best in New England and the Maritime Provinces of Canada. Between the long hills the valley unrolled its length in a quilt of patches, green and brown, very square and exact when you looked upon them from a height; and the river, the wine-stream, wandered through the pattern in lazy curves as if in contempt of such old-maidery. When you stood in the valley the fields and orchards on either hand ran flat or in mild undulations to the edge of the hills, and there the modest tints of the farmland gave way abruptly to a riot of gaudy forest rising sheer toward the sky and extending its length as far as the eye could reach. (NL 279)

As Isabel thinks, “there was one word for it – peace. Whatever else has changed, this remained the massive calm of the land itself, gravid, expectant” (NL 248). These “laudatory hymns” describing the Annapolis Valley are quintessentially First Wave and exemplify the images of pastoral happiness that pervade this period of literature (Creelman, *Setting* 59).

Despite the pastoral, anti-modern nature of many of the settings in *The Nymph and the Lamp*, Raddall also faces the modern forces which were changing the Maritimes. Life on Marina is threatened by the changing world: the staff is to be cut to just one man because “the war’s changed everything and now that a postwar slump is setting in there’ll be some sharp economies in all the government services” (NL 293). Likewise, when Isabel returns to Kingsbridge, she finds that it too has changed: “eight years is not a long time in the life of a country town in Nova Scotia, but Isabel’s absence included four years

of war and nearly three years of a postwar boom that changed everything” (NL 244). She later reflects that she

had accepted the changes in city life without concern. [...] But it had not occurred to her that the war could so profoundly affect the life of the countryside. What was going on in her valley was happening all over the United States and Canada. It was as if some mighty hand had seized the land and given it a shake, so that all the human contents changed places, trades, amusements, and ambitions. (NL 247)

The traditional world is turning into a “brave new world” in which everything has changed (NL 314). Two characters understand the changing nature of the world and are able to comment on it and make predictions; however, readers are “supposed to dislike the fatalistic and unproductive scepticism of Skane and Brocklehurst” (Creelman, *Setting* 60). Skane knows what will happen to Marina without being told because he is in tune with modernistic forces and trends; Brocklehurst understands the changing economy of the Annapolis Valley and sees beyond the local vision of Kingsbridge businessmen. However, these characters are not overly sympathetic: Skane betrays his best friend and Brocklehurst is “sterile and emotionally crippled” (Creelman, *Setting* 60-61). Nevertheless, these characters reveal that the novel’s “faith in traditionalism is on self-consciously shaky ground” (Creelman, *Setting* 61).

Raddall’s novel embarks on an “overdetermined attack on virtually every aspect of twentieth-century culture [, which] is symptomatic of the narrator’s anxious realization that the traditional vision [...] may not survive in the face of the many changes sweeping the Maritimes” (Creelman, *Setting* 62); however, the final pages of the novel suggest that traditionalism may be able to withstand modernism’s encroachment. *The Nymph and the*

Lamp ends with Isabel returning to Marina to rejoin Carney after leaving to live on the mainland. Although the novel “questions whether any human relationship can endure”, the final pages suggest that it is possible (Creelman, *Setting* 51). Unlike her first voyage to Marina, this trip is calm and peaceful, perhaps signaling what her future life will be like. The captain who takes her to Marina also predicts a happy ending for her and Carney there by thinking that with Carney’s impending blindness, he will always remember her as young. Therefore, although the world is changing and happiness may rest upon some misfortune, an escape to the rural Maritimes will guard one against troubling modernistic forces.

2.2.3 Ernest Buckler: Questioning but Committed

Ernest Buckler, a Nova Scotian author who wrote during the middle part of the twentieth century, continued to employ the pastoral, Folk representation of the region and was very successful. Buckler's writing is characterized by a conservative ideology "that drives both the nostalgic representation of [...] [setting] and the narrative's critique of the modernist forces" (Creelman, *Setting* 87). The idyll and the Folk figure prominently in Buckler's work; however, as he is writing near the end of the First Wave, his work contains a harsh critique of these concepts, expanding on ideas initially produced by Raddall. Ultimately, Buckler accepts these ideas and thus follows First Wave standards.

2.2.3(i) *THE MOUNTAIN AND THE VALLEY: THE RETREATING RURAL*

In his landmark first novel (published in 1952), Buckler reveals a longing for an idyllic rural world; he "celebrates [...] [an] interrelated rural community in intimate communion with nature" (Pell 24). Critics almost unanimously gave positive feedback to *The Mountain and the Valley* (1952), and any controversy that has arisen has done so only in the later parts of the twentieth century (Pell 16-17). Beyond the initial praise that asserted a "sympathetic, straightforward reading of David Canaan's character and an interpretation of the ending as a happy, transcendent death", critics have considered other aspects of the novel (Pell 16). Book length studies on Buckler include Claude Bissell's *Ernest Buckler Remembered* (1989), Barbara Pell's *A Portrait of the Artist* (1995), and Marta Dvorak's *Ernest Buckler: Rediscovery and Reassessment* (2001). John Orange provides a lengthy discussion of Buckler and his work in the *Canadian Writers and their Works* series (1990). These studies not only provide a detailed analysis of Buckler's life and works, they also give an excellent overview of Buckler's critical reception (Dvorak

29-60, Orange 29-34, and Pell 16-22). Critics have often viewed *The Mountain and the Valley* in terms of how it fits into Canadian literature (Atwood 186-93, Jones 23-27, Moss 118-22, and Tallman 7-14, 42-44), David as an artist figure (Barbour 64-75, Dooley 54-55, Dvorak 128-29, Orange 44-45, Pell 28-29, and Ross 59-77), and structure and style (Dooley 49-59, Keefer 165, Noonan 68-78, and Ricou, "Delight" 60-72). While these studies raise important considerations, here Buckler's work will primarily be considered in terms of its presentation of rural Maritime life.

The Mountain and the Valley is characterized by its pastoral traditions. Typical of idyllic novels, the natural world has the ability to awaken the spirit: each morning is "brand new, with a gift's private shine. [...] The instant thought that another day had something ready for you made a really physical tickling in your heart" (MV 13). Each day is something to look forward to and the morning sunlight warms the home and the body. Nature causes this physical stirring not only because it is beautiful, but because the people are so deeply connected to it in every aspect of their lives. Through this presentation, Buckler continues to advance the idea that satisfied Maritimers are the product of their environment, although he will later question this idea and give his characters a degree of control.

Social or communal interactions, particularly when they are done over physical labour and in nature, are also restorative. People have the ability to connect without words and share thoughts without speaking. When working with Joseph, Chris can "talk and talk, whether his father answered or not; or they could work in absolute silence without any constraint" (MV 22). The father-son pair is joined together in their joint efforts with each other and the land. When husband and wife, Joseph and Martha, work together, they too can connect and share a unity without having to voice it: their "thoughts seemed to

hum together in the cidery light, like a bee over clover” even though they are silent (*MV* 120). There is no need to talk because by sharing in nature together their thoughts and being are one. Nature is a redeeming aspect of the community because it brings the Folk together through work and helps them sense their connection to each other. As Bruce MacDonald states, “One is even tempted to see their world of intimacy and unity with the land as a kind of Garden of Eden, undefiled by knowledge or abstraction” (197).

The residents of Entremont are Folk characters and Joseph Canaan represents the traditional independent yeoman, or as Creelman states, ‘the Folk hero’ (*Setting* 90). Buckler crafts a lengthy description of Joseph early on in the novel that creates him as this figure. He is described as “a kind man with no thought of the shame of being thought kind. He was not brittle anywhere, not spotted anywhere with softness” (*MV* 19); “his anger came seldom, but when it did – in loyalty to a friend, or at lies or meanness or pretence – it was fierce and deep. His lack of fear (so utter it wasn’t a matter of courage at all) and a kind of stubborn thoughtlessness to alter circumstances for his own ease were local legend” (*MV* 20); he is a hard worker who is admired by the community who engage in the same sort of daily work and activities, and hold the same set of values. Joseph is not just a hard worker who is good at what he does, rather he takes pleasure in it: when he comes in from a long day “he’d be tired from the plough or the axe, but the pattern of all the steps he’d taken outside that day would make a kind of far-off song in his blood” (*MV* 17). Like the typical yeoman, or Folk, figure, Joseph is inspired by his work and it affords him personal happiness and harmony with his surroundings. Joseph’s role as the ‘Folk hero’ is viewed as the natural result of his surroundings; “his deeds appear as natural actions rather than as culturally constructed behaviours” (Creelman, *Setting* 90). Joseph is

not the product of culture or even his own subjectivity; rather he is the product of the natural, rural world.

The characters Buckler creates are perhaps more stereotypically “Folk” than those of Montgomery because of their limited rural world. The majority of Buckler’s characters never leave Entremont, and are interested only in the happenings of their community and their livelihood, farming. The characters who do differ from this traditional depiction stand outside of the community. David Canaan, the main character of the novel, is one such figure: he is unhappy with his rural life, and as a sensitive artist figure, he feels as though no one in his community understands him and so purposefully removes himself from communal activities and feelings. His solitude and detachment from others consumes and defines him: it is all he has, and he learns to take comfort in it. He thinks of his separation as “absolute [...] [and] sustaining” (*MV* 223).

Despite David’s rejection of Entremont, he is deeply rooted in its soil and cannot escape it. He is fearful of the outside world and outsiders’ perceptions and rejection of his home and himself. He once tries to escape to Halifax, but cannot bring himself to leave. After this failed departure he cries in frustration: “he began to sob. He sobbed because he could neither leave nor stay. He sobbed because he was neither one thing nor the other” (*MV* 165). The central crisis in the novel is the removal and difference from the community that David feels as a result of his being neither the Folk nor the urbanite: “he is caught in the double pull -- or double repulsion -- of City and Country. For him, the City is an intolerably mean and lonely place whose society is founded on the inauthenticity of the commodity; the Country is an intolerably static and laborious place whose society is founded on a poverty of self – reflection” (Willmott 301). David’s suspension between these two categories is representative of Buckler’s position as a

transitional figure between the First and Second Wave of literature. Buckler, like David, questions the pastoral role even as he shows his connection to it. Unlike David, who is unable to reconcile this divide until just before his death, by the end of his career Buckler firmly positions himself in the First Wave with the Folk.

Through David's position between the rural and the urban, Buckler explores whether the rural offers the same pastoral redemption to those who are not the traditional Folk. In *The Mountain and the Valley*, Buckler creates a world that is affected by the modern forces that Raddall predicted in his novel *The Nymph and the Lamp*. By doing this, Buckler lays claim to his own understanding of the region as it fits within the First Wave framework. He is a key figure because he refuses to accept a definition of rural happiness without thinking critically about it. Buckler does not simply reproduce a literary tradition because of the place he is from; rather he adapts it to his own subjectivity. For the majority of the text, David does not view the rural as a spiritual haven, but rather thinks of Entremont as his own personal prison. One cause for this viewpoint is the "technological encroachment and social fragmentation" that he sees threatening his rural lifestyle and communal values (Pell 25). David views Entremont as a place where gossip centers on people who are different, where children engage in one-upmanship and illicit sexual acts, where marital relationships are distrusting, and where no one ever really talks. Entremont is a place that confines and creates "abject loneliness" for those who are on the outside of community and different from the norm (Keefer 223). The rural setting also does not offer opportunities for advanced education or escape, and the valley has the potential to be a prison held in by mountains. Entremont is not necessarily the pastoral setting it is expected to be; "life in the Valley at times can be characterised by brutish sensibility, lack of [verbal] communication between those who

love each other most, and general self-perpetuating mindlessness” (Young, “The Pastoral Vision” 21).

While Buckler recognizes the negative potential of rural life, he ultimately accepts and perpetuates the pastoral and Folk identity of the region. By the end of the novel, it is clear that the negative features of Entremont are, generally speaking, a result of David’s own perception; granted, the community has its faults, but it survives and operates as a cohesive unit regardless of these less-than desirable qualities. David’s last realization is just this and he comes to see that his rural life was not as horrible as he had perceived and that his exclusion was the result of his “solipsistic and narcissistic ego” (Pell 27). David is able to realize these things because he finally communes with nature, which is the glue that holds the fabric of the community together. David’s last act is to climb to the summit of the mountain, a metaphor for achieving self-reflection and discovery. This journey can be interpreted as one of ‘tragedy and transcendence’ (MacDonald 207-9; Stouch 127-41); however, other critics, such as Douglas Barbour (72-75), J.M. Kertzer (83-85), and Eilen Sarkar (354, 360) view David’s trip up the mountain as symptomatic of Buckler’s “ironic characterization of David” (Pell 19). This reading of the conclusion to *The Mountain and the Valley* is supported by Buckler’s thoughts on it which are revealed in a letter to Dudley H. Cloud that states that the epilogue is “the crowning irony of the whole dramatic irony [...] [where David] achieve[s] one final transport of self-deception” (qtd. in Pell 19; Young, “Ernest Buckler” 36).) Despite that Buckler’s comments support this alternative view, David does experience a kind of transformation that allows readers to reevaluate his unhappiness and life in the valley. His life flashes before him and he sees the errors in his past interpretation of rural life and how he can become one with the community. Climbing the mountain not only allows David mental clarity, it also changes

his physical sense of being: “the beating of his heart brought a kind of lightness to his body now. The cold air and the rush of his blood thinned the ache and the emptiness, distributed it more tolerably throughout all his flesh. A brightness played over his thoughts like the quickening of fever” (*MV* 280).

Unfortunately for David, this natural communion and subsequent physical and social ease come too late and he dies upon reaching the pinnacle of the mountain. By having David die, Buckler is perhaps suggesting that the rural pastoral life is unobtainable; however, because David recognizes his own role in his unhappiness and the happiness that he could have had, Buckler is more solidly presenting the case for the possibility of rural success. If one gives one’s self over to the natural world, contentment and rural satisfaction will result. As Claude Bissell asserts, the solution to David’s artistic isolation is a return to “the sustaining powers of a paradise that had once existed [...] not just as a recollection, but a reality that the mind created” (72); by changing his thought process, David is able to achieve the rural contentment that for so long eluded him. The solution to David’s problems also reveals a way that Buckler deviates from First Wave conventions. With David’s revelation, Buckler proposes that happiness is not a geographically determined emotion (as the beginning of the novel suggests), but rather a conceived state of mind. Rejecting the First Wave theme of geographically determined contentment, Buckler continues to agree with the possibility of this contentment so long as one allows oneself to be inspired by nature. David is neither completely self-determined nor environmentally determined: he is a mixture of the two by allowing himself to feel the force of geography. Despite Buckler’s brief delving into the harshness hidden beneath the tranquil surface, a communal element in his writing still figures prominently.

2.2.3(ii) *THE CRUELEST MONTH: THE RURAL RETREAT*

Buckler seems to have made peace with the struggle between traditional rural ways of life and the encroaching modern world by the time he writes his second novel, *The Cruellest Month* (1963). In this novel, published more than ten years later, he is thoroughly committed to First Wave images and identities, and solidly asserts the peace that the rural world can offer and its victory over modern forces. However, as John Orange points out, critical work about *The Cruellest Month* is limited (53). Orange's own investigation concentrates on the interaction between the individual characters and points to the ending as characterized by "ambiguity" in the choice readers must make between a "happy" ending or the "nihilistic" one Alan Young points to (Orange 59; Young, "Ernest Buckler" 37-44). Young interprets the novel through its presentation of Morse and Paul as artist figures and thinks that the novel is "over-contrived in its structure" ("Ernest Buckler" 43). For the purposes of this analysis, the novel's importance lies in its representation of Buckler's commitment to the idyllic-rural of the First Wave, rather than because of its presentation of the failed artist.

In *The Cruellest Month*, the rural really is a pastoral haven where people can find peace, solitude, and companionship: the rural is "the only true source of peace" (Creelman, *Setting* 105). The rural is a sanctuary for those trying to escape the modern forces that have corrupted their lives. Although the rural acts as a restorative haven, Buckler also proves that this haven needs to be actively guarded from disruption. Buckler is aware that the pastoral landscape of the Folk is increasingly under attack, and shows this through the urbanites who come to Paul Creed's inn-farm, Endlaw. These urbanites are characterized by "materialism, superficiality, heartless intellectualism, and simple loneliness" (Creelman, *Setting* 109). These outsiders bring their modern problems into

Paul's haven, disrupting his life: even Paul's body is invaded by an outside force – a kind of heart disease that threatens to kill him.

Paul eventually casts out his visitors from their summer retreat, but, upon leaving, a fire is accidentally and unknowingly started by one of them. Paul and his housekeeper Letty must fight the fire to protect Endlaw. This action serves as a representation of the modern outside world encroaching on and threatening to destroy an idyllic haven. With vigilance and hard work, Paul and Letty are able to hold off the fire, thus showing the rural world can succeed against dangerous forces – even Paul's heart shows signs of improvement after they have successfully fought the fire. Endlaw is described as “the one pocket in the universe that nothing could ever turn inside out” (*CM* 9-10): geography protects this space from the forces of contemporary society. With the close of this novel, Buckler reasserts the value and protection that the rural world offers by having Paul feel that “in that moment they felt the one inimitable safety. That great, sweet, wonderful safety from the cry of things not understood, of things said and things not said, of things done and things not done, of what is near and what far-off, and the sound of time and the sound of time gone by” (*CM* 298). Endlaw and, by extension, the rural Maritimes, are sanctuaries that protect against the outside world, the past, and the future.

2.3 Making the Connections: History's Influence on Literature

Through their literature, First Wave regionalists, along with those of the Second and Third Waves, construct an identity for the region that impacts the perception of what “Maritime” means. In order to fully understand the production of their texts, it is crucial that one acknowledges the impact of the authors’ surroundings. Accompanying the description of each Wave is an overview of the region’s historical circumstances and an exploration of how these conditions are represented in the texts examined. However, this is not to suggest that the authors were simply reproducing their corresponding setting. The texts examined in this study are viewed as a fictional representation of each individual author’s subjective experience of the region in dialogue with a larger body of Maritime literature; in each Wave, authors both imaginatively recreate the context in which they live, and respond to the regional images created by their predecessors. Therefore, while history’s influence is important to consider in order to understand some of the social, political, and economic forces that these authors were subject to, each text is viewed as more than the sum of these historical parts. Each text is the product of the author’s individuality and subjective understanding of the region that adds to the ever-changing regional identity.

2.3.1 The Golden Age and Longing for It

While the First Wave extends until the 1970s, the historical period discussed here is limited to the turn of the twentieth century because this era influenced the development of the antimodern impulses that are prevalent in First Wave texts. During the years leading up to and the early years of the First Wave, the Maritimes were in a period of industrial transition. In the nineteenth century, the economy focused on the production of

wooden ships and transportation of goods via these vessels. By the end of the nineteenth century, the economy was shifting into an industrial mode and factories and mining operations were becoming more prominent. No longer did sea-faring merchants control the region's trade, but rather goods were shipped into the interior of Canada by a newly constructed railway. However, this east-west land trade route did not bring the region the prosperity it originally promised and depression set in (a full decade before the rest of the western world experienced it). This change in the region's economic focus and its downfall directly impacted the lives of many Maritimers and threw the way that they thought of themselves into turmoil. Maritimers, including the authors earlier discussed, struggled to come to terms with their changing world and reconcile their past and present modes of identification: the idea of "The Golden Age of Sail" no longer represented the life many Maritimers experienced, but at the same time remembrance of it was far more appealing than facing the region's reality.

John Reid identifies the mid nineteenth century, a period of Maritime prosperity marked by developments in agriculture, forestry, and shipbuilding, as the time frame associated with the Golden Age (*Six Crucial* 93). During the 1860s the population in the Maritimes had reached the highest point during its colonization period (Reid, *Six Crucial* 94). The economy of the region largely rested on the export of timber, wooden ships and fish – all of which were doing well. Crucial to the Golden Age concept are the ideas of independent farmers, wooden ships and shipbuilders, and rural communities. These images are akin to Ian McKay's definition of the Nova Scotia Folk. Rusty Bitterman offers a useful summary of Golden Age communities: "economic independence arising from simple access to land resources, an agriculture of self-sufficiency, social

organization characterized by an equality grounded in household independence, [and] localized life experiences” are characteristic of rural life at the time (“Hierarchy” 54).

In the 1880s, it was believed that the future of the Maritimes lay in the railway, industry, and connections with central Canada (Reid, *Six Crucial* 130). With the institution of the National Policy and the railroad, the Maritimes were primed for the industrialization that took place along the Moncton, Amherst, New Glasgow, Cape Breton corridor (Reid, *Six Crucial* 129-30). These changes had evident effects on rural Maritime communities, which were largely dependent upon a shipping and staples based industry, not an internal, industrial economy. During the 1890s and 1900s, the seeds of industrialism planted in the 1880s failed to reach their full potential for a number of reasons, largely because of the lack of investment of Maritime capital in Maritime business and corporate takeovers by Montreal and Toronto based companies, as well as the removal of tariffs that protected the Maritimes’ trade with Great Britain and New England. With this change and collapse, labour movements and theory became popular in the region and strikes abounded during the early decades of the twentieth century. Despite the industrialization that was taking place, the Maritimes remained rural during this time period; therefore, the changes that affected rural dwellers are also important to consider. During the last decades of the twentieth century, the primary industries also changed as they became more and more corporate and factory-like in their production (Maynard 100). No longer was the purpose of the family farm to provide sustenance for the family and neighbours, rather it was a place of production for the capitalist system. The new manufactories that entered the Hopewell community depended upon the productive household for their success. Labour once devoted to producing items for home use was redirected towards production of commodities to create profit for another. These

manufactories played into the idea of occupational pluralism and wage labour to supplement farm labour (Maynard 100). The family farm became the site of woolen mills, tailors, and tanneries (Maynard 100). Farm families felt another impact as farm sizes decreased and became less viable as a result of the limited land plots becoming increasingly divided through inheritances, thus causing many rural dwellers to relocate elsewhere and many turned to occupational pluralism (Bitterman, “Hierarchy” 43; Bitterman, “Farm Households” 41, 43; Brookes 63-67; Maynard 100). Industrialism’s failure to succeed, combined with the abandonment of the sea-faring economy and major changes in the primary industries, left the Maritimes without a clear future plan.

De-industrialization and the subsequent depression left the region with a worrying vision of the future and so the region became primed to develop a culture of nostalgia. Because many felt that there was very little to hope for, they began to long for the past; however, it is very important to note that the nostalgic past was an idealized one. According to historians, such as Rusty Bitterman and Michael Hatvany, the communities of the so-called Golden Age were not the sylvan idylls that they were remembered as, but rather were places of competition and discrimination. “Shared material poverty” is the kind of egalitarian social order that Bitterman identifies as being popularly characteristic of Cape Breton during the Golden Age; however, he states that this idea needs to be questioned (“Hierarchy” 34). Bitterman wants “to relinquish rural visions rooted in the myth of self-sufficiency [...] [in order to] discern a social dynamic within the countryside” (“Hierarchy” 34). The dynamic that Bitterman, along with Hatvany, identify in their research is one of social and economic inequality and exclusion. Early settlers obtained the best lands, and therefore the most capital, while late-comers were forced to settle on less than desirable plots and eke out a meager living (Hatvany 47-50). The

financially secure often felt that their wealth was a reflection of their moral superiority, and the poor's lack of wealth a reflection of their indolence (Bitterman, "Hierarchy" 46). This economic and moral stratification clearly illustrates that the community was not always an equal environment, or even a place where one could turn for support. This environment and people clearly are not the ones envisioned by the nostalgia and Folk/idyll theories that permeated social consciousness, but still the idea of the Golden Age persisted.

2.3.2 Literary Links

Literature is inextricably linked to the culture in which it is created and perhaps functions to offer both a reflection and creation of its surrounding world. Early Maritime works, such as those by Lucy Maud Montgomery, are inseparable from the ideas surrounding the Golden Age. Although at the time Montgomery was writing, the region's age of (relative) prosperity was well over, she continued to propagate the ideas of and nostalgia for this time period. Indeed, the idea that the region fell from a Golden Age and the important place this semi-imagined period occupied in Maritime memory and identity continued until the *Acadiensis* historians began their work in the 1970s. Therefore, it is no surprise that Montgomery and even Raddall and Buckler, writing in the 1950s, longed for and believed in a happy, simpler time of the Folk. Montgomery's texts in particular are popularly read as presenting this Golden Age image of the region: communion with nature, community equality and bonds, and rural prosperity are central to the Golden Age and often picked out as characteristic of Montgomery's texts. The Maritimes, according to this framework and literature, are a place where nature refreshes and restores the spirit from modern stresses – an understandably popular idea to people whose worlds and lives

were rapidly changing and seemingly beyond their control. While Montgomery's texts do present issues that stand outside of iconic Golden Age images (e.g., her references to the problematic adoption system, gender stereotypes, and cultural discrimination), overall these aspects of her text are often sidelined by idyllic images of community oneness and rural inspiration that Golden Age nostalgia demands. Montgomery's deviations from the traditional Folk did not impact her reception as presenting the Golden Age because these changes involve positive characteristics and do not take away from the idea of the pastoral garden.

However, given the historical data about the mid twentieth century, it is not surprising that Raddall and Buckler questioned the future viability of rural areas and contentment of rural people. In Raddall's novel, readers are given insights into the declining prosperity of rural industries because of market demand and policies regarding trade. Likewise, Raddall identifies the end of the Age of Sail through his description of Marina, a fictional Sable Island, and the declining number of shipwrecks and the uncertain nature of the future of Carney's employment. Buckler's questioning of rural prosperity is described by Glen Willmott in his article "On Postcolonial Modernism: the Invisible City in *The Mountain and the Valley*". Willmott describes Buckler's struggle with the rural in terms of Neil Smith's 'rural urbanization', which sees the farmer not torn between the country and city, but rather as "already living in an invisible city, with its modern modes of production and class - social structure" (307). And indeed Buckler's Entremont was experiencing the effects of modernization: the family farm was declining at a rapid pace, urban- and out-migration were prevalent, and social problems plagued the region.

Buckler's work touches on all of these issues, probably because they reflected what he experienced during his lifetime. In *The Mountain and the Valley*, David longs to leave Entremont and is uninterested in farm life, which he does not see as valuable; Anna, David's sister, leaves rural life for urban opportunities in Halifax. Buckler also addresses the idea of community exclusion and social hierarchies as he has Bess Delahunt (the community's "loose" woman), Herb Hennessey (an eccentric old man), and David (the artist) stand outside of the camaraderie. However, Buckler ultimately sidelines his dissatisfaction with the pastoral mode, and this likely reflects the fact that regional academics, politicians, and cultural producers supported this framework. During the First Wave, popular opinion often asserted that the region's fall from prosperity was the fault of Confederation. Politicians, such as Angus L. Macdonald, were committed to creating the region's identity through cultural symbols and iconography associated with the idyll and the Folk; and cultural producers of all varieties – writers, crafts people, and musicians – were interested in depicting the region through the traditional rural. And while historical data tells us that rural life during the first half of the twentieth century was not prosperous and indeed rarely offered a safe-haven from worldly concerns, these images remained central to the region's identity because of cultural nostalgia and global trends.

2.4 Capital, Canonization, and the Crest: International Fame

First Wave Maritime texts were extremely influential in creating an identity for the region. These texts received the attention of readers from around the world, and so the identity they put forth touched not only a local or national consciousness, but a global one. First Wave writers defined the Maritimes and its people in a way that still affects how the region is viewed today. The strength of the images created by First Wave writers extends largely from their publishing success: currently many First Wave texts are still being printed and so their authority has not greatly diminished despite the fact that they were originally printed some fifty to a hundred years ago. The continued dominance of these images can also be attributed to their incorporation into tourism marketing campaigns.

First Wave authors created an identity for the region that employed traditional and popular literary styles that were internationally known. The creation of the First Wave texts had less to do with mimicking a traditional Canadian identity or literary style than it did with applying popular images to represent their home in order to translate their regional statements to readers across borders. Authors such as Montgomery and Buckler were interested in producing a vision of “home” that they could market internationally and nationally. By using the familiar styles and images, First Wave authors were able to successfully market their texts (Epperly, *Fragrance* 7). However, First Wave authors were not only concerned with publishing success, but also with making a statement about and constructing an identity for the Maritimes. They were able to achieve both of these goals by making subtle changes to the traditional images they utilized. Therefore, the

texts they created were not merely simplistic recreations of the Folk and idyll, but skilful craftings that blended both of these ideas with the regional experience of their authors.

The desire of First Wave authors to have their texts speak to international audiences is evident in their publishing history. Of the texts discussed, only Raddall's *The Nymph and the Lamp* was first published by a Canadian house, which probably reflects the fact that he was a well-established author and historian before writing this novel. Neither Montgomery or Buckler were initially published by Canadian presses; rather, both turned to American publishers to produce their novels. *The Mountain and the Valley* was first published by Henry Holt of New York; however, all of Buckler's subsequent work was produced through McClelland and Stewart, who bought rights for *The Mountain and the Valley* in 1961 (Dvorak 30-31). *Anne of Green Gables* was declined by five publishers and was stowed away for over a year before Montgomery successfully sold her novel to L.C. Page of Boston in 1908 (Epperly, *Fragrance* 5). Montgomery worked with the Boston publisher until 1917 when she signed contracts with McClelland and Stewart, as well as Frederick Stokes. Although Montgomery published several novels in the "Anne" series with the Canadian publisher McClelland and Stewart, *Anne of Green Gables* did not appear in a Canadian edition until 1942 (posthumous), when it was picked up by Ryerson Press (Devereux, "Montgomery"). Now published by Canadian and international presses, Montgomery's "Anne" series continues to enjoy international attention and distribution: first translated in 1909 into Swedish, her work appears in over a dozen languages and has been a part of the Japanese school curriculum since 1952 ("Montgomery's Impact").

Indeed, Montgomery's authority over regional identity is very visible this year, the hundred-year anniversary of the publication of *Anne of Green Gables*: national and

international publishing houses are republishing the novel and complementary material. As well, Budge Wilson, a Maritime author, was contracted by Penguin to write a prequel to *Anne of Green Gables*, titled *Before Green Gables* (2008). A recent surge in critical work on Montgomery further reveals her continued importance to regional, national, and international literature. Irene Gammel recently edited a collection of essays titled *Making Avonlea: L.M. Montgomery and Popular Culture* (2002) which is “the first critical book examining the national and international popular industry that has emerged in Montgomery’s name” (“Making Avonlea” 8). This work not only examines Montgomery’s texts but also the contemporary products and culture that surround them. For example, this collection includes essays on television and film representations of Montgomery’s work (Howey 160-73; Lefebvre 174-85), Anne and tourism (Fiamengo, “Towards a Theory” 225-37), and sexuality and female empowerment (Devereux, “Anatomy” 32-42; Gammel, “Safe Pleasures” 114-27; McMaster 58-71).

Montgomery’s Anne series touches all aspects of popular culture including not only literature, but also television, film, theatre, and tourism. Kevin Sullivan produced the hit television series *Road to Avonlea* (1990-96) and film versions of the books in the ‘Anne’ series (*Anne of Green Gables* 1985; *Anne of Green Gables: The Sequel*, 1987; *Anne of Green Gables: The Continuing Story*, 2000; and *Anne of Green Gables: A New Beginning*, set to be released in 2008). The legal battle surrounding these productions further changed the public understanding of Green Gables: as Irene Gammel describes, “Avonlea, far from being an idyllic and innocent pastoral space, is a highly contested and litigated arena in which passions about the appropriate representations of Montgomery’s name and legacy run high” (“Making Avonlea” 6). Anne is especially appropriated by the Prince Edward Island tourism industry. Montgomery is the only “Canadian author [who]

has been able to create and sustain an industry that has supported an entire provincial economy for decades through tourism, consumer items, musicals, and films” (Gammel, “Making Avonlea” 3). Brenda Weber speculates on reasons why the public, and herself, are so fascinated with Anne. Weber muses: “Anne’s was a life that seemed to me unbelievably exotic, filled with imaginative excess and Romantic splendor: my life in the suburbs of Phoenix seemed hopelessly mundane in comparison” (44). Her conclusion mirrors the ideas driving Folk ideology during the early twentieth century, which asserts a desire for authenticity and renewal.

Montgomery’s, Raddall’s, and Buckler’s works are significant to regional identification and are central to the First Wave of Maritime regional texts. While their images are central to Maritime identity formation, Maritimers mainly participate in the production and consumption of these images through tourism. “Green Gables” is a national historic site (the former home of Montgomery’s extended family), which attracts hundreds of thousands of visitors each year – 6 000 of whom are Japanese tourists (“Green Gables”). The tourism attraction extends into surrounding communities where much of the landscape is peppered with “Anne”: from the “Shining Waters Family Fun Park” to “Anne of Green Gables Chocolates” to “Anne Shirley Motel and Cottages”, Anne defines Prince Edward Island. Raddall’s and Buckler’s representations of the Annapolis Valley do not figure into Nova Scotia’s tourism scheme, but the idea of the Valley as a pastoral land inhabited by hard-working farmers does: the Apple Blossom Festival celebrates this fact each spring.

2.5 Conclusion and Continuation

These First Wave texts can be characterized as idyllic representations of the region and its people, the Folk; these images are, however, modified and shaped by individual authors' experiences, imaginations, and understandings of the Maritimes. Montgomery's work embraces the concept of the idyll and presents an overwhelming nostalgia for a simple, happy time when rural communities were strong and independent. The Folk characters' psyches are interwoven with the land on which they live and they are often determined by, or the products of, their geographical placement. However, Montgomery refuses to recreate the simple, and often ignorant, depiction of the Maritime Folk. Her characters are more fully developed in their connection to urban settings, academic achievements, and even their interest in fashion. By doing this, she expands the possible identity for Maritimers, who though happily wedded to their land, are complex in their intellectual and personal interests.

Like Montgomery, Raddall also creates positive depictions of rural Maritime life; however, Raddall complicates this vision by predicting that eventually the modern forces that have already debased urban life are going to impinge on rural life as well. For Raddall, rural life provides people with a sense of solidarity and traditionalism, and connection with the natural world. It is ultimately superior to life in the city, but Raddall suggests that the rural will not remain forever isolated from the modern processes working on urban life. Buckler's work describes rural communities in which modern forces are beginning to have effect. Buckler was unable to simply write in an idyllic formula and present all his characters as content living the rural life of the Folk. His texts are rife with the conflict between the modern and anti-modern. He ultimately chooses to

embrace the anti-modern and insist on the possibility of rural success, but does so only after an investigation into how rural areas are in danger and their lifestyles threatened. Creelman points to Buckler's significance as "the last writer to chronicle, eulogize, and elegize the rich heritage of the Valley [(and rural life)]. After Buckler, no writer could return to the fading rural world with quite the same intense sense of longing and celebration" (*Setting* 110).

First Wave literature created an identity for the region through its use of these images. The work of these authors is extremely important because they set the standard for what Maritime literature is supposed to be and encapsulate: these texts can even be viewed as defining the essential characteristics of anything Maritime, including people. Because their audiences came from around the world, these images gained even further significance and these texts were concretized as definitional. However, based on the information available through historical research, we now know that the pastoral image of the Folk (despite the changes these authors made and the struggle they engaged in to make these images fit with the Maritime environment) was not representative of the majority of Maritimers and conditions they experienced. As a result of the canonization and essentialization of these images, First Wave writers set in motion a series of reactionary Waves that set out to capture and further define "Maritime".

3. Second Wave Regionalism: Resisting the Pastoral

The early literature of the twentieth century created an identity for the region that became canonical; however, many Maritimers felt as though this depiction of the region was inaccurate and did not reflect their Maritime experience. As a result of these feelings, literary styles began to change and a body of literature surfaced in resistance to these First Wave texts: the Second Wave of regional resistance. This Wave began in the 1970s, with the advent of David Adams Richards' career and his direct resistance to what many had come to expect from a Maritime text; however, during the later years of the First Wave, authors such as Alden Nowlan were also voicing these same opinions and served as foreshadowers of the coming change in Maritime literature. These Second Wave authors refused to participate in the propagation of now standardized Maritime images and unhesitatingly voiced their opposition to it in order to redefine the region.

First Wave Maritime images had become so widespread and accepted that they created essentialist and definitional expectations for what Maritime literature could encompass. Montgomery and Buckler were absorbed into the national canon, which prescribes successful styles and images. The typical structure and ideological content of a canonical Canadian novel is desirable to many publishers and readers because it is safe in its support of an accepted vision of Canada. Lawrence Matthews makes the case: "To present [...] a vision of Canada from which political reality has virtually been effaced is to avoid a potential source of embarrassment. [...] Safer, perhaps to choose works for which, in the words of Hallvard Dahlie, 'no apologies and no explanations had to be offered'" (166). This vision of the country was exactly what the literature of the national canon produced and replicated for decades. In the case of early Maritime literature,

community solidarity and happiness reigned supreme; social criticism was rare and when it did arise, it was often ignored by readers. Literature of this nature came to be synonymous with the Maritime region, however, many authors felt alienated or silenced by it.

During the 1960s, the last years of the First Wave, Alden Nowlan was deeply committed to redefining the Maritime experience and creating a body of literature that meshed with the region as he imagined it. Nowlan is a forerunner to the Second Wave of Maritime regional resistance. He created images of rural labourers and poverty that struck at the root of images of the First Wave. Nowlan set the groundwork for the major overhauling of the Maritime identity as constructed through literature that occurred in the 1970s with the advent of writers like David Adams Richards.

The Second Wave of Maritime regional resistance truly took off in the early years of the 1970s. This new literary style typically employed realism and portrayed the economic disparity and hardships experienced by the region; Second Wave writing does not support the tradition and identity maintained by First Wave Maritime works. Second Wave Maritime resistance writing implicitly questions political and economic structures while forcing its readers to be aware of the hidden face of poverty that presides on Canada's east coast – a vision which makes some readers uncomfortable. It has been theorized that the despair, depression, and seemingly marginal, unheroic characters, on which Second Wave resistance texts focus, caused their initial, and in some circles continuing, unpopularity (Tremblay 84).

David Adams Richards is central to the Second Wave of resistance. His writing rejects First Wave images and recreates the region. Indeed, that his writing rebels against First Wave texts is evident in how many of Richards' motifs are the dialectical opposites

of those of the First Wave. His texts are anti-pastoral, anti-Folk, and anti-Golden-Age-nostalgia; he completely rejects these ideas and through his novels makes the statement that First Wave texts present the region in a completely inaccurate way. Richards also introduces new ideas to the Maritime identity by creating the region as a place dominated by traditional gender roles and stereotypes and where formal institutions (e.g., universities and social services) are rejected because of the negative consequences of their involvement in community life. However, Richards does continue to present the idea that Maritimers are determined by the environment in which they live; the only difference is in the outcome of this determination. In Richards' texts, the outcome is not rural contentment; people are the products of their geography as they mirror its desolation and are entrapped by it. From the beginning of his career, Richards' texts offer images of Maritime life and new identities for Maritimers that are extremely different from what readers may have come to expect.

Other important authors to this Wave include Alistair MacLeod, Sheldon Currie, and Ann-Marie MacDonald. These authors continue to present many of the same ideas developed by Richards. Their characters live in an industrial rural world that is declining. MacLeod discusses how the collapse of this world affects rural workers, while Currie describes how the rural is consumed by its industrial nature. All of three of these authors also refuse to participate in nostalgia for the Golden Age and discredit the idea that a Golden Age ever existed. While MacLeod's fiction is often regarded as nostalgic, it longs for a Maritime industrial economy that provided jobs and support to its people rather than for a pastoral rural environment. Traditional gender roles also dominate the texts of MacLeod and MacDonald. Women receive limited attention from MacLeod, but MacDonald's writing centers on female characters; however, these characters are victims

of a patriarchal reign. Currie's creation of female characters is different because, unlike MacDonald's women who are victims or MacLeod's women who are symbolic, Currie's Margaret, although intimately connected with the traditional male world, is strong in the voicing of her experiences and participation in this world. The characters created by these authors also are trapped by the Maritimes; their lives are determined by the setting in which they live, and even if they escape, their past history remains forever with them.

Before examining these Second Wave texts, it is necessary to address the role of realism in their construction and the critical discussion surrounding this topic. The 'realist' label is often placed upon Second Wave texts. Indeed, two of the major studies done on Maritime literature use this label – both Janice Kulyk Keefer's *Under Eastern Eyes* (1987) and David Creelman's *Setting in the East* (2003). However, Keefer's and Creelman's understanding of realism is very different. In *Setting in the East*, Creelman offers "an extended analysis of the realist fictions produced within the Maritime region in the twentieth century" (3). Creelman points to the late nineteenth-century's and early twentieth century's tendency to herald realist texts as "more authentic and admirable" than other styles of writing (*Setting* 20). However, Creelman insists that critics need to "resist" the desire to connect realist literature to the "real world" because "realist texts are not accurate portraits of an external world, rather they are productions that embody the widely held assumptions that mediate between the community and its context" (*Setting* 20). For Creelman, realism does not serve as mimesis but as the creative interpretation of the author's experience of his/her surrounding reality.

Keefer, on the other hand, seems to interpret Maritime realism as realistic. She views Maritime realist literature as aiding "us read the lives of the inarticulate and impoverished; to comprehend and indeed, value them" (161) and as "a means of

communication between the speechless illiterate and the articulate educated” (173).

Keefer expands upon this argument to state that the marginalized reception of Maritime literature has to do with this fact: “if the business of realism is mimesis, that text’s faithful representing of a ‘given’ reality, then perhaps these critics’ [who think that Maritime novels are too bleak] real quarrel lies not with these texts but with the region which authors them” (116). Herb Wylie responds to Keefer’s criticism in his article “Taking the Real Home to Read”. He says, “While Keefer seems to recognize that mimesis is the illusion of ‘showing’ rather than ‘the thing itself’ present in the text, her argument retains a sense of mimesis as referential” (“Taking the Real” 6). For example, Wylie understands Keefer to believe that Richards’ texts “speak *for* rather than *about* region” (“Taking the Real” 8).

Keefer’s insistence that realist texts are accurate reflections of their subject is problematic and not the understanding of realism that this study employs. Realism in this study refers to Creelman’s understanding of it: “a ‘realist’ text can never produce a truthful version of the ‘real world,’ but rather becomes a reproduction of what the author and broader society perceive to be ‘real.’ Thus, through particular formal devices, realism strives to achieve a surface appearance of objectivity, but it is, in fact, inherently tied to the ideological” (“Hoping to Strike” 81). Under the Wave model, Second Wave authors are not viewed as transcribing their surrounding reality, but rather creatively constructing their individual conception of it while in dialogue with previous Maritime literary identities and images. With this in mind, there are two extremely troubling aspects of Keefer’s reading: one is that authorial subjectivity is removed and the active construction and interchange of the regional identity eliminated; the other, in the case of Richards, is the view that he is a “literary defense lawyer pleading the case of the Miramichi” and the

subsequent simplistic, middle-class response to view Richards' and other Second Wave characters as "bleak and desperate, and vital, noble, and beautiful" without any critical thought about how this construction fits into the body of Maritime literature as a whole (Wyle, "Taking the Real" 12). The Wave model of literature addresses these problems by allowing for a reading that views realist Maritime fiction as subjective and as part of a fluid and discursive collection of Maritime identities.

3.1 The Rising Wave: (Re)Envisioning the Rural

3.1.1 Alden Nowlan: Hardships and Hollowness

The inability to simply accept and write according to First Wave conventions, which had become requisite for Maritime writing, reveals leanings toward the Second Wave regional revolt. Maritime authors were increasingly feeling that their region was misrepresented in popular literary texts. The pastoral rural life was becoming harder and harder to obtain and authors recognized this fact and began to voice a different kind of rural Maritime experience. Buckler's work stepped toward this revolt, but ultimately shied away from fully embracing it and resorted back to the pastoral. However, his texts were among the first that questioned the old style and were accepted into the canon and by the reading public. Other authors, such as Alden Nowlan, were also beginning to voice their dissatisfaction with the idyll and did so without Buckler's hesitation. Nowlan is an important figure leading up to the Second Wave of regional resistance because he introduced new representations of the region. Nowlan's poetry is particularly important to gaining acceptance for the Second Wave vision of the region; he achieved success as a poet, but as a novelist, during the period leading up to the beginning of the Second Wave in the 1970s, Nowlan was marginalized. It was not until after his poetry worked to get these new images accepted that Nowlan could fully participate in the Second Wave as an author.

Alden Nowlan's literature reflected his own personal experiences of life in the Maritimes. The "working-class poverty, alcohol and [...] broken family [that] result[ed] in nightmares and day horrors for all generations" of Nowlan's family also influenced the creation of his poetry (Cook 28). An in-depth exploration of Nowlan's life, how his

personal experience impacted his poetry, and his role in Canada's literary culture are discussed in Gregory M. Cook's *One Heart, One Way, Alden Nowlan: A Writer's Life* (2003). As well, Patrick Toner's biography, *If I Could Turn and Meet Myself: The Life of Alden Nowlan* (2000) also reveals Nowlan's character to readers through similar topics. However, Toner prefaces his work by saying, "But *If I Could Turn and Meet Myself* is not really [Nowlan's] life, of course; Nowlan is playing another role, acting out another of his selves" and so all the reader may be left with is another Kevin O'Brien (14). Despite the fact that readers of these biographies may question who the real Alden Nowlan is, certain characteristics about the rural Maritime world are made extremely clear in Nowlan's fiction. His work abounds with characters "drawn from the lower classes or under classes, and typically they struggle with the limitations imposed by their harsh work environments or impoverished home lives": his characters struggle with the entrapment of abusive marriages, hard jobs, and occasionally physical impairment (Creelman, *Setting* 118). Nowlan did not look back on these years with nostalgia, even though he was removed from them and in a new social situation during the time of his writing (Creelman, *Setting* 112). Fatalism and despair are much more prominent themes in his work, and are perhaps more appropriate descriptors of a history of poverty than nostalgia (Creelman, *Setting* 113).

Nowlan is primarily successful as a poet and through his poems he "opened new imaginative territories" and developed images of the region that would shape future Second Wave writing (Creelman, *Setting* 113). Themes of industrialized degradation, rural idleness and despair, honourable primary labourers, and the incompatibility between the rural and professional middle-class worlds are evident in even a small sampling of his poetry. In his poem "In Awful Innocence", Nowlan reveals industrialization as a

destructive force that eradicates everything around it – including people. “Listen, I saw a surging thing of steel, / convinced three cycles always meant a chair, / inhale a child and twist its pretty neck, / then sprinkle varnish in its bloodied hair” (Nowlan, “In Awful Innocence” 27) describes the death of a child by an industrial machine. The machine is ‘awful [in its] innocence’ because it only does as it is programmed and nothing can stop it. In later Second Wave texts, industrialization will come to represent not only a threat to physical safety, but also as a force that destroys spiritual well-being and the natural world.

Nowlan’s poetry also points to the development of images of rural decay and entrapment. In his poem, “Down River” Nowlan describes the rural world as a place where “persistent misery endures; / growing thick-headed like a cow, it chews / thistles in mute protest against the rain / of innocence it cannot lose or use” (102). The insistent First Wave imagery of rural innocence creates tensions in the rural Maritimes because it overlooks the negative conditions that exist; by turning a blind eye to these problems, the ‘misery’ grows even stronger. This rural world leads to a sense of idleness that Nowlan describes in his poem “Saturday Night”. The only entertainment for the men in this world is driving up and down Main Street in a roar of “mufflers / making sounds furious derisive, vulgar – / like a bear growling” (Nowlan, “Saturday Night” 63). Here the men are equated to a powerful animal, but in their repetitive engagement in this activity, they appear more like caged animals with pent up frustrations and energy. This idea becomes very prominent in Second Wave writing, which describes the rural as a place of imprisonment that leads to tiresome and monotonous lifestyles.

Finally, Nowlan’s poetry valorizes primary labourers and creates the middle-class professional world as a place that cages these men in. “These Are the Men Who Live by Killing Trees” mythologizes the rural labourers’ physical prowess with descriptions like

“their bones are ironwood, their muscles steel, / their faces whetstones and their hands conceal / claws hard as peavey hooks” (107). Furthermore, this poem posits a communion or reverent relationship between these labourers and the natural world by stating that “they reflect each other, taking in / strange qualities. The men assume at length / the stubborn stance of trees, their dogged strength” (107). The power of these labourers is set in stark contrast to the banker in “Warren Pryor”. In this poem, Nowlan describes a farmer “slaving to free [his son] from the stony fields” (76). The parents think the best thing for their son is for him to become a professional and so he gets a job at the bank where “he was saved / from their thistle-strewn farm and its red dirt” (76); however, it is evident that the man is not designed to work in a white-collar position. He is “hard and serious / like a young bear inside his teller’s cage, / his axe-hewn hands upon the paper bills / aching with empty strength and throttled rage” (76); the professional world cages this man in and alienates him from the world of physical labour that he seems destined for. Because we know that Nowlan admires these physical workers, the negativity of the bank work is even more apparent. Unlike the men in “Saturday Nights” who are “imprisoned” in the “underworld”, “Warren Pryor is locked into the upper world”; it does not matter where these characters are stationed in life, the result is a “psychological paralysis” (Oliver 10). The images of entrapment and honourable labour that Nowlan creates in these two poems become the guiding philosophy of the Second Wave, which gives preference to male narratives, mourns their removal from the primary industries, and sympathizes with men who are immobilized between the traditional and contemporary worlds.

Nowlan furthers his exploration of the rural Maritimes in his novels *The Wanton Troopers* (1988) and *Various Persons Named Kevin O’Brien* (1973). Nowlan’s novel *The*

Wanton Troopers, written in 1961, describes the early life of its main character, Kevin O'Brien. He details the problematic personal relationships that Kevin has during his youth in the "repressive and rural backwater" Lockhartville – a name that aptly describes the imprisonment of its inhabitants (Creelman, *Setting* 113). The idyll is completely absent from this work and there is no pastoral haven. When presenting Kevin's interactions with nature, "Nowlan does not use the opportunities to create a lyrical pastoral image of the land, instead the natural landscape mirrors the child's bleak and fragmented existence" (Creelman, *Setting* 114). A reason for the non-idyllic portrayal of the natural world is that industrial labour has consumed the rural world. Very few of Nowlan's characters are farmers; for the most part, the men in the community work at the sawmill and Kevin wonders "if the men who worked in the mill ever felt tempted to throw themselves into these hypnotic whirlpools" of steel blades (*WT* 12).

The people of Lockhartville are locked into an existence that offers them no redemption. They are continually compared to "living corpse[s]" and Kevin thinks there is "an uncanny indefinable resemblance between the [...] resting oxen and men let off from their work at the mill. The oxen did not appear to know that they were no longer yoked [...]. And it was the same with the men: even on Sunday they did not really interrupt their work" (*WT* 93). Industrial labour has completely consumed the rural society. Life in this rural world is very restrictive and operates in a cycle of work and drunkenness for the men, and early marriage and domesticity for the women. Their "sense of freedom and even [their] sense of [...] self have been warped and reshaped by the sense of determinism" (Creelman, *Setting* 115). The society is not tolerant of those who deviate from its norms and Creelman states that "resistance to the community only produces a set of alternatively warped roles" (*Setting* 116). Kevin's uncle Kaye, who

refuses to work at the mill and steals all he needs, is a “no-good” (WT 32), and women who refuse domesticity are “dirty cheatin’ little whore[s]” (WT 136). Kevin is personally stunted by this geographical and social landscape through which Nowlan shows “the failure of the overly codified society to facilitate the individual’s struggle to realize his or her potential” (Creelman, *Setting* 116). Kevin finds his world so repulsive and horrible that near the end of the novel he says, “I wish I’d never been born!’ [...] And he hated his parents for having brought him into this world” (WT 169). In this work, Nowlan fails to find any sort of relief from the current state of despair, which breeds a sort of nihilistic view; he also offers “a deep sense of disillusionment about life in the Maritime region” and “does not suggest that [his characters’] environments could ever be altered enough to transform their identities” (Creelman, *Setting* 117). As a result of the First Wave standards during the time in which Nowlan was writing, this work was not published until 1988, five years after his death (Creelman, *Setting* 113).

Nowlan continues the exploration of Kevin’s character in the novel *Various Persons Named Kevin O’Brien*. Published in 1973, with this novel Nowlan achieves his first success as a Second Wave author. In this work, Kevin looks back on various moments during his life. Like Nowlan’s writing, Kevin allows himself no nostalgic longings for these times (Creelman, *Setting* 123). Nowlan examines the multiplicity of the self in this text, and relates it to the modern era. While Nowlan may not present this condition as positive, he allows that it is necessary because it “affords the individual the opportunity to construct several responses to the pressures of his immediate circumstances” (Creelman, *Setting* 125). In this work, Kevin can be freed from his early life by the multiple selves that he inhabits; he must carry the knowledge of the past with him, but it is not all consuming (Creelman, *Setting* 125). Nowlan offers some escape from

regional despair but refuses to change Kevin's memory of the past or let him completely forget it. Kevin must live with the past and his escape from it does not distort its negativity into nostalgia.

Nowlan is a key transitional figure between the First and Second Waves of Maritime resistance writing. During the 1950s and 1960s, Nowlan's poetry voiced a regional experience and identity that countered mainstream literary images. He achieved widespread recognition for his poems, and in 1967, he won the Governor General's Award for Poetry with his collection *Bread, Wine and Salt* (1967). This award can be read as symbolizing the acceptance of these images by the Canadian literary institution and paving the way for the advent of the Second Wave, which was to occur a few years later in the early 1970s. Nowlan continues to be an important figure during the Second Wave with the publication of his novels. It is interesting to note that his novel *The Wanton Troopers* was written during his transitory stage, but rejected by publishers until the Second Wave was in full force and these images canonized. As a poet, Nowlan was able to successfully react against the images of the First Wave and inspire the future Second Wave of resistance writers; as a novelist, he was a full participant in this Wave.

3.2 Writing the Wave: Important Authors and their Texts

3.2.1 David Adams Richards: Writing the Industrial Waste (of) Land

Of the Maritimes, Silver Donald Cameron notes:

the values of stability and rootedness, the sense of belonging to a well-defined community, the gentler, domesticated beauty of farmstead and fishing harbour. The sense that things are not altogether transient, that the idiosyncratic old home that has been there 200 years will not have been trampled by a high-rise developer tomorrow. (13)

Cameron's description of what he sees in the Maritimes fits perfectly with the conception of the Maritimes by First Wave writers. However, Cameron has the ability to transcend this limited view. He writes, "If I were a native Maritimer, probably I would not see it that way. Instead of stability, I would see stagnation; instead of tradition, I would see rigidity; instead of durability, decay" (13). David Adams Richards, a native Maritimer from the Miramichi area of New Brunswick, does see the stagnation, rigidity and decay that Cameron describes and articulates this view in his novels. Richards writes literature in which there is a "matter-of-fact acceptance of the limitations of living, of drunkenness, poverty, despair, isolation, and self-interest" (Wheaton 55).

As the premier writer of the Second Wave, the content and style of Richards' novels are heralded as ground-breaking in their deviation from First Wave (and now standardized) Maritime texts. One of the major ways Richards' novels break from First Wave traditions is in their presentation of the natural world. For Second Wave authors, nature is not to be trusted: it is "harsh, unforgiving, and unable to comfort, sustain, or transform" (Creelman, *Setting* 148). The First Wave presented nature as an inspiring and

positive force; nature loses all of these qualities during the Second Wave. Degraded by industry and elusive to his characters, Richards sees the natural world as offering no redemption and as determining the bleak lives of his characters.

The defiled condition of the natural world extends to the characters and lifestyles presented in Second Wave texts. These new characters are not the appealing Folk characters of the First Wave; rather they are ones “who try to come to terms with painful memories, with moments of failure, with guilt” (Sterrer-Hauzenberger 68). In Richards’ work, sister is pitted against sister, child against child, woman against man, saint against sinner, and the individual against the community. His writing describes unemployment and the schemes and madness to which it drives people; he discusses alcoholism, abusive relationships, and bullying. These characters are nothing like the ones encountered in First Wave novels, and they even differ from traditional uses of the Folk. Occasionally authors portray the Folk as backward to make negative statements about them, but these characters are perceived as quaint in their ignorance; in the case of Richards, these characters are more often perceived as living “bleak, sometimes sordid lives” that make his work “difficult to appreciate” (Connor 269).

As the following textual examinations will show, while redefining First Wave statements about the region, Richards also introduces new considerations to what the Maritimes can encompass. Continuing the theme of abasement, Richards puts forth arguments about institutional power and femaleness in the Maritime environment. Richards’ novels create institutions (whether political, educational, or social) as the enemy of rural communities and people. Because of the oppression and violence that Richards sees these organizations as carrying out against the individual, his texts reject them completely (Creelman, *Setting* 148). Institutional organizations create power

inequalities: politicians make decisions for people they do not understand; universities degrade outsiders while undeservedly celebrating insiders; and social services disrupt and prey upon rural communities that they unfairly misrepresent.

Beyond this discussion of institutional evils, Richards' texts also often negatively portray women. Females are often the scapegoat for male discontent and perceived as one-dimensional objects rather than complete individuals. Female stories and concerns are rarely given much attention in his novels and female characters usually only appear to represent a problem. Combining his statements on institutions and females, women who participate in these organizations are the true evil in the rural Maritime world. Frances MacDonald, in her article "Women in Richards' World", states that Richards constructs his female characters "as persons, rather than as women" and "pays them the respect of not assuming that they *should* be better than men" (72). However, MacDonald misses the point; many of Richards' male characters do think that these women should hold themselves to higher (patriarchal) standards and that they are problematic in their overstepping of traditional boundaries and appropriation of male stories. MacDonald says, "We might wish these women had more sense, or courage, or integrity, but they don't, and the world doesn't fall apart because they don't" (73-74); I would argue that the male world does fall apart because of women (whether they have these qualities or not) who disrupt the traditional, male-dominated society. She concludes that "Richards [...] takes us a step further or two along the road to a place and time when women and men can see and write about one another as distinct images, not distorted reflections" (77); however this study views Richards Second Wave writing as not moving down this road, but rather as presenting his characters as participating in codified and stereotypical gender roles and opinions. This is not to suggest that Richards holds these attitudes himself, but

that a critical analysis of his work reveals a limited and often reproachful presentation of women. It should also be noted that these attitudes are not gratuitous in nature but rather serve to highlight the limited opportunities of men and disgust with the contemporary world. These images, while presenting new arguments, also can be viewed as responding to First Wave literature, like Montgomery's 'Anne' series, which celebrates female life and education.

In their characterization of nature and Maritimers, and the incorporation of new Maritime concerns, Richards' novels are distinctly different from First Wave works. While Richards marks the beginning of the Second Wave of regional resistance, his Maritimes are not completely original, but rather follows in the footsteps of Alden Nowlan. Nowlan's influence on Richards is clear not only from an examination of both writers' works but also because the men were close personal friends in the years following 1969 when Richards enrolled at Saint Thomas University and Nowlan was the Writer-in-Residence at the neighbouring University of New Brunswick. The two men remained close throughout the rest of Nowlan's life and details of their friendship are presented in the biographies on Nowlan by Toner and Cook. Richards and Nowlan share ideas not only relating to nature, industry, and lifestyles, but also ones concerning nostalgia for a Golden Age: Second Wave authors do not share a longing for a Golden Age as First Wave texts did, rather they mourn the decline of the primary industries and masculine labour. First Wave texts utilized the idyll and Folk in the construction of their texts; however, these ideas were not representative of many Maritimers' lived experience and so are based in nostalgic longings. Unlike First Wave authors, Richards' characters are aware that there never was a Golden Age to long for and that the conditions of the present cannot be improved by inspiration from the past (Creelman, *Setting* 147). The

present is all-consuming in his work. For the characters in Richards' novels, "the brute stagnation into which the old communal virtue of stability [if there ever was such stability] has decayed assures that the 'outside world' of alternatives to being poor, ignorant, and isolated will never become real" (Keefer 40); they are trapped within their lives and will never be able to escape.

3.2.1(i) *THE COMING OF WINTER: INDUSTRIALIZING THE RIVER*

In his first novel, *The Coming of Winter* (1982), David Adams Richards presents his readers with a very different picture of Maritime life than they may have learned to expect, unless they were readers of Nowlan. Indeed, Richards' ties to the work of Alden Nowlan are readily apparent in this first novel. Readers meet and follow the family life of a young man struggling to pull his life together in a rural Maritime town – the man is Kevin Dulse, an obvious allusion to Nowlan's Kevin O'Brien. Richards also employs Nowlan's style that reveals the hardships of living in the rural Maritimes. The setting of *The Coming of Winter* is a small town whose main source of employment is the mill. The natural environment is corrupted by the mill, as is people's relationship with the natural world: Richards' characters are industrial employees, not sylvan yeomen. A physically demanding place to work, the mill in some cases, leaves the body covered in scars. While the lime from the mill can leave the body covered in physical scars, the nature of the community leaves the mind covered in emotional scars. There are little or no opportunities and most characters are aware that they will never be able to leave. William Connor's article "The River in the Blood: Escape and Entrapment in the Fiction of David Adams Richards" clearly reveals how firmly Richards' characters are wedded to their rural communities and also how completely unable they are to escape (270). While

economically, a job at the mill provides sufficient income, the social fabric of the community, combined with Connor's vision of entrapment, creates an impoverished environment. The only source of entertainment is alcohol and it pervades most activities. Very few people have any sort of real understanding or appreciation for each other, and so love is hard to find. Friendships may be loyal, but they are often beyond understanding. The institutions in the community make people uncomfortable and self-conscious. People are afraid of being judged by shop owners and other clientele; school officials do not understand the circumstances from which many of the children come; the church preaches, but without any understanding of what the community needs. Also like Nowlan, Richards refuses to instill his texts with ideas of the Golden Age, the ever so popular literary technique in the region. The present day communities are bad, and the past has troubles that are too painful to think of. The Maritime community and nature are not places to find peace.

The characters in Richards' novel are removed, perhaps pathetically so, from the natural world. The novel starts by describing one of Kevin's Saturday afternoon hunting trips. Kevin has the opportunity to hunt only on Saturdays and feels as though he should be in the woods for as long as possible when he has the chance; however, more often than not, Kevin spends these afternoons in the tavern, rather than the woods. He thinks that "it was always peaceful hunting at dusk, the brooks were always so dark, the land quiet and stiffened, the shadows so inviting, familiar. Being in the woods alone at dusk was fulfilling, walking the pathways watching the birches, hunger" (CW 11). This passage sounds remarkably like one from a First Wave text; however, Richards quickly dispels the notion that Kevin finds happiness or peace in the natural world. Initially suggesting the

woods as a place of satisfaction, and perhaps even redemption, Richards ultimately shows that in reality Kevin is disconnected from the natural world.

The hunting scene at the opening of the novel proves his separation from the woods. He is out all day, and all he manages to shoot is a squirrel, a bird, and a neighbour's, Houlden Bellia's, cow. Kevin realizes at the time that he is shooting a cow, but cannot help himself. Bellia witnesses the shooting, and when Kevin claims the incident was an accident, the owner asks, "'what was ya doin huntin' doe with a fuckin' .22?'" (CW 10). This question lets the reader know that Kevin is ill-equipped for the woods and unable to survive there. Later in the novel Kevin receives a rifle as a birthday present from his father, Clinton. Kevin and Clinton both treat the present with a kind of solemnity and sacredness, but the novel reveals that hunting is a sport to be talked about and imagined, not engaged in, as Kevin never uses the rifle. Even as Richards has his characters interested in the natural world, their specific concerns about it show that they are not in any way united with it. Kevin and others view the natural world as a place to hunt, a place to gain physical sustenance (which they do not rely solely upon nature to provide); in First Wave texts, the natural world provided emotional sustenance.

As previously noted, Kevin often spends time in which he could be hunting at the tavern, and even when he does arrange a hunting trip with his friends, they are more interested in drinking. Once John, a friend of Kevin's, suggests,

'Some day we should all go out together – some weekend, stay at the camp [...] We haven't gone out hunting together in two years.' [When Bruce, another friend, responds that there is] 'No game' [...] [John replies,] 'So what the hell – it doesn't matter. Even if we just go out and get drunk – it doesn't matter. In a few years we won't even know each other. Last time

we went out we never got a thing, slept in most of the mornings. But it was one hell of a drunk.' (CW 18)

This quotation illustrates that while hunting may serve as a time for the friends to bond, it does not allow them to bond with nature.

The characters in *The Coming of Winter* are removed from nature and so lacking the main characteristic of the First Wave Folk. Richards' characters differ from the Folk in other important ways as well: they are not happy or successful in their rural lives and do not offer a sustaining image against modernity. These characters are the complete opposite of the Folk: the rural Miramichi is industrialized and its people industrial workers. They cannot offer protection from the modern world or be happy in their rural home, because they live in the modern world. Their rural world is not a pastoral haven; it is an industrial wasteland. There is no escape from this world, and so the characters feel as though they have nothing to hope for in the future; while they may be economically fit, the culture or atmosphere of this rural community is one of impoverishment.

Women in *The Coming of Winter* are repeatedly the victim of abuse by both the narrator and male characters. They suffer textual abuse in the way that they are stereotypically portrayed and undeveloped as individual characters. According to a reading of this novel, Maritime women are uninteresting and only function to pester men, bring up children, and keep house. Bena, Kevin's mother, is portrayed as constantly nagging Clinton about his behaviour, his clothes, and his grooming habits. Clinton never listens to Bena and whenever she tries to talk to him, he ignores her until she goes away, or he dismisses her comments. As her children grow, her role as caregiver is less important, and so she only exists to plan the occasional family event, and to worry her husband about what he sees as trivial issues. Pamela, Kevin's fiancée, is also represented

in the text as worried about decorating her apartment and keeping it clean. She bothers Kevin about the type of people he associates with and to remember to take off his boots before entering her home. Though Kevin does not resent Pamela because of these qualities, like Clinton does Bena, they have little in common and the text suggests that their relationship will be one of silence and misunderstandings.

Not only are women simplistically characterized, the language male characters use to talk about women is offensive. The men in the text, perhaps with the exception of Kevin, consistently degrade women and so it is hard to see how any true appreciation could exist. John in particular puts women down by calling “all women *sluts*” and insisting that relationships cause everyone’s problems (CW 183). The emphasis of this particular word speaks to the male characters’ desire to objectify women and also their anxiety about female sexuality, particularly when it is beyond male control. Bruce goes along with these ideas by refusing to counter them. Kevin on the other hand defends women, in particular Pamela, by saying, “All women aren’t sluts – so I don’t know why you call them that” (CW 183). It is unclear, however, where he learns this behaviour, as Clinton, at least in his earlier years, calls women “whores” (CW 90, 91, 95). Rural Maritime communities may seem socially and intellectually delayed given this distasteful treatment of women.

Richards’ portrayal of females and the attitudes he has male characters hold about women create his communities as politically-incorrect places; however, this characterization may serve a greater purpose. These demeaning attitudes toward women may be constructed to highlight the limited opportunities of the men. The men in *The Coming of Winter* may use women as scapegoats for their own circumstances and marriage as representative of institutional control and imprisonment (Connor 272).

Clinton feels as though he was forced into marriage at an early age because of an unwanted pregnancy and that this marriage trapped him in the Miramichi: he knew from a young age “that he would die never leaving the river to which he had been born” (CW 50). He feels trapped and so perhaps expresses these feelings through his misogynic attitudes. Likewise, it is suggested that Kevin’s marriage will have a similar effect as already Pamela is shown to control him. This reading is very different from Philip Milner’s understanding that “*The Coming of Winter* (1974) ends hopefully with the wedding of the hero, Kevin Dulse” (201). In Richards’ Miramichi, marriage is rarely a hopefully celebration, and usually represents entrapment and manipulation.

John’s behaviour toward and ideas about women can also be seen as an extension of his limited circumstances. As William Connor points out, Richards’ presentation of John offers “the most compelling representation of entrapment” in the novel (271). John refuses to work at the mill as a labourer because it is so physically demanding, and since there are no other industries in the town, he has no other opportunity for employment. He too is going to be stuck on ‘the river to which he had been born’ because he lacks the skills necessary to succeed in any other type of environment; indeed, he lacks the skills to succeed even in his present situation. He lost the girl he was infatuated with to a friend, has no other love possibilities, and is rejected as a friend by Pamela because of his behaviour. He perhaps is fearful of women because of their ability to judge him, and because he is shameful or unhappy with his circumstances, he acts out against them.

Richards does not pretend that the current situation is the result of a dramatic decline from a glorious past. There is no shared loss of the Golden Age in the novel, although Richards’ characters do struggle with the loss of the primary industries and jobs. Often characters are reluctant to talk about the past and this may suggest that they are

uninterested or beyond it; however, the reason for their dismissal of the past is obvious in the few instances when they do engage with it: the memories that the characters reveal are painful, either in themselves or in their connection to other events. When remembering their previous economy and jobs, the characters reveal not only a sense of loss, but also the belief that they have no control over this loss. Their lives are determined by forces – both geographical and economical – that are beyond them and so they must merely deal with their present circumstances as they have no power to change them.

Clinton's previous employment as a fisherman exemplifies the longing for this life, but also the sense that he has no control over his return to it. Clinton visits Houlden Bellia with Kevin, and it is revealed that the two men know each other through their previous employment, but they only minimally discuss their acquaintance and past. It is suggested that Clinton was forced to leave the fishery because the mill had too badly polluted the waters and made it so "the fish just ain't comin up now" (CW 67). The men exchange only brief commentary on the past because it is beyond their control and painful to know that they cannot return to it. When asked if he still is involved in the fishery, Clinton merely says, "No I'm out of that business now altogether" showing that the topic is difficult for him to discuss (CW 66). When talking to Kevin, Clinton further expands on the fact that the industrial mills have destroyed the environment and fisheries: "As long as there's mills on this river, there ain't going to be salmon [...]. Them mills is ruining everything and you know it was well as I!" (CW 150). That Clinton blames this on the mills is significant because it exposes his lack of power to reverse the situation. It is important to note that this longing is different from the nostalgia in First Wave texts. Clinton is never revealed as thinking that his life as a fisherman was as idyllic as First Wave texts would lead one to believe, or that this period in his life represented a Golden

Age. Richards' presentation of John's limited options and sense of entrapment further reveal the negative aspects of the current economy; while the past was not a Golden Age, John would have at least had opportunities and a sense of entrepreneurship or control.

3.2.1(ii) *FOR THOSE WHO HUNT THE WOUNDED DOWN: LIVING ON THE OUTSIDE*

For Those Who Hunt the Wounded Down (1993), the third novel in Richards' Miramichi trilogy, signals an important shift in Richards' style of writing. Principles of realism are the foundation for Richards' novels and his earlier work is deeply invested in providing an honest reflection of Maritime life. Realism continues to play a role in his later texts, but with *For Those Who Hunt the Wounded Down* other concerns also begin to impact the construction of his novels. In this novel, Richards "works hard to produce a fictional surface committed to the tenets of realism, but within the realist frame the figure of Jerry Bines reaches a heroic independence of near-mythic proportion" (Creelman, *Setting* 163). Jerry Bines was initially introduced in *Road to the Stilt House* (1985), but in this text he occupies the role of a realist character (Creelman, *Setting* 164). As the central character in *For Those Who Hunt the Wounded Down*, Bines transcends this role and becomes "a distinctly mythic, archetypal, and even redemptive romance figure" (Creelman, *Setting* 165-66). He is a sacrificial figure who saves the community around him. David Creelman suggests that Richards constructs Bines in such a manner in an attempt to deal with the sense of fatalism produced by the blunt hardships and disappointment experienced by earlier marginalized characters (*Setting*, 168). By employing the conventions of romance, an older tradition in Maritime literature, Richards manages to capture beauty and hope in his texts, along with despair. Richards continues to utilize the conventions of romance in the texts that follow *For Those Who Hunt the*

Wounded Down, but it is important to note that this style, for the most part, applies to only one character. Aside from the one archetypal figure, Jerry Bines, realism and despair permeate the text; “the implication remains that, were it not for an extraordinary character [...] the real conditions of the community would not have changed” (Creelman, *Setting* 167). Jerry impacts the community through his actions, but after his death it is clear that life will go on as it did before he arrived.

Despite the fact that Richards employs romantic techniques in this and later texts, his work can be read as a Second Wave resistance text. Although *For Those Who Hunt the Wounded Down* has mythical qualities, the text constructs a portrait of Maritime life and identity that revolts against First Wave conventions and presents images that complement Second Wave techniques. Following the same thread as his other texts, Richards does not attempt to sugar-coat the facts of life or present a sense of longing for a better past: life is hard and so too was the past. Other major themes of the Second Wave are also represented in this novel, such as removal from the natural world, down-trodden and isolated industrial characters, and distrust of institutions and non-conforming females.

Like other Second Wave novelists, Richards presents a rural world that is disconnected from nature. His characters rarely interact with the natural world, except, as similarly presented in *The Coming of Winter*, when hunting. Their daily lives do not bring them into contact with it, perhaps because their economic lives are not dependent on it. These Miramichi characters work as truck drivers and computer repairmen and so are removed from the land in ways that makes it have little relevance to their lives. Jerry is the only character who can successfully navigate through nature, but this characterization falls under Jerry’s animalistic depiction, not the realism of the Second Wave. Jerry tells his son the story of a buck who sacrifices himself to save his fawn and its mother from

being killed by a hunter; the self-sacrificing buck ultimately comes to represent Jerry. While Jerry is at home in the woods and even symbolized by an animal of the woods, readers are well aware that this kind of character is abnormal in the community. However, the text presents Jerry as an honourable figure and so it does appear that Richards laments the loss of Maritimers' connection with the woods. This is also revealed in his continual imagery of the masculine hunting camp, which represents a time before industrialization and the impinging contemporary and globalized world. This imagery extends the commentary begun in *The Coming of Winter*, which mourns the loss of the time Kevin and his friends shared in the camp and woods before they were employed at the mill and in relationships.

Once again, Richards' characters' isolation from nature establishes them as the anti-Folk, and modern, industrial Maritimers. They are not rejuvenated by the natural environment and nothing else has come to take the place that nature played in First Wave characters' lives; therefore, Maritimers, as represented through the Second Wave, are desperate and hopeless, with nothing to redeem them. At the beginning of the novel, Andrew, one of the narrators of Jerry Bines' story, thinks "of how sad it must be to be *outside of life*" (HWD 9). Andrew is just a boy who learns about Bines and becomes immediately taken with him. He feels sorry for Bines because Bines is removed from his personal relationships, moves solitary and silent through the woods, and is unknown, but thought to be known, by everyone around him. The boy's description is accurate and readers soon learn that Jerry's marginalized nature is a result of his childhood: his mother died while he was very young and he was raised by an abusive, alcoholic father. An example of the disturbing nature of life along the Miramichi is revealed in a story about how as a boy, "[Jerry's] father used to take him down to the old rink to get him to fight

with boys from the rapids and elsewhere, boys sometimes four or five years older than he, for a quart of wine” (*HWD* 129). His father was “maniacal in his own detachment from [Jerry’s] plight” and these events shaped the fear and strength that Jerry took with him into manhood (*HWD* 129). These fights hurt Jerry very deeply and their abusive nature is made even more evident when Jerry reflects on his childhood desires. All “he wanted [was] his father to hug him, and to say: ‘It’s all right, Jerry – all right. You know what I’m going to do for you? You know where we’re going to go? I betcha don’t know – I betcha you don’t.’ And his mother would laugh and they would all laugh, and his mother would go too” (*HWD* 130). Negative childhood experiences in the First Wave were held off and cured by engagement with nature; however, in Second Wave texts, the natural world is inaccessible and threatening, rather than restorative.

Almost all the people in Bines’ life exist *outside* life – cut off from an understanding of the world and even from their personal experiences. Gary Percy Rils is an escaped criminal who is constantly looking for someone to hurt and who he can use to his own advantage. Adele and Ralphie Pillar are the victims of broken dreams who have to be content to settle for their present circumstances. Alvin Savoie is whom everyone turns to for help, but is used by and uses these people – there is no real trust or connection. Vera Pillar has no understanding of or control over her own life, but manipulates people into thinking she has all the answers to theirs. Nevin White is alienated from his family and desperate to atone for his sins, but there is a new obstacle around every corner to delay his ability to do so. Finally, Loretta Bines is unable to face the reality of her small son’s deadly illness and thinks that everything will work out as is intended by God. Also, she is only semi-aware of the potential danger that lies in her ex-husband and his acquaintances and, because of her naivety, fails to guard against them.

Richards' characters are not only disconnected from nature, but also from their own lives and a sense of community. The community in *For Those Who Hunt the Wounded Down* is torn and filled with a sense of shame and inadequacy. All of the characters are driven and shaped by the guilt they feel over some act they have committed – usually pathetic acts of bullying and betrayal. For example, Nevin White is haunted by the fact that he left his first wife for Vera Pillar and teased children who came to his door trick-or-treating; Loretta feels guilty that she divorced Jerry and broke up her family because of her fear of and inability to change him; Adele harbours a grudge against Jerry because of how he treated her father and so casts him out of her life, but in doing so commits the very act of familial betrayal that she hates Jerry for. Other characters destroy the social structure of the community for no other reason than because they can. Gary Percy Rils teases Jerry's son William because of his hair loss due to chemotherapy and tries to goad the boy into admitting that he does not like his father. Rils plots robberies and attacks against people who have done nothing to him; he even goes so far as to commit murder on Christmas Eve in front of the victim's family. Others in the town are no better: teenage boys torment Nevin and steal his most prized possession, a videotape of his estranged daughter. Indeed, all the characters are "disheveled men and women, outcasts in every way [...]. All of them had dismal records of failure and loss" (*HWD* 217); all of them are very different from the Folk and First Wave representations of Maritimers.

Richards' characters are drastically different from the ones created during the First Wave. Through these constructions, he defines a new type of Maritimer and Maritime experience. His characters and their lifestyles are bleak and he has them acknowledge this: they are not unaware of their circumstances. That all of the characters are unhappy

with this type of existence is revealed in the response to an article about Jerry. The reporter describes Jerry as perhaps “more sinned against than sinning” (*HWD* 132). Jerry did not understand this phrase, but “found out it meant exactly what [Loretta] would want for herself, and what everyone seemed to want [...]. To be more sinned against than sinning” (*HWD* 133). Each character wants to be the victim rather than the abuser, but no one has any idea how to do this or pull themselves out of their present circumstances. This demonstration of self-awareness shows that Richards’ characters are not, as some critics would suggest, simple and unworthy of examination. Donna Pennee argues that Richards “refrains from passing judgement on any of [his novels’] dilemmas, or attributing blame or cause for them. They simply *are*” – a statement which extends to Pennee’s reading of Richards’ characters (43). However, in this particular instance, along with the multiple others that this study examines, it is evident that nothing in Richards’ textual world ‘simply’ is. In his active response to previous Maritime literature and complex exploration and construction of the Maritime world (and world in general), Richards is an author beyond mere insertion of events and characters, who are “more complex psychologically than has generally been allowed” (Connor 270).

One of the most interesting characters to examine, and perhaps one of the most sinning, is Vera Pillar. In the character of Vera, Richards combines his villainization of institutions and insubordinate females to create a figure of ultimate evil that afflicts rural communities. The negative attitudes toward women are pronounced in this text largely through the characterization of Vera; however, there are other side-comments that support these attitudes. A very clear example of one of these comments is when Andrew is told by an adult that “Pills are a rather womanish way to go in the face of so much violence on this river [...]. And yet it didn’t seem that way – that is, womanish (if we can even use

that term anymore) [...]. It only seemed that he was a broken man. And it might have been a defiant and even heroic act" (*HWD* 58). This comment reveals that negative qualities are associated with women; in this case, what might have appeared to be negative, or "womanish", actually is not so because it is brave, and therefore definitely not feminine. The speaker's aside further reveals his disgust with the feminist movement and its implications, because it limits, and makes wrong, his patriarchal thoughts and speech.

Vera is the central representative of negative female behaviours in the patriarchal, industrial rural Maritimes. Her "academic, progressive liberalism is consistently constructed as ruthless and hypocritical" (Armstrong and Wylie 11). Having left the community to go to university, Vera is an outsider and rejects her conventional role as a wife and mother. As a social worker, she is displayed as evil throughout the novel, but particularly in her actions toward Jerry. There is "a parallel [...] drawn between the sociological feminism of Vera and the physical menace of Gary Percy Rils, who stalks Jerry Bines like a hunter throughout the latter stages of the novel; the sense of merciless pursuit suggested by the title is clearly intended to implicate Vera as well" (Armstrong and Wylie 10). In his presentation of Vera, Richards intensifies his negative portrayal of women, which began in *The Coming of Winter*. Here, he moves beyond the idea of the wife and marriage as imprisonment, to view educated women as manipulators who misrepresent and misunderstand men.

Vera is clearly characterized in this way in her interactions with Jerry. She takes Jerry under her wing in order to garner information from him about his life to include in a book that she wants to write. That Vera is using Jerry is remarkably clear to everyone except Jerry himself. Vera admits that "it wasn't that his story interested her so much. But

he fitted a pattern that she had concerned herself about over the last four or five years” (HWD 22) and she felt that by writing about him, “she too would become famous” (HWD 23). Vera thinks that she knows everything there is to know about Jerry and manipulates his words to fit her concerns and ideas; however, she tries to fool people and herself into thinking that she is “fair and objective” (HWD 24). During their first meeting Vera tells Jerry that his memory, of his *own* life, must be wrong and that “perhaps [he was] too young to remember” (HWD 33). Vera thinks she knows Jerry and his life better than Jerry does himself. She has no sympathy toward or understanding about how his past may affect him and how hard it is for him to talk about certain subjects, such as his mother.

Vera manipulates Jerry and most of the people she comes in contact with. She uses Jerry’s inability to articulate his ideas to her own advantage. She has him write out his story, which is very difficult given his limited language skills, and then misconstrues his words: she reads ‘unconditional’ as meaning “his family didn’t love – and that love was replaced by the violence of a domineering father” (HWD 170). However, Jerry meant love, and it was only because the other interpretation “proved her case in a way about the things that she at this moment believed – that the idea of love comes with being able to articulate love” – that Vera read it in this way (HWD 171); this instance shows how Vera “willfully misconstrues Jerry and his history in order to use him to demonstrate conclusions she has already reached” (Armstrong and Wylie 11). She thinks that all men are abusive and that evil is at the root of their actions: she tries to turn Loretta against Jerry, and before even meeting him, urged her to get a court order against him; also, she keeps Nevin from their daughter, and convinces the girl that Nevin is bad.

The characterization of Vera fits with an overarching theme in Richards’ novels – the distrust of institutions. When describing institutional involvement in the community,

the “sincerity of those with an academic, liberal perspective” is questioned (Armstrong and Wyile 7). For example, Vera, who is educated, is perceived as using her education against those around her and for her own selfish purposes. She has no understanding of the community in which she lives and it would be better off without her as she only takes from it and gives nothing in return. Vera is not the only negative institutional representation in the novel. The church is also portrayed as self-serving: the ministers only visit Loretta when “they needed her to scrub or clean the church, or help in their trailer park” (*HWD* 214); even after Jerry’s death, they offer no words of condolence or support.

The type of institutional mistrust that the community embodies is revealed early on in the text by the man who tells Andrew Bine’s story. When Andrew learns that Jerry’s father used to make him fight for wine, Andrew is appalled, but “the man said it wasn’t the most terrible thing, and he related how other men had acted with their children. ‘Making them become priests or professors,’ he said. ‘Or worse still, lawyers’” (*HWD* 9-10). That men think that encouraging success and wishing professional careers for one’s children is as bad as or worse than sending them out to fight for alcohol, proves the social dysfunction and depravity that exists at the heart of this community. In First Wave texts, education and professional certifications were encouraged; in this body of literature, these achievements are not achievements at all, but rather a hindrance to survival in a rural, Maritime world of difficulty and brutality. Second Wave texts voice to their readers through almost every image and description the opinion that the Maritimes are actually a very different place than depictions that they earlier encountered.

3.2.1(iii) *RIVER OF THE BROKENHEARTED: DEFEATED BY NATURE*

David Adams Richards' novel *River of the Brokenhearted*, published in 2003, continues to identify social, political, and economic problems that exist in Maritime communities and develop his non-nostalgic construction of the Maritime identity. As in his earlier work, the characters Richards creates embody anti-Folk qualities as demonstrated through their lifestyles and concerns. Complementary to the anti-Folk depiction is the anti-pastoral world in which these characters live. As is demonstrated through the title of this novel, the river is "brokenhearted" rather than "inspired" or "beautiful" According to these texts, the Maritime environment does not have any special uplifting qualities and should not be viewed as sustaining its people. Finally, this text also provides examples, through the character Rebecca Druken, of anti-institutional and anti-non-conforming female ideologies that are representative of Second Wave depictions of the region.

The title of this novel reveals its anti-pastoral and anti-nostalgic tones. The river does not offer protection for the people who live along it; the inhabitants of the Miramichi are not in awe of its beauty and experience no spiritual stirring because of it. The river is one that "would swallow you with its life [...]. [The land one in which the people had] bled in its soil" (RB 56); it does not give life, but rather sucks the life out of the people who live by it. The river, in the two examples of people interacting with it, is a place of industrialism and represents an obstacle that must be overcome: Miles King loves to watch the span open over the river to let in ships; Janie McLeary swims across the river in order to keep her business in *River of the Brokenhearted*, all the while knowing that "she stood a good chance of drowning" (RB 46). Because the natural environment is not a

refreshing force, the people who live in it have no protection from the world and are “brokenhearted” for various reasons. By naming his novel *River of the Brokenhearted*, Richards does not engage in any pretence of nostalgia or longing for Golden Age imagery.

The past has no influence over the lives of Richards’ characters and does not represent an era of happiness that should be desired. That the past is forgotten is demonstrated through the description of forgotten graves that lie along the river: “relatives have lain forgotten for decades in the woods, forgotten even by their own descendants” (*RB* 1). The people who are left living along this river have no memory or knowledge of the past and, therefore, no appreciation of it. Moreover, remembrance of the past would not be redeeming because the past was the same as the present; knowing that the past was not a golden era, Richards’ works are suspicious of attempts to make it appear as such (Creelman, *Setting* 147). Richards explicitly states the negative conditions of the past when describing the early inhabitants of the community. The central families in the novel, the McLearys and Drukens, arrived in New Brunswick in the mid-1800s. The McLearys spent the first winter living isolated in a cave. It was a harsh winter and a hard way to live, but life did not much improve once settled in the community: their world was “a universe of blistered snow and dirt, rebellious sin, and a dozen childhood diseases that erupted each spring from the mud, an inferno where insults were driveled toward each other and battles of hellish nature erupted on the street” (*RB* 8). This demoralizing world continues to be the stage for the lives of the present characters.

The community Richards creates is no better than the isolation of the cave in which the original McLeary family found shelter when they arrived from Ireland. The comradeship that is often associated with community, particularly the communities of the

First Wave, is unobtainable; all that exists is the ghost of a community. People are uncaring and unforgiving; they are only interested in personal gain, and they take great pleasure in seeing another person fall. For example, when Janie guards her theatre with a gun and is threatened by the law, everyone turns out to see what happens: “that she was not to be hanged disappointed them all, the children especially” (RB 22). Adults and children alike have been debased; they have no values or sense of humanity and solidarity. Community members are driven to these lows “not because they wanted to be ruthless but because they wanted to belong and to be liked more than the one who was outcast” (RB 47). Richards creates a hierarchy of outcasts in his work; this hierarchy and the desire to reach the top drive people to the levels to which they stoop: “they were snitches, rats to the police, wife beaters and drunks. They fought and gambled and hurt others all their life” (RB 140). Not even the church is a place to find safe haven: Putsy Druken becomes a nun in her later life, but full of venereal disease, she has to “endure the hatred of some of the nuns she had for years made fun of” (RB 141). This “brokenhearted” community is not a place to find the Folk; Richards’ Maritimes are not the home of the Folk.

The novel’s epigraph reveals the negative aspects of communal life in the Maritimes: “Because of the enmity you will be left alone. They will cast you out and forsake you.” This passage, from Thomas Merton’s *The Seven Storey Mountain* (1948), speaks to the whole of Richards’ work: every character is cast out because of the community’s sole concern for personal gain and deep-rooted hatred. There is no apparent or acceptable reason behind the behaviour that exists in this community; a deep-rooted and uncontrollable hatred drives all actions and destroys all lives – even the lives of those instigating these attitudes. *River of the Brokenhearted* clearly reveals that communal,

rural life is not a positive establishment; it destroys rather than sustains. This point is even more deliberately made when Janie's movie theatre shows *Frankenstein* (1818), Mary Shelley's great novel detailing the monstrosity of communities.

Community life is made all the worse when institutions become involved. Again in this novel, Richards uses a female character to represent institutional power within the community. Females, particularly ones who engage in non-traditional behaviour, are viewed as dangerous, and in some cases evil, by Richards' texts because of the male insecurities they exacerbate. When these females work for institutions, which have no understanding of or relevance to rural life, they become increasingly dangerous. In *River of the Brokenhearted*, Rebecca Druken leaves the community but later returns disguised as a degree holding doctor. Because Rebecca only pretends to have a degree but is able to claim authority through it, Richards shows that the power education grants is irrelevant and arbitrary. The text portrays Rebecca and education as untrustworthy because they are both false. Rebecca uses her unwarranted authority to impose herself on others' lives: her specialty is manipulating marriages. She convinces Miles King's wife to leave him because Rebecca hates him because she thinks he leads a privileged life. Later, in her continued hostility toward Miles' family, she arranges for Miles' daughter to marry her son in order to gain control over her money and make Miles suffer. Through Rebecca's character, readers are told that the Maritimes are a place where authority figures have negative power, where education is worthless, and a false degree is as good as a real one.

The characterization of Janie McLeary further expands upon the negative attitudes about women that Richards often has his characters hold, but also offers a portrait of a sympathetic woman that serves to soften the negative attitudes that typically characterize Richards' work. Janie is a central character in the novel and she can be viewed as an

example of a sympathetic Second Wave female. Her husband dies while she is pregnant with their second child and she is left alone to look after her children and run the family business. While running her picture house, she is in constant competition with Joey Elias, who is also determined to make his fortune in the movie industry. Readers may find that Janie appeals to their sympathies and that they hope for her success and lament her losses in way that Richards' earlier females did not. Her struggle to raise her children alone, come to terms with her relationship with her father, and be a successful businesswoman in a deeply patriarchal community makes her one of the most fully developed and likeable female characters in Richards' novels.

However, despite the sympathies that Janie may elicit from readers, she too is portrayed as problematic and disruptive within the community. Because she attempts to exist in the modern, public sphere rather than the traditional, private sphere Janie violates important gender mores of rural Maritime communities. Her fellow community members think that "she [knows] nothing about business, and would be better taking care of her children, the way a woman should" (*RB* 35): this society clearly views a woman's role as domestic one, not as an entrepreneurial one. Janie's perceived ignorance is further explained by the bank manager, who does not want to do business with her and "assumed she was clever and bold, but not brilliant or courageous" (*RB* 39): Janie's actions throughout the text prove that she is all of these things, even though her community may refuse to recognize her as such. Unlike her neighbours, readers may sympathize with Janie; however, it is important to note that within the text, other characters perceive her as a disruptive female who foils the plans of her rival Joey Elias.

3.2.2 Alistair MacLeod: Writing a New Nostalgia

Alistair MacLeod, born in Saskatchewan and raised in Cape Breton, is one of the Maritimes' most well-known and successful authors. His work includes two short story collections, *As Birds Bring Forth the Sun* (1986) and *Lost Salt Gift of Blood* (1989), which were later published collectively as *Island* (2000), and the novel *No Great Mischief* (1999). Although MacLeod has not produced a large volume of work, his texts have been met with critical acclaim. He was awarded the 2000 Thomas Head Raddall Atlantic Fiction Award, the 2000 Dartmouth Book & Writing Award for Fiction, the 2000 Atlantic Provinces Booksellers Choice Award and the 2001 International IMPAC Dublin Literary Award for his novel, *No Great Mischief*.

MacLeod's fiction is described by David Creelman as surprisingly uniform in its presentation of "male narrators who either are young or are remembering a critical moment of their youth. These male protagonists are inevitably threatened by such deterministic forces as a daunting environment, economic hardship, chronic poverty, or cultural narrow-mindedness" ("Hoping to Strike" 80). These forces are often represented as "inevitable, natural conditions beyond the sphere of influence of the local community" (Creelman, "Hoping to Strike" 83). Combined with these textual characteristics, MacLeod also presents "patriarchal ideology", all of which lead to "an increasing sense of nostalgia in the fiction" (Creelman, "Hoping to Strike" 94). In his lament for the decline of rural industries and investigation of the effects on rural Maritimers, as well as his tendency to privilege male narratives, MacLeod is firmly situated in the Second Wave.

3.2.2(i) *NO GREAT MISCHIEF*: CONTEMPORARY CLANS

MacLeod's novel *No Great Mischief* presents readers with a powerful story about what happens when the traditional way of life disappears and rural Maritimers are forced to adapt to the contemporary world. Alexander MacDonald narrates the history of his family clan from its exile from Scotland to the present day. Much of the narrative focuses on the life of his older brother Calum, who was forced to keep the family and the clan tradition alive after the death of their parents. Calum and Alexander are two very different men and the differences between them highlight the struggles that rural Maritimers face in a changing world. Calum is a clan leader who looks after his family and finds them work in various parts of the world as hard-rock miners. As David Creelman states, "He embodies the clan's history and experiences such a bond to his community that he feels guilty when any family member suffers a hardship that, had he been present, he might have been able to mitigate" (*Setting* 141). Calum chooses to leave his home in order to survive economically, but he carries with him the traditions of his family and land. He is like the tree from a story that he once told Alexander (Creelman 141-42):

In the middle of the grove, they saw what they thought was the perfect tree. It was tall and straight and over thirty feet high. They notched it as they had been taught and then they sawed it with a bucksaw. When they had sawed it completely through, nothing happened. The tree's upper branches were so densely intertwined with those of the trees around it that it just remained standing. There was no way it could be removed or fall unless the whole grove was cut down. (*NGM* 239)

Calum survives against the odds in a world that is becoming foreign to him because he has a support system; as long as he has his family he can continue on forever. However, unfortunately for Calum, the strength of his clan does not continue forever and he becomes a solitary alcoholic who continually reminisces about his previous life, singing “There’s a longing in my heart now to be where I was though I know that it’s quite sure I never shall return” (*NGM* 17). The contemporary world could not destroy Calum until his ties to the traditional world were severed; once alienated from tradition, he collapsed.

Alexander is a very different man than Calum. When singing the above song together, Alexander thinks, “there is no break between his ending and my beginning; although the subject matter is much different” (*NGM* 17). This description is reflective of them as brothers; they are extremely close because of their blood ties and clan connection, but at the same time they are extremely different people. As Creelman describes Alexander, he “has abandoned the traditional work of his ancestors, [and] capitalized on his intelligence and academic abilities” (*Setting* 143). Alexander describes himself as “a twentieth-century man”, and as an orthodontist who lives in Southern Ontario and travels in order “to pretend that, for us, there really is no winter” (*NGM* 39), this seems an apt description. However, Alexander does not fit into his twentieth-century, upper-class world and is disgusted by it. He describes “citizens of the modern world [...] [as] arrogant oafs on numerous occasions” (Creelman, *Setting* 143). A more specific example of his disgust with the world he is immersed in is when he compares migrant pickers that he sees while driving along the highway to the middle-class families at the U-Pick. He seems to nostalgically admire the migrant workers, whose situation parallels that of many of his own family members; of them, he says, “This land is not their own” (*NGM* 1), and thinks how “some have been following this pattern [of nine-month contracts] for

decades while their children are continents and oceans away. They do not see their children or talk to them very often. Neither they nor their children ever visit the orthodontist” (NGM 169). The migrant workers are elevated in his mind to a status of superiority because they continue to work from the land and travel in groups that mirror that of his older brother. His employment as an orthodontist is contemptuous when compared. Alexander’s own position mirrors that of the families at the U-Pick who “long for their rec rooms and their video games and iced drinks and for long telephone conversations with their friends in which they can express the anguish of their pain” (NGM 168). Because Alexander is a part of the contemporary world, he will survive economically, but because he is nostalgic for the past and seems to reproach himself for abandoning it, he will perhaps not survive as well emotionally.

The work and clan connections that *No Great Mischief* longs for is a predominantly masculine world. Typical of a Second Wave text, all the main characters are men and the stories largely focus on industrial labour and masculine camaraderie. There are three women characters in the novel, Alexander’s mother, grandmother, and twin sister. However, these portraits are somewhat limited and readers learn very little about how these women think, feel, or are affected by the same changing world that the men face. The role of the mother and grandmother is largely maternal and domestic. When Alexander thinks about them, he usually recalls them talking to their husbands, or worrying about their children. Alexander’s sister Catherine is more developed than these two other women, and she is often in conversation with Alexander telling him things about her life. However, the information that readers learn about Catherine’s character serves to create her a symbol of nostalgia for the past rather than as a complete individual. She comes to represent nostalgia for *clann Calum Ruaidh*; Catherine has dogged loyalty

to her memories and longs to be accepted back into the arms of her extended family. She tells Alexander, “Sometimes I am at Pearson airport between flights, and if I have time, I walk down to the departure gates for the East Coast flights. The gates always seem to be the farthest away and I cannot do it unless I have a lot of time. I have no real reason for going except that I want to be in the presence of those people” (*NGM* 194). On these occasions she is a wandering soul looking for where she belongs, unfortunately for her, and many others, where she belongs is difficult, if not impossible, to reach. This description is also consistent with the Second Wave’s presentation of geographical determinism. Whether it forces one to move for work, or preoccupies one’s thoughts and memories, the Maritimes is a controlling force.

Catherine also tells Alexander about how once when visiting Scotland she was approached by a woman on a beach and told “You are from here” (*NGM* 160). The woman takes Catherine home with her and introduces her to her family and she tells them, “I feel somehow that I have known you all my life and that you should know everything about me” (*NGM* 166). This event is almost dream-like in its occurrence, especially since Catherine begins the story with how she woke up in the hotel thinking she saw a woman at the foot of her bed. There is a nostalgic and surreal element to the stories Catherine tells Alexander; these stories portray Catherine as a universal figure of longing, and not as an individual upper-class woman living in a modern house in Calgary. Her actions, such as sitting among the East Coast travellers, are what all the characters wish they could do, and her experiences, such as being accepted into the home of Scottish relatives, is what each character subconsciously desires: her stories are not her own, they speak to the whole of the clan. This treatment of Catherine is consistent with earlier depictions of women in MacLeod’s fiction (for example, “Vision” and “The Tuning of

Perfection” which portray women as “mystical” and the “essence of the local culture” (Creelman, *Setting* 137, 138)) and with Second Wave conventions which generally disallow women individual subjectivity.

3.2.3 Sheldon Currie: Mining the Maritimes

Sheldon Currie is a Cape Breton author who uses his experience growing up in a mining town to construct many of his novels and short stories. He has written three novels, all of which are set in Cape Breton: *The Company Store* (1988), *The Glace Bay Miners' Museum* (1994), and *Down the Coaltown Road* (2002). He has also published two short story collections, *The Glace Bay Miners' Museum* (1979) and *The Story So Far* (1997), and written three plays. As well, many of his short stories and novels have been adapted into film or radio productions. He won the Okanagan Award for Fiction in 1982 and the Breton Books Award for Fiction in 1996.

3.2.3(i) *THE GLACE BAY MINERS' MUSEUM – THE NOVEL*

First published in 1979 as a short story, Currie's *The Glace Bay Miners' Museum* was reworked into a novel and published in 1995. That same year, it was released as a film titled *Margaret's Museum* by director Mort Rancan. As a Second Wave text, Currie's novel *The Glace Bay Miners' Museum* presents the Maritimes as a region where life is consumed by an industry beyond workers' control. This novel also presents Maritime life as cut-off from history and misrepresented by popular iconography. Currie's depiction of Maritime life in this novel reveals a place defined by mining and people who are servants of this industry in their life and symbols of it in their death.

Mining is an all-consuming force in Currie's novel and his Maritimers' lives and deaths are determined by it. After reading Currie's novel, one may believe that everyone in Cape Breton is in some way connected to the mines. Men from all different backgrounds are employed as miners; as one character says, "They're all gone to work in the Glace Bay mines, the fiddlers, and the pipers, and the dancers, any that can walk at all

and sober” (*MM* 115). Even the farmers and fishermen have family who have left them to work in the mines, or go to the mines to work themselves. The truth of the all consuming nature of the mines is revealed by the experience of the narrator, Margaret. Her grandfather, father, two brothers, and husband all work in the mine, and all are killed by the mine either directly or indirectly: her father, brothers, and husband are killed during mining accidents or collapses, and her grandfather dies as a result of health problems caused by long years working in the mines. That the lives and deaths of these men are defined by the mines is clearly stated in a song that Margaret’s husband Neil writes about her brother Charlie David. As the song states, Charlie David “spent his young life laughing and digging out his grave” and describes how in death “his laughing mouth is full of coal” (*MM* 24, 25). The mines are a force that characters in Currie’s novel cannot escape.

The importance of mining to the characters is revealed in Neil’s and Margaret’s brother Ian’s work to organize a union. Ian believes that people “can’t expect management to just hand over money and benefits to the miner. [Miners] have to be as strong as they are and they they’ll have to negotiate, and the only way to be strong without money is to be organized” (*MM* 65). However, what they do not realize, or refuse to accept, is the fact that the mining operations are beyond their control. Even when Neil and Ian are told by the manager of the mine, “Your plans won’t work. You can go on strike, but you won’t get what you want. You might make a fool out of me [...] and you are certainly going to fool yourselves, but you won’t get what you want” because of how the unions are managed and the Canadian government’s policies, they refuse to stop their efforts (*MM* 104). The strike happens, and as predicted, is unsuccessful because the

industry is not controlled by the local people. The characters devote their energies to the mine, but are unsuccessful because of an economy that is beyond their influence.

Neil is able to anticipate the problems associated with and the outcome of the strike because he has a knowledge of history; however, like other Second Wave characters, many of Currie's characters are removed from their historical background. This point is exemplified by Ian's response when Neil asks him a question about history: "I guess nobody remembers 1745, eh" (*MM* 66). The characters do not speak Gaelic, the language of their ancestors, and Margaret's mother thinks it is "Eyetalian" (*MM* 12). At the beginning of the novel, before meeting Neil, Margaret had never even heard bagpipes being played. Currie's creation of his characters in this way is particularly important because it responds to popular depictions of the region by First Wave producers. According to First Wave producers, the Gaelic language and bagpipes are essential symbols of Cape Breton, but Currie's Cape Bretoners have little knowledge of them and are defined instead by their work.

By the end of the novel, Margaret develops an interest in recording history and continuing the tradition of the journals started by her grandmother and grandfather. However, Margaret's version of Cape Breton history continues to be disconnected from the traditional iconography typically associated with this place; her history is only concerned with the mines. The museum that she opens is a testimony to the power of the mines in Cape Bretoners' lives. Her exhibits include various artifacts from her life, but also preserved parts of her grandfather's, Ian's, and Neil's bodies. Each body part is somehow connected to the mine, for example, her grandfather's lungs which were destroyed by work in the mines, and her brother's penis which "was his substitute for religion to keep him from being a pit pony when he wasn't drinking rum or playing forty-

fives" (*MM* 127). The parts of Neil's body that Margaret preserves are slightly less connected to the mine because she chooses his fingers, lungs, and tongue which remind her of his musical and speaking abilities; however, that these talents were crushed by the mine reminds readers of the industry's power over everything. Margaret's history and museum is very different from popular images of Cape Breton and the Maritimes, but it is more meaningful to her actual experience of Maritime life.

Margaret's vocalization of her history and experience makes her an important female figure in the Second Wave. Unlike many other texts which marginalize the female voice, Currie allows Margaret to tell her own history and the history of the men around her. She is a strong, independent woman who, in a masculine world, interprets the meaning of the stories and images around her and displays them in her museum and notebooks. She takes the traditionally masculine stories of mines and miners and recasts them according to their role in her life. By displaying the body parts of the men in her life who died as a result of the mines, she takes control of the story and asserts what about it is important to her. Margaret is also an active participant in the traditional masculine world when she helps to organize the union. Margaret's experiences, although perhaps dependent on those of the men around her, are central and enduring; in creating this character, Currie advances the female position beyond the place it typically occupies in Second Wave novels.

3.2.4 Ann-Marie MacDonald: Women's Writing

Ann-Marie MacDonald is a well-known author based in Toronto. She has written two novels, *Fall on Your Knees* (1996), set in Cape Breton, and *The Way the Crow Flies* (2003), set in Ontario. She also has written a play titled *Goodnight Desdemona (Good Morning Juliet)* (1988). As a novelist she has received a great deal of attention and acclaim: she was shortlisted for the 1996 Giller Prize for *Fall on Your Knees*; in 1997, she was winner of the Commonwealth Prize for Best First Fiction and the Dartmouth Book Award and shortlisted for various prizes, including the Trillium Award, the Orange Prize, and the International IMPAC Dublin Literary Award for *Fall on Your Knees*; and she was nominated for the Giller Prize in 2003 for *The Way the Crow Flies*.

3.2.4(i) *FALL ON YOUR KNEES*: WOMEN IN THE SECOND WAVE

MacDonald's first novel, *Fall on Your Knees*, creates a "grim chronicle" of Maritime life and identity that has reached a wide audience (Creelman, *Setting* 195). *Fall on Your Knees* is an important Second Wave text because it presents many of the characteristic themes of this Wave, such as industrialism, and also because the novel includes sympathetic female characters. MacDonald describes Cape Breton as it is experienced by four sisters; the inclusion of females as sympathetic main characters is quite different from other Second Wave texts discussed thus far. MacDonald's presentation of women is different even from Currie's in that her female characters do not reconceptualize the male narrative according to their values and experience, rather they are the victims of male narratives.

Fall on Your Knees' exploration of a mining community and the labour disputes that engulf it are one of the reasons it is a Second Wave novel. Set in New Waterford,

Cape Breton, the father of the Piper family, “James Piper, managed to stay out of the coal mines most of his life”, but that does not stop the mines from playing a role in the development of the setting (*FYK* 7). As MacDonald describes, the town that the Pipers live in is a result of the mines: “it was 1907 and there was a town now. It had sprung up overnight starting with Number 12 Colliery” (*FYK* 38). The industrial nature of the town impacts almost everyone who lives there, from the “sea of company houses” that workers inhabit to the Company Store, or, as it is known, “The Pluck-Me Store” (*FYK* 38). The mines are also important to the Piper family when James works as a scab during the 1909 strike (one of the many strikes mentioned in the novel). Like the other Second Wave novels discussed in this research, the industrial nature of the rural Maritimes is undeniable.

MacDonald’s novel is also a typical Second Wave text in its presentation of the rural patriarchy. Men are often depicted in the novel as the powerful player in every relationship, particularly fathers who are often “overbearing dictatorial figures who sacrifice the interests of their children [...] to their own impulses or desires” (Creelman, *Setting* 196). Indeed, the epigraph to the novel taken from Emily Brontes’ *Wuthering Heights* (1847) reveals the negative portrayals of fathers that the novel describes: the epigraph reads, “‘Why canst thou not always be a good lass, Cathy?’ ‘Why cannot you always be a good man, father?’” For example, both James’ and Materia’s fathers were physically abusive of their children and attempt to control their families: James’ father would not let his wife and son speak Gaelic, and Materia’s father, Mr. Mahmoud disowns her and refuses to let his wife or other children have any contact with her. Although he was the victim of paternal abuse, James too becomes an abusive husband and father. He is embarrassed of his wife and often ridicules her by saying to her “you’re too fat” (*FYK*

37), calling her “a lump of dough” and ordering “You do your job, missus” (FYK 25); he also thinks that she has gone “slack in the mind” (FYK 35). James not only emotionally abuses Materia, he physically abuses her as well. An instance of this abuse occurs after Kathleen, their eldest daughter, dies during childbirth. James calls his wife Kathleen’s killer and “punctuate[s] the curses by slowly slamming her head into the wall” and then locking her in the coal cellar (FYK 145). James’ abusive patriarchal control extends to his sexual relationships with his wife as well: she is merely the recipient of his incestuous longings for Kathleen. However, Kathleen is not protected from him forever, and she too falls prey to his abuses; Frances, another sister, is also one of her father’s victims, and this abuse is ingrained on the mind of her sister Mercedes both in the form of her bloody smile and an image which Mercedes thinks of as “the painting from the junk pile [...] called *Daddy and Frances in the Rocking-Chair*” (FYK 374). Based on all readers know about James’ abuses, when Frances tells Lily “Daddy couldn’t ever hurt anyone”, the lie is obvious (FYK 249).

Through the construction of Materia, Kathleen, Mercedes, Frances, and Lily as sympathetic, female characters who occasionally defy gender codes, MacDonald deviates from Second Wave themes. As the victims of James’ abuse, readers may find themselves sympathetic to these women’s situation. These feelings of sympathy may be further expanded by the detailed exploration of their individual characters that MacDonald embarks on. Materia’s too-soon development into an adult woman and desperate quest to save her daughters from her husband, Kathleen’s forbidden romance and dreams, Mercedes’ desire to prove “the essential goodness of [the Piper] family” and jilted love, Frances’ desire to transgress traditional binaries and cultural norms, and Lily’s innocent saintliness make these female characters ones which readers can really investigate and

appreciate. MacDonald allows them a narrative voice; however, it is important to remember that within the text, the central male character tries desperately to silence their individuality and desires. To a large extent James succeeds in doing this as “in this text [the] most loving figures – particularly loving mothers, including Mrs. Mahmoud, Materia, Kathleen, and Frances – end up as corpses, leaving only fragments behind to comfort the children who never really got to know them” (Creelman, *Setting* 200). Therefore, although MacDonald creates a novel around female narratives, in her presentation of a patriarchal figure who victimizes his wife and daughters, and her failure to establish that “these dominant forces can be escaped”, MacDonald is firmly rooted in the Second Wave (Creelman, *Setting* 199).

3.3 Making the Connections: History's Influence on Literature

The 1970s is a significant decade in both the region's history and the history of its literature. During this time period, historians from the region joined together to reclaim and retell the history of the Maritimes; in literature, David Adams Richards solidified the beginning of the Second Wave of regional resistance writing. Like the historians who began to voice their opposition to "the ways in which the "misguided symmetries" (Forbes 114) of national policies have precluded the full participation of the region in the political and economic life of Canada", writers also voiced their disillusionment with traditional images in Maritime literature (Armstrong and Wyile 1).

3.3.1 The 1970s: Economic Transformations and their Social Impact

During the 1970s, communities continued to be unable to control their economic development and employment opportunities. With the decline of primary industries and new government endorsed incentives for investors to develop businesses in the region, Maritime economies were often subject to the decisions, successes and failures of companies situated outside the region. The few jobs left in all primary sectors were generally under corporate ownership and so these workers had no sense of security or independence. Mining communities were especially vulnerable to outside control and markets; but the lumber industry too was impacted by these factors, as were its pulp and paper mills (Reid, "The 1970s" 477). Development aimed at long-term economic success was concentrated in urban areas, and industrialized towns in the region were still struggling to move past the deindustrialization that occurred at the beginning of the twentieth century (Reid, "The 1970s" 475). Intra-provincial disparity was most markedly noted in New Brunswick (Reid, "The 1970s" 476). Urban centers like Fredericton and

Saint John benefited from the development of a civil service, and shipbuilding and oil refineries respectively. Moncton, Dieppe and Riverview developed as retail centers. In the northern parts of the province, many communities had a history of depending on the exploitation of one resource or natural commodity and were struggling to expand and stabilize their economies, but without the help of government (Reid, "The 1970s" 476-77). A similar situation existed in Nova Scotia: in 1969, the Dalhousie University Institute of Public Affairs stated that "'the largest poverty group [in Nova Scotia] [was] the rural non-farm population'" and this problem was little remedied over the course of the decade (Reid, "The 1970s" 475). This intra-provincial disparity created a situation in which rural migration to urban areas flourished. Urban areas were beacons for Maritimers because of higher wages, lower unemployment rates, and higher socioeconomic status (Savoie 244); during the 1970s, approximately 55 per cent of the Maritime population lived in urban centres (Savoie 243).

Many people moved to urban areas during this decade, but those who remained in rural communities were not isolated from the urban world. Communities were not places of self-sufficiency or independence. Highway networks linked previously isolated rural communities with the urban centers of the Maritime Provinces creating communication and dependency (Dasgupta 262). Indeed, the urban world encroached on the rural in many ways, including through tourism. During this decade, the region's move toward a service based industry had significant impacts on rural areas. Tourism not only brought outsiders into the rural world by creating the rural as a spectacle, it also consumed valuable rural land. Many residents were evicted from their property for the creation of parks (Reid, "The 1970s" 492-93); similarly, the sale of farm land for tourism purposes

reduced “what was once the essential center of a family’s work and existence [...] [to] a plaything” (Adler 139).

All of these factors encouraged not only intra-provincial migration, but also inter-provincial migration. In response to the decline in primary industries and limited opportunities within the region, out-migration during this decade reached very high levels. During some years, the region lost almost half of its natural population growth to out-migration (Reid, “The 1970s” 460). A study by Gary Burrill tells us that Alberta was the primary destination for many of these Maritime migrants, who identify themselves as “economic refugees” (Burrill 202). Interviews Burrill conducted with Maritimers from away reveal that the economic disadvantages in the region often created social dysfunction, thus further encouraging people to leave. Jim Ormond, a former Amherst resident who migrated to Ontario, states that stories from rural Maritime people he knew “are unhappy stories [...]. People have sad, dreary not very interesting lives. Tremendous drinking and a tremendous sort of sexual tension, and tremendous sexual energy and not much to do with it. These really kind of pathetic guys wandering around [...]. And they’re so silent [...]. But there’s something sort of sad in their quietness” (qtd. in Burrill 131). Rural Maritime communities were continually decreasing in prosperity and viability, according to this information; also, during this period, the demographics of the region were changing drastically as it increasingly became urban.

3.3.2 Literary Links

Second Wave texts insisted on putting forth a Maritime identity that historical data suggests to be largely true and is discordant with Golden Age images; this identity, however, was at first unwelcome and marginal because of the thought processes and cultural mythology at the time. Nowlan, a forerunner to the Second Wave, presents the rural Maritime world as a poor, harsh environment where life is hard and the people even harder. Nowlan's Kevin O'Brien desires to escape his rural, poverty-ridden past; historical research suggests that many Maritimers felt the same way. Nowlan refused to submit to the pressures of nostalgia, but rather presented images that held true to his experience of the region; as we have learned from historical research, it was not that Nowlan's experience was that vastly different from those of the majority of Maritimers, but rather that the majority of Maritimers sidelined their lived experiences for an imagined space presented by the First Wave.

Interestingly enough, the rise of the *Acadiensis* generation coincides with the beginning of David Adams Richards' career and the Second Wave of regional resistance. Richards and the *Acadiensis* historians created a new vision of the region that reflected its economic hardships and rural decline, and how these situations stemmed from the past. Both Richards and the *Acadiensis* historians resist a nostalgic impulse and insist that current events have roots in the past – they did not simply happen, but rather developed over a period of time. While the historical viewpoint stresses the present day's relationship with the past, Richards has characters come to this realization, but they never fully investigate and merely accept it as fact and move on. Other authors, such as Sheldon Currie, have their characters be more aware of the past's influence on the present day and

actively record their own history; however, these characters' awareness of the past does not cross over into nostalgia for the Golden Age.

Second Wave authors create a fictionalized vision for much of the data that the *Acadiensis* generation has arrived at. For example, in Richards' and MacLeod's communities, primary industries are in decline and jobs are at a premium. All of the authors discussed in this section point to the region's economic history by having their workers under the control of a higher corporate power. These characters would be unable to engage in the primary industries as entrepreneurs and are forced to work in corporate, industrial environments. The perfect illustration of this phenomenon is Clinton from *The Coming of Winter*: he can no longer work as a fisherman because the industrial mill on the river has destroyed the industry and his son is forced to work at this mill because it is now the only source of employment. Richards' texts negatively portray this new economic setting and mourn the decline of the primary industries and traditional world, although in no way are these texts suggestive that bygone days were idyllic. Given that Second Wave characters, and rural Maritimers, have little control over their economic futures, one can understand why these authors, particularly Richards, portray institutions in a negative manner: education will not help one succeed in a rural world because there are no opportunities, government agencies are unable to remedy the problems of the rural economy and society, and their policies sometimes intensify these issues.

Second Wave authors also reveal the social disparity that accompanies the economic destruction of rural areas. For example, the comments quoted from one of Burrill's interviews mirror the social situations Richards' characters face. Like the Maritimers Jim Ormond knew, MacDonald's characters have sad stories. They face economic insecurity and a strict social codes; as a result, they often turn to alcohol and

abusive relationships to cope. That the speaker in Burrill's interview points to a 'tremendous sort of sexual tension' is very interesting given the sexual stereotypes and taboo sexual behaviours in *Fall on Your Knees*. Another example is from Richards' work: the male characters in his novels feel as though their masculine power is threatened by females, who refuse to conform to stereotypical roles, and therefore they lash out at them verbally.

Other trends during this time period include urbanization, out-migration, and the creation of the tourism industry. None of these Second Wave authors offer a portrayal of urban living within the Maritimes (even though over half the Maritime population lives in urban areas), and many characters who leave and then return are the worse because of it, for example Richards' Vera Pillar and Rebecca Druken. Out-migration was also prevalent during this period; based on research concerning historical demographics, it is readily apparent that a great many Maritimers were not wedded to their native soil (as Richards' characters are) and left the region as soon as they were able. MacLeod's *No Great Mischief* shows the migratory nature of Maritimers seeking work in all fields, from orthodontics to mining. In MacLeod's fiction, Maritimers really are economic refugees traveling to wherever they can get work. Tourism was an industry that was developing and expanding during this time. Richards' characters make reference to having been paid to take someone (a tourist) on a hunting or fishing trip. Currie also offers a commentary on tourism through the creation of Margaret's museum. Margaret sets up a museum and offers "tea and scones free to anyone who comes" and assumedly these people will be tourists (*MM* 130). However, the vision of Cape Breton that Margaret displays for her guests is extremely different from what they may expect; Currie makes commentary on

the expectations created by the First Wave by displaying for his tourists not the picturesque scenery they want, but instead mutilated bodies of miners.

While Second Wave texts capture many of the trends described by historians, some concentrate on an earlier time period than that of their author. For example, MacDonald's novel is set in the early decades of the twentieth century and presents the early mining industry and the multicultural nature of these mining communities; Currie's novel, though a date is not revealed by the text, also appears to be set in this same period because unions were only just being introduced in Cape Breton and there were a great deal of strikes. Because of this, some Second Wave novels portray the region in a way which lags behind or is not completely true to the author's contemporary period. A possible reason for this is that these texts are set on re-writing the earlier history of the region as presented by First Wave authors so that it accords with historical data.

Other Second Wave texts, particularly the latest novels by Richards, appear to be moving away from a regional aesthetic and statement. As Armstrong and Wyile state, Richards often "appears set on revaluing the keywords of a largely discredited humanism – dignity, self-reliance, self-sacrifice, and moral action"; his works are "an attempt to value the lives of the ostracized outside of the framework of a regionalized, pluralist state, in non-voluntarist, unreflective, and essentialist terms" (15). This may be Richards attempt to come to terms with an ever-changing contemporary world that is increasingly global in nature and concerned with different cultural understandings of humanism. Also it should be noted, that even though Richards' latest work may move away from a regional statement, they still create an identity for the region, for example, *The Lost Highway* (2007) discusses the multicultural aspect of Maritime communities (Native, Acadian, and English culture) and out-migration.

3.4 Capital, Canonization, and the Crest: Maritime Identity Crisis

Many people want to think of the Maritimes as a happy, quaint, seaside place; reading works like those by David Adams Richards and other Second Wave resistance writers shatters this vision. Given the choice, many readers might ignore resistance writing in favour of idyllic conceptions of the past, i.e. Maritime works that replicate canonical values. Alternatively, people might read resistance novels as an inaccurate account because they exist in opposition to the “No Small Wonders” commercials that they see about New Brunswick, Nova Scotia’s *Doers and Dreamers*, and PEI’s ‘Anne’s Land.’ Visitors and readers believe “in a one-to-one correspondence between the actual place and its fictional representation”, and it is more pleasant to believe in Montgomery’s depiction of the Maritimes than it is to believe in Richards’ (Fiamengo, “Regionalism” 248).

Understandings of place and its constructed identity are impacted by how particular places are marketed for consumers through tourism. David Harvey, in *Justice, Nature, and the Geography of Difference* (1996), points out that people are acutely aware of the fact that their place is in competition for capital with other places and so set out to market it as attractively as possible (297). He explains that

residents worry about what package they can offer which will bring development while satisfying their own wants and needs. People in places therefore try to differentiate their place from other places and become more competitive (and perhaps more antagonistic and exclusionary with respect to each other) in order to capture or retain capital investment.

Within this process, the selling of place, using all the artifices of

advertising and image construction that can be mustered, has become of considerable importance. (297-98)

The tourism industry is the means through which place is marketed and consumed. Regional identities are directly impacted by tourism's constructions of place through the acceptance and exclusion of particular images based on how they fit within a tourism package.

Lynn Coady addresses the role that tourism plays in the rejection of Second Wave Maritime writing in her introduction to *Victory Meat* (2003), an anthology of short stories by Atlantic writers. She describes the Maritimes as a "distinctive culture" and believes that when it comes into contact with the larger, dominant national culture of Central Canada, it becomes "marginalized," or more precisely "fetishized" (Coady 1). People from outside the Maritimes become entranced and seduced by traditional perceptions of the Maritimes, which are supported by texts of the First Wave and the tourism industry. The expectation is that tourism images are a successful mimesis of life in the region; people also expect literature to be mimetic and, thus, expect the images created by tourism and literature to correspond. Because Second Wave writing refuses to recreate the idyllic Folk presented in the First Wave and contemporary tourism, readers are often unsure of how to receive these texts.

However guilty outsiders are of a distorted perception of the Maritimes, Coady points out, "this experience of fetishization is a tango, a dance that requires two" (2). Maritimers come to view themselves through the outsiders' eyes: they experience revelations, for example, of how their "grandparents' music – the stuff that used to grate [...] teenage ears – is suddenly 'haunting,' just like the landscape that was, for so many years, simply the place where I lived" (Coady 2). Maritimers often come to embrace and

expect a particular presentation of themselves. They have been told over and over again by the tourism industry and First Wave texts that they possess particular traits and experience particular lifestyles; and so in their minds, they *are* the simple Folk living in quaint rural communities. However, Maritimers may also be torn over this pastoral vision because they know it does not encapsulate their lives. The Maritime public, like many Second Wave authors, began to feel like they have a history and life experience that does not accord with perceptions and depictions of their world – they realize “*This isn’t me*” (Coady 3). As a result of these feelings, the style of literature created began to change and deviate from outsiders’ expectations.

Coady describes this departure from outsiders’ expectation as an act that results in the annoyance and resentment of such audiences (3). The outside world does not picture the Maritimes as living in the present and wants to have its belief in the pastoral past confirmed. Coady believes that Second Wave resistance fiction, which initially produced, and in some cases continues to produce resentment from the rest of Canada, causes exclamations of identification from Maritimers. Second Wave resistance texts from the Maritime Provinces go against what “the well-meaning architects of nostalgia and sentiment” constructed for the Maritimes (Coady 5) and the “cultural experiences delivered ready-made” that tourists expect (Lisa Moore qtd. in Wylie, “All Over” 112). In Coady’s opinion, this trend represents a positive change for Maritimers though it may create dissonance for many outside readers.

Coady’s explanations of cultural fetishization and the reception of literature applies to only some of the responses to Second Wave literature. While some readers feel as though Second Wave authors do not accurately represent the Maritimes and opt for the First Wave’s idyllic creations, others fully embrace his regional creation. For example,

Richards is an extremely popular author and his novels are national best-sellers. In 1988, his novel *Nights Below Station Street* (1988) won the Governor General's Literary Award for Fiction; three years earlier, in 1985, his novel *Road to the Stilt House* was a finalist; *For Those Who Hunt the Wounded Down* was a finalist in 1993; and in 2000, *Mercy Among the Children* (2000) was a finalist. *Mercy Among the Children* shared the 2000 Scotiabank Giller Prize with Michael Ondaatje's *Anil's Ghost* (2000). As the history of these prestigious awards shows, after the early years of Richards' career, he became an acclaimed literary figure on a national scale. His history with these awards proves the widespread critical acceptance of his work. Through his national acceptance, his images and identity for the region became standardized and canonical – the same process that occurred during the First Wave. During this time period, MacLeod, Currie, and MacDonald were writing novels that present the region in similar ways, thus furthering the association of these images with Maritime literature. As earlier noted, these authors are also very successful and the recipients of major awards. The statements about the region that were originally so new, and perhaps even shocking, quickly came to stand for and define the region.

3.5 Conclusion and Continuation

Second Wave texts like those by Richards' reached canonical status both within the region and without (Armstrong and Wyile 5); therefore, the identity for the region that his texts have created has also reached canonical status. After reading a Second Wave novel, one develops a completely new and different conception of what the Maritimes and its people are like. The Maritimes, as created by Richards and others, are a rural region with little connection to the outside world. While cities, such as Fredericton or Halifax, may be mentioned in the novels, they are always peripheral and foreign. While the Maritimes are rural, Second Wave authors do not pretend that it is a rural sanctuary: the natural world has been debased by industry and people feel alienated from it, not connected to it. Economic prosperity is not characteristic of the region and there seems little hope that it ever will be. Work in primary and secondary industries appears to be the only type of employment available, and these jobs are quickly disappearing, thus forcing people to leave. Unemployment runs rampant and poverty pervades; no one is happy with their life but they also lack the skills to change it.

Men are stripped of opportunities, and because the society is extremely patriarchal, women usually suffer even more. Many Second Wave novels create male stories as the central narrative: men and male interests and concerns are typically the only legitimate subject material. Occasionally female characters are central to Richards' androcentric novels and are sympathetically viewed by readers, for example Janie in *River of the Brokenhearted*; however, their centrality is dependent upon their interconnectedness with male characters and they are almost always viewed negatively within the community that they exist. Although not analyzed in this study, a second

example is Adele in *Nights Below Station Street*. She is created as a semi-sympathetic character and consideration is given to her teenage angst; however, her main purpose in the text is to bolster Joe Walsh, her father, as the true protagonist, who is misunderstood and abused by his family. Adele's relationship with her father is strained and readers are encouraged to think about this tension as it affects Joe, not Adele. MacDonald defies this pattern by creating a novel that features women as the central figures; however, these women are the victims of men and the patriarchy, and it is unlikely that while living in the rural Maritimes they can escape these gender power-structures. Currie also presents women differently by having a female be the narrator and historian of the male world. Margaret is an important aspect of the Second Wave because she clearly represents a woman who, although connected to masculine narratives, is not a victim of masculine abuse or problem to be dealt with.

The Second Wave Maritimes are a region where only the fit survive. It is a world dependent upon the primary industries and masculine labour. Education is minimal and not considered beneficial to survival – indeed, the few with a higher education often are the cause of communal disruption. Education also tends to alienate people from their roots. The Maritimes of the Second Wave are in direct opposition to the region as described by First Wave authors. These authors maintain that this regional portrait is not a new phenomenon but rather the continuation of a long and difficult history: there was no Golden Age from which rural communities declined, rather they always operated on this level.

4. Third Wave Regionalism: Stuck in the Present

First and Second Wave images created very different views of the region that by the end of the twentieth century had become the quintessential models for Maritime representation. Though both of these Waves of literature attempted to create more inclusive portraits of the region, they both offered narrow views of the Maritimes. The narrow nature of these Waves was intensified by the canonical process, which came to recognize only the authors who fit into these models. The focus placed on these two styles of representation was problematic for authors who wanted to tell a Maritime story that fell outside of these boundaries. As a result, at the turn of the twenty-first century, there was a movement away from these images and the beginning of the Third Wave of regional resistance.

Lesley Choyce, a Maritime author, articulates the struggle Third Wave authors engage in when constructing an Atlantic text. In an introduction to *Atlantica: Stories from the Maritimes and Newfoundland* (2001), a collection of short stories that compiles work from various Atlantic authors, he states:

No one can say Atlantic literature is shackled to a single theme or issue. [...] I wouldn't deny for a second that some semblance of 'gritty rural poverty' exists within the perimeters of our Atlantica. But I would also insist that the stories told by those who live urban lives, the stories from the suburbs and from the middle class, are equally authentic. There are stories to be told from the malls as well as the wharves. (8)

Choyce views the Atlantic region as more multi-dimensional than the images used by First and Second Wave authors would suggest. He does not want to discount the previous images as representing a particular aspect of the Atlantic experience, but he insists that those traditional Atlantic stories should not eliminate or exclude the telling of experiences that fall outside of their parameters. While Choyce's anthology and commentary are about the whole of the Atlantic region, these ideas can also be applied to the Maritimes. Regardless of what region one is writing from, the traditional desire to find a narrowing definitional identity through literature needs to be overcome and replaced with a wider body of work that explodes definitions and incorporates more voices.

Choyce is not the only Maritime author who feels that Maritime identity, and thus literature, goes beyond the traditional images employed when depicting the region. In *Water Studies: New Voices in Maritime Fiction* (1998), editor Ian Colford examines what constitutes a Maritime author and novel. Colford immediately questions the traditional images of people and place and wonders "if a writer ventures outside these confining parameters, does that make him or her any less a 'Maritime' writer than someone writing stories about coal miners in Sydney?" (7). Some authors and editors struggling with these ideas during the Second Wave would answer Colford's question with a resounding 'No!' While compiling short story anthologies, many editors, including Choyce, Colford, Kent Thompson (1973), and Christopher Heide (1988), concluded that Maritime authors should be free to construct the area as they choose because the region "is characterized chiefly by diversity" (Thompson ix). There are a variety of experiences, people, and lifestyles that all could be considered as 'Maritime'; the farmer, the industrial labourer, and the suburban housewife all need to be incorporated into the literature, if the literature is to truly capture the range of experiences that occur within the region. This diversity,

however, was largely absent from the literature until Third Wave authors began to embrace more stories and people as 'Maritime'.

Third Wave authors' imagining of the region expands the identity and characteristics associated with the Maritimes by moving away from traditional, environmentally over-determined versions of regionalism and placing emphasis instead on social space, as defined by Edward Soja in *Thirdspace*, and Gwendolyn Davies' idea of 'Home Place'. In *Thirdspace*, Soja offers an interpretation of Henri Lefebvre's work *The Production of Space*. According to Soja's reading of Lefebvre's text, epistemology can be divided into three forms: 'Firstspace' (perceived space), 'Secondspace' (conceived space), and 'Thirdspace' (lived space). 'Firstspace' epistemologies give priority to

objectivity and materiality, and [...] aim toward a formal science of space.

[...] Firstspace is conventionally read at two different levels, one which concentrates on the accurate description of surface appearances (an indigenous mode of spatial analysis), and the other which searches for spatial explanation in primarily exogenous social, psychological, and biophysical process. (Soja 75)

The result of 'Firstspace' readings is an understanding of the world as it is affected by geographical forces. First and Second Wave texts, to an extent, practice 'Firstspace' epistemology in their privileging of the natural world's impact on human emotion and life opportunities: the authors of these Waves participate in 'Firstspace' because of the geographical determinism that they allow for within their texts.

Third Wave texts differ from First and Second Wave ones through their presentation of 'Secondspace'. 'Secondspace' focuses its attention on

conceived rather than perceived space and [its] implicit assumption [is] that spatial knowledge is primarily produced through discursively devised representations of space, through the spatial workings of the mind. In its purest form, 'Secondspace' is entirely ideational, made up of projections into the empirical world from conceived or imagined geographies. (Soja 78-79)

According to this model, experience of the world is determined not by the physical geography, but rather by the imagined geography. How one thinks about the world, or conceives it, influences the experience of it; indeed, as Soja argues,

the imagined geography tends to become the 'real' geography, with the image or representation coming to define and order the reality. Actual material forms recede into the distance as fixed, dead signifiers emitting signals that are processed, and thus understood and explained when deemed necessary, through the rational (and at times irrational) workings of the human mind. (79)

'Secondspace' is seen operating in Third Wave texts in the concern given to characters' individual, subjective experiences of place. Geography does not define its inhabitants in these works; instead characters' ideas about and imagining of the place they live in serve as a definition for place.

Gwendolyn Davies' 'Home Place' is also applicable to Third Wave writing in its symbolic representation "of cultural continuity and psychological identification in the face of social fragmentation, outmigration, and a continuing hardscrabble economy" ("Home Place" 194). The concept of 'Home Place' is "fluid and ongoing and alive"; it does not set strict boundaries or definitions for place, but rather allows for the identity of

place to shift as personalities, experiences, and events change or occur (Davies, “Home Place” 198). For example, Davies begins her explanation of ‘Home Place’ with a short vignette by Rick Rofihe (published in the *Dalhousie Review*) who, now living in New York, returns to his hometown in rural Cape Breton. Upon meeting some old acquaintances, Rofihe is shocked to learn that the couple has traveled to New York, as well as Paris. This story identifies “the threads of the three Maritimes – the old, the new, the away – but all united and brought together by one thing – their common rootedness” (Davies, “Home Place” 193). Davies allows for a variety of Maritime experiences that change with each individual subject and with time, but all of which are related and connected to a geographical location. These ideas are appropriate to use when examining Third Wave authors because of these authors’ incorporation of travel (thus the interaction between ‘the old, the new, the away’) and their reflections on identification and cultural traditions. In this model, the ‘Home Place’ can include a variety of identities and experiences that are fluid and based on individual subjectivity. Davies’ ‘Home Place’ allows for a kind of phenomenological geography, which, as Edward Relph explains, presents place as “‘meaningful,’ ‘complex integrations of nature and culture’” (qtd. in Dainotto 493).

Christy Ann Conlin, Lesley Crewe, and Stephanie Domet are three examples of Third Wave writers whose novels expand the understanding of ‘Maritime’ through their reaction to previous Maritime texts, and by their utilization of ‘Secondspace’ perspectives and the construction of the ‘Home Place’. Conlin and Crewe react to Second Wave conventions that privilege white male narratives and present the rural solely in terms of industrial decline; all three authors respond to the lack of urban stories and the prevalence of nostalgia and nature; and Crewe and Domet react against the rejection of contemporary

mass culture. Instead of following these conventions that were established in earlier Waves, Conlin writes about a contemporary young woman who is trying to find her place in the world; Crewe's novels give voice to females and the rural middle-class; Domet and Crewe construct urban novels and create characters who are deeply invested in consumer mass culture. Conlin's, Crewe's, and Domet's investment in the contemporary world and their characters' thoughts about home align with Soja's 'Secondspace' and Davies' 'Home Place'. For these authors, the Maritimes are not the product of geographical placement, but rather a subjective construct emerging from personal experience. Particularly concerning Davies' theory, it is important that Conlin's and Crewe's rural characters are mobile. For example, Crewe's characters make their home in a rural community, but travel to Halifax to shop and to Montreal on vacation, all of which shape and constantly cause them to rethink their regional identity. The ambivalence these authors display toward the past is clearly demarcated from traditional understandings of regional texts, which assumed that the region is "an indestructible entity that transcends and survives history to remain everlastingly the same" (Dainotto 492). Third Wave texts clearly do not present this vision of regionalism as they refuse to be defined by history and present a contemporary world that is detached from its past and constantly in flux.

The Third Wave's removal from history and nature is, in light of the work of some theorists, problematic. Based on Heidegger's assertions that authenticity is only achieved through close natural bonds, it is possible to interpret Third Wave texts as offering a vision of the region that is inauthentic, or false (Harvey 299-301). In some instances, Third Wave texts present situations or commentary that suggests that Heidegger's theory accurately presents the mass culture, naturally removed, experience of place. For instance, in Crewe's *Relative Happiness* (2005), the characters' participation in

“traditional” Maritime events or iconography is limited and in some cases without meaning. However, it is also important that regional identity and theory move beyond this limiting approach and see all experiences of place as valid, or authentic, understandings. Overall, the movement away from Heidegger’s conception of authenticity and place is the direction that the Third Wave takes; the Third Wave insists that contemporary mass culture’s consumption of place and urban settings are equally important to an understanding of the Maritimes as the pastoral First Wave and the land-based industry of the Second Wave.

Third Wave texts also introduce explorations of the urban landscape and its people to Maritime literature. Whereas during earlier Waves, the Maritimes were presented as completely rural, the Third Wave allows for urban narratives. ‘Secondspace’ is particularly important in these urban novels because Crewe’s and Domet’s urbanites are almost completely removed from the natural world and view their surroundings in terms of the places that are important to them and their self-identity. Traditionally, literature with an urban setting has been excluded from regional discussions as a result of a “prejudice” and “bias against the city” (Lee 138). Many view the city as lacking geographical or cultural specificity; James Howard Kunstler describes the city as “the geography of nowhere” and Gertrude Stein says of the city, “There is no there there” (qtd. in Lee 139). These ideas about the city are an extension of the ‘local colour’ writing, which developed during the late nineteenth century and caused critics to think of “regional writers as provincials writing at a remove from centers of commerce and culture” (Kowalewski 11). Critics came to see the regions as pure and authentic compared to cities, which, as John Crowe Ransom states, “are without a history [...] since the population is imported from any sources whatever; and therefore they are without a

character” (55). Ransom views the city as “contaminated by the presence of foreign blood” and therefore it is “no longer the repository of stable and allegedly traditional values” (Dainotto 502). However, contemporary critics often question these assumptions about the city and suggest that contemporary regionalism needs to include authors who use urban settings (Kowalewski 13). Michael Kowalewski states that a “regional writer interested in capturing the texture of contemporary existence would be hard put *not* to address some aspect of urban life” (13-14). However, the portraits of urban life that emerge often build upon T.S. Eliot’s *The Waste Land* (1922) (Lee 137) and present the city as “increasingly bland, intolerant, unhealthy, and consumer-oriented” (Kowalewski 14). A reading of recent Maritime fiction reveals a different urban presentation: although it presents consumerism, the contemporary urban landscape is depicted as a fact of twenty-first-century existence and not as an ‘unhealthy’ fall from a pre-industrial Golden Age.

In their incorporation of new images, Third Wave authors engage in a dialogue with the images and identities created by the First and Second Waves. Unlike the Second Wave’s negation of the First Wave, the Third Wave does not attempt to eliminate previous stories or silence future ones by presenting their images as singularly fundamental to the region’s identity. They are able to accomplish this by acknowledging different experiences within their texts even though they stand outside of the main narrative. For example, in her novel *Relative Happiness*, Crewe allows that many residents of Glace Bay were affected by the mine closures and the run-down nature of the town, but she also insists that these qualities do not impact everyone or dictate a single life experience. Conlin’s novel more directly confronts the idea of multiple regional identities by having all three Waves exist concurrently through individual interpretations

of 'Second Space' and 'Home Place'. The Third Wave is relatively new to Maritime literature and so it is difficult to predict how this Wave will progress, but currently its response to and active construction of previously overlooked Maritime identities suggests that the region's literature may be moving toward a more inclusive body of texts that speaks to multiple individuals and experiences. The Third Wave of Maritime literature, when combined with the earlier First and Second Waves, moves the body of Maritime work one step closer to a "cultural cartography of the region" that speaks to a multiplicity of readers (Pryse 31).

4.1 The Rising Wave: Forecasting the Female

4.1.1 Lynn Coady: Identifying a *Strange Heaven*

As Ernest Buckler was to the First Wave of regional resistance, Lynn Coady's writings can be read as a hesitant resisting of the Second Wave impulses and a small step toward Third Wave writing. Coady has clearly stated her disillusion with traditional modes of Maritime writing, specifically styles that are contingent with canonical aesthetics (Coady 1-6). Adopted into both the national and regional canon, the images of the Second Wave came to represent an expected style of Maritime representation. Coady reacts to this canonical vision by incorporating changes into her created Maritime identity. As Herb Wyile points out, Coady's novel *Strange Heaven* (1998) is "a good example of Atlantic Canadian literature's increasing and subversive self-consciousness, foregrounding and deconstructing the way in which Canada's eastern edge tends to be framed" ("As For Me" 85). Coady responds to the regional identity created by previous Maritime literature, and in doing so controls the image of the region that she puts forth. Coady's text is still invested in portraying Second Wave themes, such as despair and rural patriarchy; however, she does this while exploring how these themes limit a Maritime identity and expanding previously limited ideas, for example the female perspective. Because Coady's work moves away from but refuses to let go of some of the concerns of the Second Wave resistance writers, she is not fully a part of the Third Wave of resistance, but her moving toward these ideas makes her one of its forerunners.

There are many similarities between Coady's work and the work of Second Wave regional authors; however Coady often expands upon and gives commentary about Second Wave themes. For example, Coady, like Currie, creates a woman as her central

character; but unlike Currie's Margaret, Coady's Bridget is unconcerned with voicing the stories of the men around her and wants to escape the male world rather than memorializing it. *Strange Heaven* focuses in on Bridget Murphy, an eighteen-year-old who has just had a baby and given it up for adoption. For the first half of the novel she is institutionalized in the psychiatric ward of a hospital; the second half of the novel describes her return home to Cape Breton for Christmas. In both of these settings Bridget is misunderstood and restricted because of her contemporary impulses and deviation from the role that tradition requires her to fill. The novel opens describing Bridget's stay on the psychiatric ward of the hospital after having given birth and having relinquished the baby to his adopted parents. This occurs in Halifax, even though Bridget is from Cape Breton; that these activities occur in a setting removed from her home suggests that Bridget is violating cultural norms and must be hidden away from the community. This point is further established through the fact that she is institutionalized for her post-partum behaviour.

As a young female, she is completely misunderstood by her family and friends: the popular views are that she should either quickly bounce back to her old life, or have kept the child. However, Bridget does not fulfill either of these roles. Her reactions to her pregnancy and birth are completely unfamiliar to those around her. When describing her feelings, Bridget points to feminist theories on pregnancy by naming the film *Rosemary's Baby* (1968), which associates pregnancy with an alien invasion of the body. Bridget's feelings and ideas about her current state are removed from the traditional outlooks that women are supposed to have about giving birth: the fetus is supposed to be welcomed by the body and the child accepted into the home.

This situation, while it reveals a movement away from Second Wave texts in its central inclusion of female perspectives, also continues to propagate ideas developed in the Second Wave. Institutional distrust and ineffectiveness are exposed in Bridget's reactions to her hospitalization and the staff's handling of her case. Bridget is "mistrustful of [the hospital staff's] motives and wary of doing anything that will stall her release" (Wyle, "As For Me" 90). When Bridget tells a therapist that her pregnancy reminds her of *Aliens* – after making "a quick decision not to cite *Rosemary's Baby*" (SH 56), most likely because of her distrust for the therapist – all the therapist does is say, "I think I'm encouraged" (SH 56). There is no discussion about this admission or breakthrough, rather the therapist just takes a note and moves on. The hospital staff is also shown to be ineffectual in their administration of medication. The staff is far more interested in Bridget's bowel movements than her mental and emotional state, and they readily supply her with pills to cure her of her ailments. The hospital's lack of interest in its patients' concerns is revealed when Bridget questions staff about her condition. Bridget is convinced the medicine she is taking is causing her problem, and so asks for Epsom salts, but is refused. Bridget asks, "What can you possibly have against Epsom salts, especially when you're giving me all these pills? [...] If you ask me, it's the pills that are doing it.' [The nurse ignores Bridget's pleas and refuses to divulge information by responding,] 'No, Bridget, the medication doesn't do anything like that'" (SH 77). The staff does not listen to their patients, nor do they supply appropriate forms of treatment.

Similar to her representation of institutions, Coady's presentation of the rural world shows it as also being inept at dealing with the contemporary world and femaleness. This Maritime portrait reproduces Second Wave motifs, while critiquing them by creating a young woman as the central sympathetic character. Bridget's rural

home is stifling and she cannot survive in this environment; however, those who surround her do not understand this viewpoint and have their own ideas about what is best for her. Bridget's father thinks that she should go live with the nuns, and when Bridget refuses by saying, "I don't have anything against the nuns. But I don't think you can just go and live with them, can you? Anyone who feels like living with the nuns just goes and lives with them? I mean, I would think that you have to want to be a nun." [Her father simply responds with,] "Well, maybe that's something to think about" (*SH* 178-79). Her father's inclination to send her to live with the nuns exposes the rural male's need to control and repress the desire, sexuality, and public life of females. This conversation is an unambiguous statement of the confined experiences that Second Wave texts present for women.

Coady continues to discuss the distrust of education and accreditation, which was established by the Second Wave. Bridget wants to return to Halifax to take a pottery course; however, her father, Robert, just thinks "Pottery me hole" (*SH* 178). His reaction to Bridget's plan to attend an arts school reaffirms Second Wave distrust of education and institutions, and their uselessness to a rural Maritimer. Bridget's father perhaps thinks that learning to produce art is ridiculous because, without any training, he and his brother Rollie carve and sell their products to an enthusiastic public. The desperation Bridget feels at being trapped in this traditional, masculine world is evident when she thinks, "None of their ideas about what she should do with her life involved her leaving. Except for going to live with the nuns, which wasn't really leaving at all. 'I can't stay if I have to feel like this'" (*SH* 182). Bridget's feelings for her home seem to change from her pre-Halifax days to her return after having a baby. There is no suggestion that Bridget felt trapped before her time away. This change in attitude reflects Davies' 'Home

Place', which reveals how experience of home changes with experience of the outside.

Bridget's interactions with Alan Voorland also may act as an influence on her changing conceptions because he is an outsider (from Ontario) who sees things differently and points this out to Bridget.

Bridget's friends are equally unsupportive in her recovery and desire for a new life. Her friends "are [...] unhelpful as they tempt her to [...] [engage in the] empty cycle of drunken parties and painful recoveries" that define their lives (Creelman, *Setting* 190-91). The only friend who is concerned about Bridget's situation is Stephen, but his concern is more a matter of control and wanting things to return to the status-quo, than a consideration of her feelings. Stephen sees Bridget as a project that he can control and fix: his expression says, "Yes, we can all agree that the world's a piece of shit, but there is one situation, at least, that I am in the middle of, that only I can rectify, and damned if I won't do it" (*SH* 183). Stephen's character encapsulates the Second Wave anxieties that many traditional, rural Maritime men have about rural Maritime women. He wants Bridget to resume her proper role in the community by accepting what has happened and returning her previous lifestyle. Bridget's refusal to do so upsets the social balance in the community and forces the men to be aware of the changing world that is so painful and disruptive to their lives.

Strange Heaven presents familiar images of the rural, but it also reveals a Maritime "culture [that] is heavily gendered and affords males and females unequal degrees of agency and freedom" (Wyile, "As For Me" 88). Bridget's ex-boyfriend, and father of her child, Mark, is also more concerned with his own peace of mind than with Bridget's. When they finally talk, his main point is that "he was mad at her [...]. The bottom line was that Mark had a son. And Bridget had taken him away from him. That

was the bottom line” (*SH* 139-40). Bridget’s choices disrupt the patriarchal rural world by taking away male power and changing the expected life paths. However, readers empathize with Bridget and in doing so view the Second Wave rural world in a different way. Many Second Wave texts presented the rural world as entrapping men, and females as problematic; Coady, like MacDonald of the Second Wave, says that the rural world also entraps females and that males are also problematic.

Coady’s writing is also similar to Second Wave resistance texts because of its alienation from the past. David Creelman states that “Coady completely dispels any nostalgic impulse that might have entered the text and promised to anchor the young woman to her past or heritage” (*Setting* 190). There is no reference to history in this novel, either personal or social. That the characters are cut off from the past is symbolized by Margaret P. (Creelman, *Setting* 190). Margaret P. is the oldest member of Bridget’s family and the one who could offer her insights into her history or allow her to create links to her past; however, Margaret P. is ill and her memory is gone. Without Margaret P. to link the family to the past, the Murphys are stuck in the present. Removal from the past will also become an important theme in Third Wave texts.

Coady expands the work of Second Wave writers like MacDonald and Currie by voicing a female’s struggle to participate in contemporary culture while living in a traditional rural world. In *Strange Heaven*, Coady also responds to the fetishization of the First Wave in her construction of Robert’s response to folk art. Coady’s novel serves as a “parodie [...] to the idea of an authentic Folk culture. This subversion is carried out principally through Coady’s depiction of Robert as a parodie Folk artist” (Wyile, “As For Me” 97). Robert believes that “woodworking [is] his craft” (*SH* 84) and is resistant to the ‘art’ label; he once declined to participate in a television program on Maritime folk art by

telling someone from the television station, “I’m no dope-smoking hairy face fruit” (*SH* 84). Robert makes wooden duck decoys and another of his favourite products are stripped-down golf balls in which he carves a face. As Herb Wyle explains, “set in contrast with Robert’s decoys, such apparent kitsch [the golf balls] suggests Coady’s playful questioning of purist notions of authentic Folk art. Whereas Robert’s golf balls are individualized creations crafted out of mass-produced objects, Robert’s decoys are handcrafted originals that appear mass-produced” (“As For Me” 98). Through Robert’s work, Coady gives commentary on expectations of regional authenticity as developed through First Wave texts. This unexpected quality of his work shows Coady’s belief that there is no clear boundary between the “authentic individuality of the handicraft” and the product of “capitalist mass-production” (Wyle, “As For Me” 99). Also, the title of Coady’s novel responds to First Wave canonical texts, which depict the region as a type of heaven: Coady’s work says that if this is heaven, it surely is a strange one in how it presents its inhabitants with conflicting identities and impulses.

Coady’s position of moving toward a new vision while remaining committed to the old parallels Buckler’s. Buckler was successful because his new vision was grounded in and consumed by the old; Coady’s novels too achieve recognition, perhaps because they are not overly radical. *Strange Heaven* was nominated for the 1998 Governor General’s Award and won various other literary prizes (Creelman, *Setting* 189). Coady’s recent success, perhaps, points toward a changing literary market and the acceptance of texts that do not follow the Maritime images and identity created by the Second Wave resistance writers. However, Second Wave resistance writers, such as Richards, still receive critical acclaim and top book lists across the country; therefore, it may be many years before Third Wave authors and their works receive attention and acceptance.

4.2 Writing the Wave: Important Authors and their Texts

4.2.1 Christy Ann Conlin: *Heav(ing)* the Waves Together

Christy Ann Conlin is from Nova Scotia and lives in Halifax and Turner's Brook. Her first novel, *Heave* (2002), was inspired by a short story Conlin wrote that won the 1996 *Blood & Aphorisms* fiction contest. Her talent was also acknowledged by the *Vancouver Sun*, who named her one of British Columbia's best young writers while she was doing graduate work at the University of British Columbia. In 2003, for her novel *Heave*, she was shortlisted for the Thomas Head Raddall Atlantic Fiction Prize, the Dartmouth Book Award, and the Margaret and John Savage First Book Award.

4.2.1(I) *HEAVE*: MULTIPLE MARITIME MEANINGS

Conlin's first novel, *Heave*, explores the life of its narrator Seraphina, or Serrie, Sullivan, a young woman from the North Mountain in Nova Scotia's Annapolis Valley. Readers learn about Serrie's difficult childhood and family life, and the emotionally and physically difficult journey of substance abuse and recovery that results. The cast of characters and the commentary on contemporary Maritime life that Conlin offers is unlike any other in the region's literature. Continuing the work of Coady, Conlin gives voice to the story of a contemporary Maritime woman. Readers learn about her relationship with her family, her friendships, and her inner struggles. Serrie is also similar to Coady's Bridget in her mobility between the rural and urban, and also her connections to both the Second and Third Wave. However, while Coady was just a forerunner to this Wave, Conlin fully embraces it and her novel *Heave* is one of the first Third Wave texts. Conlin abandons some of the Second Wave motifs that Coady continued to utilize, for example,

the rural patriarchy and negative attitudes about contemporary institutions. Conlin's novel addresses contemporary issues and identities; however, her work is acutely aware of the ongoing interactions between the three Waves and offers a presentation of Maritime life that combines all three perspectives. *Heave* is firmly rooted in the Third Wave because of its focus on a contemporary woman and contemporary lifestyles, but it also investigates how even Third Wave characters are impacted by the identities created by the First and Second Wave. This awareness and interconnectedness makes *Heave* an important Third Wave text to consider.

As already noted, Conlin's novel is narrated by a female character, who over the course of the novel reveals to readers information about her life. Because this is a Third Wave text, Serrie is given the privilege of telling her own story, and telling it without the guidance of masculine perspectives. The novel begins and ends as Serrie runs from a church leaving her fiancé at the altar; in between these two segments, Serrie slowly lets readers discover her private secrets and internal struggles. Serrie's life is presented in a serious manner and readers are allowed to emotionally connect with her as they learn about her addictions and struggle to overcome them during twenty-eight days in rehab, her love-hate relationship with her parents, and her need to find a place where she belongs and "where it's safe", but not knowing whether that is at university studying the classics or as a wife running a bed-and-breakfast (*HC* 60). Conlin's novel also is different from Second Wave texts with regard to its attitudes about institutions. If this novel were a Second Wave text, Serrie's experience in rehab probably would have been a negative one because institutions are presented as ineffective by this Wave. Likewise, it would not be important for her to attend university, and people certainly would not be impressed by or interested in her brother Percy's experience doing graduate work.

Serrie's life is impacted by urban influences. Serrie lives in a city twice during her life: once as a child when her father worked in the military and they lived in the PMQs in Dartmouth, and later when she is attending university in Halifax. While living in Halifax and going to university, Serrie participates in the local urban culture:

[she'd] go to the same place every Friday night, the Star Fish tavern. It was the place to be, packed with students and artists, actors, athletes, musicians, South enders, North enders – the North End is where the poor people live, where some of the original Sullivans settled. [Serrie's aunt] Gallie says the North end is full of black people [...]. Percy says Halifax is the last city in Canada to have a ghetto like this, though most people would like to pretend there's no ghetto, no racial problems at all. (*HC* 154)

Serrie also tells readers that sometimes she “would go sit on Citadel Hill with a book, looking out at the damn harbour. Sometimes [she'd] go to the public gardens and look at the ducks and the roses. And there were the splendid old graveyards with trees and tombstones. Sometimes [she'd] bike out to the one where the Titanic people were buried” (*HC* 154). Serrie's mentioning of these popular Halifax destinations allows readers to identify the largest city in the region within the novel.

These landmarks also reveal the popular association of Halifax, and the Maritimes, with historic sites; however, the role of history in the novel is minimal. While it is true that characters from Serrie's home town know everything about the history of their families, their neighbours' families, and the community, a larger historical presence is absent. The characters do not seem interested in how their local history relates to larger trends. They know that “Lupin Cove was a port-of-entry, had a shipbuilding industry, lumber mill on the stream, and a thriving agricultural community until the trains came

and the Valley developed” (HC 218), but beyond this, only Percy, who studies history at university, has an understanding of how these events fit into larger policies and the community being “in a state of decay” (HC 218) with an empty community centre where “there are no more community dinners and the church is only used every other Sunday during the summer months” (HC 267-68). Even Dearie, who is obsessed with her Acadian heritage and determined to travel to New Orleans, does not show any interest in actually learning about her family history or visiting local Acadian communities to experience the culture. The reason Conlin’s Maritimers are not interested in the complexities of the past is because they are “stuck in the present” (HC 277).

Conlin’s characters are ‘stuck in the present’, but Conlin herself transcends this temporal limitation to create a Maritime identity that highlights the interwoven nature of the past, present, and future. The multiplicity of identities that Conlin’s text allows for makes it a Third Wave novel. Conlin utilizes the concepts of ‘Second Space’ and ‘Home Place’ to underscore the variety of ways that the Maritimes and Maritimers are viewed. Regional identity is not a static construct in Conlin’s work and she clearly reveals the fluid nature of the literary Waves I have identified by having the various identities created by these Waves concurrently exist. There are descriptions in the novel that clearly resemble First Wave ideas about the region; likewise, there are characters and situations which point to the Second Wave. The inclusion of these different Waves, however, is part of what identifies *Heave* as a Third Wave novel because through subjective interpretations the region can come to mean a variety of things, none of which are mutually exclusive from another.

Unlike Second Wave texts, Conlin’s *Heave* does not discredit images of the First Wave; instead, Conlin acknowledges that the First Wave and Second Wave interact in the

contemporary Maritimes. Her writing is firmly anchored in a contemporary period but reveals how contemporary Maritimers and people from outside the region are still influenced by the identity and images created by the First and Second Wave. Through the incorporation of pastoral place names and tourism expectations and designs, Conlin asserts that even in the twenty-first century, Maritimers are still influenced by ideologies created almost one hundred years ago. Many of the place names that Conlin uses reveal pastoral longings. For example, Serrie lives on Lupin Cove Road, a name that implies the idyll through its conjuring of images of fields of wildflowers and peace. Also, the house Serrie looks after for her mother's friend is named Sea Breeze Cottage, according to a "little antique brass plaque" on the building (*HC* 268). This idyllic name for the cottage seems accurate given that the front door is periwinkle blue, Serrie "rock[s] the early evenings away in the porch swing", and the building is "tucked away into the knoll right at the bottom of Moonrise Hill", a name which may also remind readers of the First Wave and Montgomery's Anne's romantic place names (*HC* 268).

Conlin allows for the First Wave to influence the identity and images she creates for the Maritimes; however, she also makes clear that the continued use of First Wave iconography is constructed. Lenore, the owner of Sea Breeze Cottage admits to Serrie that although some may refer to it as "finely built peasantry [...] enormous thought went into the decorative style. The arts and crafts movement was not just architectural, it was a whole philosophical movement" (*HC* 268). Lenore's comment is very accurate and reflects the motivations driving the antimodern sentiments discussed earlier. Designed to recall a certain era, Lenore's house is the way it is because she planned it. Hans Zimmer, a German immigrant who owns various properties around Nova Scotia, also wants to construct the rural Maritimes to look and feel a certain way. He tells Serrie, "I just want

to make things better here. Lupin Cove is a gem, an unpolished gem. A shabby little place but with some polish, so attractive. But people here, they don't want that. They would sit on the verandahs of their lovely old homes and have the roofs fall in. You have forgotten your history" (*HC* 273). Hans "fell in love with Nova Scotia, with its potential" (*HC* 273); he does not see a pastoral garden, but he imagines one that he can make. He wants to turn the rural Maritimes into a tourist destination and to do this, he, as a contemporary global citizen, turns to antimodern imagery: he buys and renovates old houses to their former glory and then turns them into bed-and-breakfasts for tourists to consume. As Serrie recognizes, the tourists think of her home as "a retreat" from their busy lives (*HC* 284); this is the same reason the original First Wave readers and writers were so attracted to the pastoral.

The Second Wave also influences Conlin's construction of the rural Maritimes. As Hans Zimmer notes, many of the buildings are 'shabby' and this is because, as Serrie tells him, "times are hard, with the economy and all, the fishing industry collapsing" (*HC* 274). Serrie knows that when she feels "soothe[d]" by the sounds of the fishing boats, that "it's a deluded feeling of security" (*HC* 277). The rural world is collapsing because of a changing economy and dwindling resources. Some characters Conlin creates are extremely poor, for example the Moshers; even Serrie's family faces economic difficulties. These economic difficulties are paired with social problems. Serrie's family life is tense and her relationship with her mother and father is stressful because they are always worrying about money and therefore not able to offer each other the kind of emotional support that they need. As Serrie says at an AA meeting, she didn't fall "between the cracks in the system", she "*live[s]* between the cracks, [she] was born there"

(*HC* 237). Conlin also reveals social problems when she alludes to the Gomers, “the incest scandal over in Long Road” (*HC* 51).

The Second Wave’s influence in Conlin’s novel is not only experienced by the Maritime characters, rather, some characters from away also take notice of it. Joachim, a friend of Hans,

wants the potholes and frost heaves in the roads fixed, he says the wharf is an eyesore, the shabby boats are an eyesore, the shabby locals are eyesores, [...] the village houses are so very painful for him to have to look at, soon the harbour will stink of fish, and the lobstermen will start the diesel engines of their shabby boats in the middle of the shabby Nova Scotia night, waking up all the guests to whom Hans is promising Bay of Fundy peace and serenity. (*HC* 299)

He does not care that it is “an actual working fishing village” and laughs at the idea of the fishermen actually working (*HC* 299). Hans and Joachim know people in Cape Breton who have a fishing lodge and their “workers are always quitting, coming late, coming to work drunk” (*HC* 274). The Second Wave’s presence is as strong in the novel as the First Wave’s; depending on how characters and readers perceive situations and their experiences determines whether they think it is an idyllic haven or a decaying wasteland. One may think of Nova Scotia, and the Maritimes, as *Canada’s Ocean Playground* at one moment, and dismiss this idea seconds later saying, “so much for the halcyon days” (*HC* 301).

The interplay of the First and Second Waves occurs in a Third Wave novel. Conlin’s work is clearly Third Wave in its creation of a female character free from patriarchal limitations, description of inhabitable urban landscapes, and faith in

institutions. Serrie is able to travel to London, study classic literature at an urban university, and receive positive treatment at a rehabilitation centre because she is a Third Wave character. However, Conlin makes it clear that these experiences are not completely separate from those of the other Waves. Serrie, like many Maritimers, leaves her rural home to travel, study, and live in urban areas; however, she and many others, still have connections to their rural roots and so are aware of the continuing conflict between images of the declining rural and the pastoral rural.

4.2.2 Lesley Crewe: I (too) am a Maritimer

Lesley Crewe, though not a native Maritimer, now resides in Cape Breton and uses the region as the setting for her novels. She has written two novels so far, set in Glace Bay and Halifax respectively. Her novels have received little critical attention, perhaps because they are what many would label 'chicklit'. Indeed, two of the reviews listed on her website label her novels this way, saying, "Relative Happiness begins like pretty much every 'chicklit' novel you've ever seen" (Pitt) and "Relative Happiness is 'chic lit', Canadian style" (Copps). As one reviewer puts it, "Lesley Crewe isn't likely to be accused of writing a deep, philosophical novel, clearly that wasn't her intention" (Bergwerff). This study is interested in Maritime texts as active creators of a Maritime identity and how these texts fit together. Therefore, distinctions between characteristics of high- and low-art in any of the novels examined are superfluous to the argument. How Crewe's novels fit within the frame of resistance and the images they put forth are what is interesting, and so the 'chicklit' response to her work is not important.

Labeling and dismissing Crewe's work as 'chicklit' would be to overlook a new voice in Maritime fiction that addresses identities important to the region's literature – Maritime women, the rural middle-class, and affluent urbanites. Crewe creates these identities through novels that employ romance clichés, murder mystery suspense, and characters who often are caricatures; however, despite her stylistic deviations from canonical values and aesthetics, she is an important part of the region's literature because of her participation in the Third Wave of resistance. Crewe creates a vision of the region that takes it beyond the "angst and hard times" she sees in many Second Wave Maritime novels (Crewe qtd. in Wigod). Unlike Second Wave novels, "hers are warm and upbeat.

They're about mothers and daughters, girlfriends and colleagues – and a place where people [...] drink endless cups of tea and put on plays when they need to raise money” (Wigod).

It is, however, important to distinguish Crewe’s fiction from the idyllic form utilized by First Wave authors. One way in which Crewe’s work is different from First Wave texts is in its depiction of nature’s role in human life. Nature does not play a primary role in her characters’ lives and is secondary to their status as contemporary, worldly people and consumers. The natural world does not always serve as a beacon for these non-Folk characters, nor does it, to the same degree, confer upon them the strength, dignity, and happiness that it gave to characters in First Wave idyllic novels. Rather, consumerism and globalization are the central forces in Crewe’s characters’ lives. Her rural communities are not isolated from these forces, but become inhabitable because of them. Likewise, Crewe’s depiction of the urban Maritimes is equally concerned with how Maritimers are a part of popular mass culture. Because of her characters’ concern with contemporary life and consumerism, Crewe’s novels are also not interested in retelling the history of the region, and so these novels also lack the nostalgic sentiments that previous Waves of Maritime texts present.

Crewe’s novels are Third Wave resistance texts that respond to the content of the First and Second Wave and create a new identity for the Maritimes. She reconceptualizes the region’s identity by including in it women, the middle- and upper-class, and professionals. She does not try to exclude anyone from the regional understanding, but rather says that the Maritimes can be inclusive of various people and lifestyles, including hers – which Second Wave texts would have overlooked or viewed negatively. Crewe’s work offers a new vision for the region, and while it is familiar to only select readerships,

it is important to recognize it as a new Maritime construction and place it within the frame of resistance.

4.2.2(i) *RELATIVE HAPPINESS: THE RURAL RICH*

Set in small-town Glace Bay, Nova Scotia, *Relative Happiness* is Lesley Crewe's first novel. In it, she follows the life of Lexi Ivy, an over-weight librarian envious of those around her who must learn that happiness is relative and something that we create for ourselves. Already, Crewe's novel sounds very different from the Maritime fiction produced in the past few decades. This difference is in part a result of the characteristics it shares with romance novels: Adrian, a handsome stranger, strolls into town within the first chapter and lodges with Lexi, who falls in love with him; he later leaves her and runs away with her gorgeous younger sister; Lexi later meets a handsome stranger who she conceives a child with; and both men show up within a week of each other much later in the novel, declaring their love for her. However, when one looks beyond these romantic tendencies, a portrait of the Maritimes emerges that responds to the regional constructs of the earlier Waves and builds upon the perspectives and images constructed by Coady.

The general community and personal experiences created by Crewe speak to a Maritimes that has generally been absent from the literature. She recognizes that Glace Bay can be constructed as a "dreary, dirty coal town", but this description does not take centre stage in the novel as it would have in a Second Wave text, for example Currie's novel *The Glace Bay Miners' Museum* (RH 3). The fact that Glace Bay is a coal town rarely comes up in the novel because the characters Crewe depicts are removed from this world. Lexi's father is a doctor and her mother is a retired teacher, so she grew up in a middle-class family that was sheltered from the mining life. As an adult, Lexi is a

librarian, and among her sisters and family there is a flight attendant, a professor, an accountant, and a stay-at-home mom. The matriarch of the Ivy family throws fancy dinner parties, and wears linen and cashmere while cleaning the house. These characters are markedly different from the industrial labourers of the Second Wave; while both sets of characters may occupy similar economic brackets, the social class of the two Waves is very different. Second Wave characters occupy a lower rung on the social ladder than Third Wave characters. For example, what Lexi's mother wears to clean is more high-fashion than something that Bena Dulse in *The Coming of Winter* wears to her son's wedding, perhaps because Bena is consumed by the 'dreary, dirty,' industrial nature of her town, whereas Mrs. Ivy is a professional's wife.

Also important to note about Glace Bay's social scene is the fact that there is a theatre group and that Crewe creates it as central to the life of one of her characters. This is interesting given that in Second Wave resistance writing, artist figures are generally shunned and encouraged to give up their passion. Lexi and her friend Susan are a part of the theatre group, and while they admit that "there weren't many coal miners, steelworkers and fishermen clamouring to be part of the theatre group", it is important that Crewe recognizes that this interest does exist in the Maritimes (*RH* 8). These characters are removed from the industrial world and sense of poverty that Second Wave novels focus on, so Crewe is able to widen the conception of what Maritime life and Maritimers are like.

As a result of Crewe's removal of her characters from the industrial world, her novel also differs from past literary depictions of the Maritimes in the fact that it is not concerned with the past. The Ivy family was never a part of the mining community in Glace Bay, so the mine's closure did not put them out of work – although they may have

experienced spin-off effects in a weakened local economy – and it is not central to their Maritime identity. The Ivy family feels no nostalgia for that time because their present life is not lacking because of its absence. When telling Adrian about the town, Lexi says, “Glace Bay was once a prosperous and thriving community, but it’s suffered since they closed the mines. Hence the rather shabby appearance. People don’t have a lot of money here, but what they don’t have in money, they make up for in spirit” (*RH* 11). This is one of the few times in the novel that reference is made to the fact that Glace Bay was a mining town and while her characters acknowledge the town’s past, they do not long for it. Crewe’s acknowledgement of this particular aspect of Glace Bay’s history is important because it does not diminish or negate it as a possible Maritime experience. By pointing to this experience, Crewe allows for the voicing of all stories and is able to show that the existence of one narrative does not disallow the existence of a completely different, but equally significant one.

The Ivy family is also removed from the past because they have been completely absorbed by contemporary consumerism. Crewe’s Glace Bay is in no way isolated from the conveniences and culture that exist in global or North American culture. The town is home to Tim Hortons, WalMart, Dairy Queen, McDonalds, and a Weight-Watchers club. The characters are active consumers of these services: the first few pages of the novel see Lexi ordering maple donuts and a double-double. That the town offers current services is further revealed when a pregnant Lexi attends Lamaze classes. These Maritimers also read decorating magazines and paint their homes colours such as ‘eggplant’ and ‘lime sherbet’; they travel to Halifax to shop, attend events, and visit family; they even rent a Lexus. Mass consumer culture touches everyone in Crewe’s novels: the young Ivy grand-daughters play with Barbies and watch Disney movies. The stores and products that exist

in Glace Bay are among the world's largest multinational corporations, proving that living in the rural Maritimes in no way isolates from or excludes participation in globalization and global cultural markets.

Because Crewe's characters are interested in being active consumers, they lack access to their community's historical circumstances. Their lives are made up of icons and symbols that are available around the world; as a result, they have little connection to these symbols other than through their own consumption of them. Their self-images become wrapped up in these ideas rather than in ones that are unique to their geographical placement. These characters are removed from and know nothing about the area's mining history or the events that shaped its current circumstances as detailed by Currie's novel *The Glace Bay Miners' Museum*: they are über-contemporary but have no idea how they got to the place they are. As we know from historical data, Glace Bay during the early parts of the twentieth century was deeply involved in labour activism and there were many strikes. As well, Cape Breton is the home of Gaelic culture in the Maritimes and the Gaelic language and its mythology are very important to many members of the local community. The Ivy family, however, does not have immediate access to any of this information or shared local culture.

Crewe's characters lack the powerful language, or rhetoric, that would allow them to have a connection with their history; instead, they are surrounded by disjointed symbols that have very little to do with the physical space in which they live. Lexi can participate in local culture when she wants to. For example, she stays for a week at a cottage with her friends, and participates in the stereotypical behaviours of drinking, dancing, and touring on a lobster boat. Though, important is that even these symbols, which are traditionally associated with Cape Breton, are disconnected from their essence.

The lobster boat Lexi tours on is only what Jean Baudrillard would call the “simulacrum” of an actual lobster boat experience by the very fact that she, a middle-class librarian, is on it. The boat trip is a whale-watching tour and the women spend their time discussing romantic affairs; there is no reference to the traditional work that would occur on one of these vessels and the people aboard are completely unaware of the consequences of their consumption of this regional iconography. These characters have lost their connections to the past and therefore, according to Harvey’s presentation of Heidegger, are “cut off from all sources of spiritual nourishment. [...] [Heidegger believes that this] impoverishment of existence is incalculable [...] [and that] deprived of such roots, art [or experience] is reduced to a meaningless caricature of its former self” (Harvey 301). Heidegger views this phenomenon as negative because he believes that “Place is the locale of the truth of Being”: self-identity is created through intimate connections with the natural world and without these connections, the self, according to Heidegger, is lacking (qtd. in Harvey 299).

These ideas are supported by First and Second Wave texts, but the Third Wave authors prefer to construct a regional identity through their characters’ experience of Soja’s ‘Secondspace’. For authors such as Crewe, how one conceives one’s personal experiences is much more important to achieving a regional identity and understanding than notions of geographical determinism. The lobster boat can symbolize a multiplicity of meanings as determined by the viewer; it does not have to exist as a tool of the primary industries, rather it can be a pleasure craft for the contemporary middle-class professional. According to Crewe, this experience is equally as valid as the traditional one. However, Crewe does not offer any commentary on this and presents this kind of consumption as a

matter of fact, unlike Conlin who explores the various opinions and motivations surrounding the construction and consumption of various Maritime identities.

Crewe's novel suggests that these "mediated social relationships" with the market can be as authentic as any other type of experience (Harvey 315). Indeed, it is the access Crewe's contemporary characters have to international products and services that allows them to be content in their rural life. It is this consumer lifestyle that makes the rural appealing to Crewe's characters, rather than a natural lifestyle. The Ivy family is in no way trapped or determined by their surroundings or setting. They create their own lives and happiness (as is suggested by the title of the novel) and nature has very little influence over their identities or emotions. While the characters occasionally reflect on their natural surroundings, these reflections reveal more about the inner workings of the characters than how nature influences them.

This influence is important to note because it is the geography that responds to the characters, not the characters who respond to the geography. These characters are not defined by the geography of 'Firstspace', rather this geography changes depending upon the characters' individual ideas about their social space. This is revealed in the multiple, and varied, reactions that Lexi has to her environment. For instance, she once thinks that she "would always live by the ocean. How did one breathe otherwise?" (*RH* 84); she also thinks that "she love[s] her island, this piece of rock surrounded by water. Water protect[s] her from the outside world. She would never leave this place" (*RH* 305). Lexi even comments that she feels "a little lost when she venture[s] over the Causeway [and onto the mainland]. Her heart stay[s] behind, but after one long look back, she step[s] on the gas and venture[s] forth" (*RH* 87). These clichéd quotations would suggest that Cape Breton is a place of peace for Lexi, but readers also learn that she sometimes thinks the

landscape is “mucky and the grass, yellowed and matted. [...] [In these instances, the landscape does not] lift her spirits” (*RH* 296). Lexi’s reactions to the natural world are mixed and often depend on what she is feeling about her current life circumstances. Nature sometimes has the inspiring role in her life that it plays for Anne in the First Wave, but it also occasionally alienates her as it does the characters of the Second Wave. Lexi’s mixed reactions and contemporary circumstances result in ambivalence toward the natural world. One may even read into the text that Lexi only ever likes the water because it does not infringe on her contemporary lifestyle: she likes the water because she is allowed both it and WalMart. Davies’ theory of ‘Home Place’ is also at work in these examples, which show changing attitudes and identities based upon experience with the outside world. Lexi’s view of Cape Breton changes as she travels with her sister and interacts with outside visitors.

From the discussion of *Relative Happiness* to this point, one will have noticed that many of the experiences and characters are female. Like many other Third Wave texts, *Relative Happiness* awards most of its attention to female narratives and in doing so, “transform[s] them [...] into legitimate public knowledges” (Comer 115). Crewe’s portrait of Glace Bay is infused with globalization and the female experience of the contemporary world. The Maritimes’ absorption into globalization greatly changed the rural world because stereotypical gender roles were no longer accurate given the multiple opportunities available to females. The men in Second Wave texts felt threatened by this female expansion because accompanying it, although not necessarily in a causal way, was the decline of their traditional industries and lifestyles. Lexi Ivy, her sisters, and her mother are not like the women in the Second Wave because they are not problematized, victimized, or primarily concerned with male narratives. Lexi’s romances, makeovers,

and female relationships are given textual dignity and validation because they are allowed to exist independently of male stories. The men in *Relative Happiness* do not try to eliminate or devalue the female narrative because they too are global citizens: Lexi's father is a doctor, her brother-in-law is an accountant, and her lover, though employed in a primary industry, is a successful businessman. The female lifestyle Crewe creates does not threaten these men because it does not symbolize their decline as they are willingly shaped by the same forces as the women. These kinds of characters and events would perhaps have been viewed as threatening to the Maritimes of the Second Wave because that world did not embrace these influences; in Crewe's Third Wave novel, her characters are ready participants of the contemporary world and so female narratives are allowed to exist and to stand on their own.

4.2.2(ii) *SHOOT ME: THE INSATIABLE CONSUMER*

Lesley Crewe's second novel, *Shoot Me* (2006), continues to make new statements about and create a new identity for the Maritimes. *Shoot Me*, set in Halifax, Nova Scotia, is a comical murder-mystery novel that focuses on Elsie Brooks and her family. Crewe's second novel is much more comedic than her first, and situations often become farcical and characters become caricatures. However, *Shoot Me* is not simply funny, but rather its comical aspects are a result of the attention it pays to contemporary lifestyles and the consumer-driven characters that occupy this world. Many contemporary artists and producers give commentary on these topics, but what makes Crewe unique is that she does so in a Maritime setting. She creates Maritimers who are superficial socialites concerned only with material wealth. As well, she focuses on the dramas of the upper-middle-class. Crewe's chosen subject matter expands, and perhaps even explodes,

many of the stereotypes surrounding the Maritime identity. *Shoot Me* gives exclusive attention to a long overlooked setting in Maritime fiction: the urban environment.

Barometer Rising (1941) by Hugh McLennan is one of the few Maritime novels set in Halifax to receive wide-spread critical attention. More recently, in 2006, Elaine McCluskey published a book of short stories, set in Halifax, titled *The Watermelon Social*. McCluskey describes these stories as engaging with a previously overlooked population of “poor people, fat people, suburban housewives and tormented teens” (qtd. in “The Watermelon Social”). However, other than these two works, Crewe’s novel is one of the few pieces of Maritime literature that speak to an exclusively urban area.

Shoot Me is significant in its daring to describe inhabitable urban centers in the region. The Halifax Crewe creates is strictly upper-middle-class and consists of South End Halifax, condos in Clayton Park, the universities, the downtown core, and shopping malls. The Brooks family lives in a “big old South Ender” whose architecture was inspired by their world-traveling, sea-faring grandfather (*SM* 11). The home, like many homes in the south end, is massive and expensive – although this home may be even more costly given its diamond chandelier and other hidden treasures. Elsie’s sister Juliet and brother-in-law Robert live in a glamorous home, which is reminiscent of “a museum of modern art”, in Clayton Park, a subdivision of Halifax (*SM* 29). Elsie’s daughter Lily studies psychology at one of the city’s universities, while her other daughter Dahlia works as a hairdresser and her soon to be son-in-law as a masseur.

Shoot Me, in its depiction of affluent urban Maritime life, speaks to a previously overlooked subject, but in doing so it also acknowledges that there are many different stories, equally as valid, that also stand outside of this novel. One example of this

admission is when Crewe has Elsie's husband Graham reflect on his first visit to Elsie's family home. He remembers that

he was overwhelmed. His family lived in an upstairs apartment off Robie Street. Few of his neighbours had a yard – their porch steps and front doors were smack up against the sidewalk. And even if they had a small back garden, it was usually filled with old cars, bikes, and dustbins. He and his friends hung out on The Commons, a large expanse of grass that filled up on summer days with kids horsing around and people walking their dogs. In the winter months, he played hockey and tobogganed on Citadel Hill. (*SM* 12)

Graham comes from a very different Halifax than the South End background of Elsie and her family. So too does Slater, Dahlia's fiancé, who is poor and neglected by his parents. While Crewe does not give any further details about these experiences of Halifax, it is important that she recognizes that they exist because it shows the wide-range of life-styles of people who live in the city. She does not comment on or pass judgment about these kinds of individuals, but by acknowledging their existence she incorporates them into a regional definition, thus making them available for other authors to comment on.

Accompanying the urban setting is an exploration of contemporary lifestyles. The characters of *Shoot Me*, like those of *Relative Happiness*, are actively engaged with and invested in consumerism. Spending the novel searching for treasure, most of the characters are after wealth so that they can have more purchasing power and thus, in their opinion, feel whole. Juliet and her husband Robert are, out of all the characters, the most interested in and dependent on money to maintain their posh lifestyle. Juliet is extremely concerned with her looks and image because she has paid for them both: she has had

several plastic surgeries, and so too has her husband. She spends her days by her pool with a “pitcher of margaritas and a dish of salted cashews” by her side (*SM* 39); when she’s not doing this, she’s out “buying designer clothes for her little dog” (*SM* 49). Elsie’s daughter Dahlia is equally interested in appearances and she spends her days pouring over bridal magazines and planning a costly wedding. The cast of *Shoot Me* is very much a part of the commercial world. They are in no way isolated from global trends, rather they participate in these trends – they even watch mass-consumed, syndicated American reality-television shows, such as *America’s Next Top Model* and *The Apprentice*.

The purchases these characters make and the television shows they watch are not clearly linked to place, and so, in Crewe’s writing, geography becomes secondary to people’s social experience and identification. The products on their own do not represent the Maritimes, but by combining them with her characters’ experience of setting, Crewe is able to assert a new Maritime image. While geography is secondary to these social matters, if one carefully examines the text the landscape of Halifax becomes clear. Halifax is constructed as a contemporary place that has all the amenities of any other North American city: there are shopping malls, grocery stores, restaurants, hospitals, airports, etc. Characteristic of the Maritime setting, however, are the South End heritage homes, Graham’s memories of The Commons and Citadel Hill, Clayton Park’s proximity to the shipyards, Hildy’s father’s career as a captain, the universities, and references to Spring Garden Road and the Halifax waterfront. While these references to Halifax are not central to the progression of the novel, they allow for the novel to be identified and read as a Maritime text. They also allow for the characters to be read as Haligonians, and thus Maritimers, and, therefore, expand the traditional conception of what Maritimers are like to include materialistic, and sometimes shallow, people.

Geographical experience is secondary to social experience in *Shoot Me*, and as a result of this characters are disconnected from the narratives to which setting is inseparable. While it is clear that Halifax is a port city, the characters' identities are not determined by this fact. They are unconcerned with the ongoing naval history and the historic Halifax Explosion of 1917. In earlier Maritime texts, whenever Halifax served as the setting of a novel, these events were very much in the forefront. For example, published in 1941, *Barometer Rising* by Hugh MacLennan concentrates on Halifax's role as a naval port, the 1917 explosion, and its ties to Britain. In his novel, MacLennan was interested in presenting Halifax as it *was* rather than as it existed during the period in which he was writing. Because of this reflection on the past, this novel's function in establishing a regional identity was limited to a historical identity and failed to comment on issues and lifestyles affecting both the author and the readers. Crewe, however, does not give her readers a history lesson, and for readers who are accustomed to the traditional Maritime connection between history and place, as asserted in the Second Wave, this is unusual. By removing Halifax from its familiar association with the military, she allows for other types of people (civilians), who have their own stories that are removed from this history, to live in the city. Halifax is no longer only significant as a Maritime setting as a result of its traditional ties to Britain and role as a naval base, but because it is a city that engages in global consumerism and culture.

Like the characters who participate in modern consumer culture, Elsie's aunt Hildy is also very much a part of the global community, however in a very different way. Unlike her family, whose worldly involvement is much more localized and related to consumer culture, Hildy spent her life traveling the globe. When she is first introduced in the novel she is on a safari in Africa and has just finished crossing the Sahara on the back

of a camel. Readers learn that she left Halifax as a young woman to go to Europe, where she became a courtesan; later she attended university to become an archaeologist and spent the rest of her life traveling the globe and uncovering new adventures. Hildy's travels expose her and her family to a variety of new experiences, which help in shaping their understanding of self and place. For Hildy, the Maritimes are not a static construct representative of particular qualities; rather the region is a fluid entity that changes with her – it is her 'Home Place' that evolves as she does. Her "'roots' come from [her] 'routes'. [...] [For Hildy,] 'place' is defined not only by way of rootedness but by way of travel, by the fact of 'routes' and the traversal of boundaries that give rise to discrete cultural identities" (Comer 120). Hildy is a citizen of the world and is in no way restricted by her Maritime origins. Unlike Second Wave texts, which presented the region as a place of entrapment, in the Third Wave it is allowed to be a place of departure and possibility.

Shoot Me, in its continual commentary on consumerism, is deeply invested in the presentation of 'Secondspace'. Crewe's Maritimes are created through individual experience rather than predetermined geographical events. The Maritimers in this novel define themselves through their consumption of mass-produced culture and products. However, the experience of place through contemporary consumption continues to be problematic for many theorists, such as Relph, who agrees with Heidegger that "mediated social relationships (via the market or any other medium) with others (things or people) [...] [are not] in any way expressive of any kind of authenticity" (Harvey 315). Third Wave texts reject this notion and purport that the regional experience and identity created through social space is equally as valid, if not more so, than regional experience generated under an essential, mimetic, geographically determined model.

Shoot Me, like many other Third Wave novels, also focuses on female narratives. As a social worker, Elsie immediately triggers thoughts of Vera Pillar in Richards' Second Wave novels. Except for the negative portrayal of Vera as an educated woman in a masculine world, Richards did not explore the inner-workings of Vera's life: readers are not allowed to sympathize with her or understand her personal history and relationships. For example, the novels she appears in do not examine her experience of her failed marriage or look at the reasons why it happened, nor do they develop the relationship between Vera and her young daughter – other than Vera's withholding her from her father. However, in the Third Wave, characters like Vera are given their own voice; Crewe allows Elsie to tell her own story and be understood as an individual. Readers come to know Elsie as a working woman, as a mother of two daughters on the verge of adulthood, as a sister, and as a wife. Elsie's concerns and problems, as well as her joys, are all granted space within the narrative. Likewise, we learn about her sisters Faith and Juliet, her daughters Dahlia and Lily, and her great-aunt Hildy: while not all these characters are taken seriously by the comic novel, they are given a narrative voice. Crewe does not only author female characters, she also allows for male characters who would not have been positively portrayed in Second Wave texts: Dahlia's fiancé is a masseur who works alongside her at a beauty salon and has a sensitive soul; Lily's boyfriend is studying psychology at university; and Juliet's husband has had cosmetic surgeries. Because these men are only secondary characters, they are not fully developed, but it is significant to note that Third Wave texts also expand upon the images of Maritime men created by the previous Waves.

4.2.3 Stephanie Domet: Writing the Invisible City

Stephanie Domet is a new author on the Maritime literary landscape. Domet works as a journalist/broadcaster for Halifax's free weekly-paper *The Coast* and for the CBC. Along with her journalistic pursuits, she has written a one-woman play, *Cogswell!*, which appeared at the 2005 Atlantic Fringe Festival and as a film at the 2006 Atlantic Film Festival. Domet's background, especially with the Atlantic Fringe Festival and the Atlantic Film Festival, reveals her familiarity with articulating experiences that are not necessarily main-stream. While the majority of her work is outside of the literary fiction medium, in 2007, Domet published her first novel, *Homing*, and became a new voice in Maritime fiction and of Maritime identities. Previous to this, Domet wrote *The Pawnshop Blues*, which was serialized in *The Coast* during 2006.

4.2.3(i) *HOMING: THE WHOLE STORY (FROM THE INSIDE OUT): THE URBAN SLACKER*

Homing, Domet's first published novel, is set in Halifax and offers a distinctly different vision of the Maritimes, even from the Halifax created by Crewe in her novel *Shoot Me*: Crewe imaginatively recreates the city's affluent South End while Domet writes about the North End community which is often associated with young students and artists, as well as housing for lower income people. As noted when discussing *Shoot Me*, novels with an urban setting are few and far between in the Maritime region; however, *Homing* is firmly anchored in contemporary Halifax and the characters and their lives reflect the character of the city. Interestingly enough, Domet did not write *Homing* while living in Halifax:

I moved to Winnipeg in 2003 and I wrote a book about living [in Halifax].

[...] This city, and the people I know and love here, just ended up spilling

out of my soul over that period. I guess I needed to be away from this place to get a better perspective of what it means to me. (qtd. in Clare)

Similar to the homing pigeons in the novel that Leah uses to communicate with and once again find her place in the world, the novel acts as a homing device for Domet and her readers. Just as the pigeons help Leah understand her world, Domet's novel is her attempt to give voice to and make sense of the place she is from: the pigeons carry origami notes to Leah's brother that explain her memory of his death; *Homing* delivers Domet's vision of the region to the reading public. Through *Homing*, Domet not only articulates what Halifax means to her, but creates a vision of the Maritimes that addresses an identity to which many can relate.

Halifax, as the setting of *Homing*, is crucial to the development of the novel and characters. Unlike the other Third Wave novels examined thus far, Domet's novel relies upon setting to help it move forward. Halifax is developed almost in the same fashion as a character: readers see many different aspects of the city and through these landmark points, learn what its personality is like. Many familiar places in and qualities of Halifax are captured in the pages of Domet's novel. The characters live in duplexes in the North End and many of the venues they frequent might be recognizable to Halifax readers, such as Willies, a local corner store in the city's North End. The Commons is a central part of the geography of the novel, and characters use this expansive green space to navigate their way from one part of the city to another – from the North End to Quinpool Road and Windsor Street to the downtown core. Through various characters, readers are able to visualize a “mental map” of Halifax, which highlights each individual character's sense of spatiality and experience of ‘Secondspace’ (Soja 79-80). Soja describes a study that asked participants to draw a map of their urban area, but unlike this study, which ended

with “naïve categorical idealizations”, Domet’s exploration of the characters’ lives allows readers to be familiar with their personalities, thus understand why they picture the city as they do (Soja 80).

Domet’s characters travel around Halifax and readers are introduced to potentially recognizable local landmarks that speak to the city’s generic urban nature. Some of the characters in *Homing* are active participants in Halifax nightlife. Bar hopping is often the source of entertainment in the novel and characters frequent such bars as The Pool House, The Booze Barn, The Awkward Stage, and Hell. Like many of Domet’s constructions, these bars are similar to locations that Haligonians may recognize, such as Gus’s Pub and The Marquee in North End Halifax, and The Dome in the downtown core. Accompanying the urban nightlife is reference to the “drunken fools carrying the last of a dripping donair or the two-foot long crust from one of those ridiculously large slices of pizza” – a description reminiscent of the local landmark, Pizza Corner (*HD* 79). Domet’s novel is distinctly urban in its description of a particular activity of dog-walkers on the Commons: “there people stood in clumps, their hands in their pockets clutching empty plastic bags at the ready” (*HD* 142). Through this description of the Commons, the city is identified in terms of its most recognizable green space, but also as a modern, urban environment that enforces bylaws familiar in most other urban locations. Domet also captures the heart of Halifax with her descriptions of Spring Garden Road. She describes “the chip trucks [...] lining Spring Garden Road, along with the hippies and the homeless kids” (*HD* 17). The Spring Garden Public Library is a central setting in the novel. Nathan, a ghost, spends his time pacing outside the library “stopping now and again to contemplate Winston Churchill”, or rather the statue of Churchill, who also looks to be pacing the library yard (*HD* 28). This place is central to the real life downtown of contemporary Halifax and by

placing it as a central setting in the novel, Domet captures a distinct aspect of the region's urban locale. With these descriptions, Domet once again points to potentially recognizable characteristics of Halifax, while also showing the predictable aspects of contemporary urbanity (in this case bars, pizza, and dog-walkers).

Connected to the bar scene in Halifax is Domet's description of the music industry. *Homing's* Johnny Parker and Henry are both singer/songwriters who play at various bars over the course of the novel. Henry longs to find a producer because "without a record deal he'd be just another dirty hippie working at the juice bar forever. Or selling hemp bracelets on the street, playing hacky sack between customers" (*HD* 15). After one particularly good open-mic performance, an independent record producer approaches him and it looks like Henry will have a future in the business. Henry's reflections on his future prospects and longings for a record deal reveal the emergence of a new regional industry. Domet recognizes that Halifax is a part of the service and entertainment sector and so creates Maritimers who also participate in these fields. Whether Henry signs on with a producer or works selling products to passersby in the downtown, his future will be in the service or entertainment industry. This kind of employment is very different from the acceptable opportunities available to young people in the Second Wave, which dictated industrial labour.

As an urban novel, *Homing's* presentation of nature is different from that of the First and Second Waves. The Third Wave creates the Maritimes as a place where nature often consists of the urban outdoors and the experience of it involves abiding by rules and avoiding scavengers: markedly different from the First Wave pastoral experience of the region and even the Second Wave's natural alienation and destruction. Instead of the natural transcendence or disillusionment created by First and Second Wave texts, Third

Wave texts present a physical disconnection from nature caused by urbanity. Domet shows that urban Maritimers typically engage with nature through their interactions with pigeons. Pigeons are a common sight in downtown Halifax, and they are common sight in the novel: they “hop [...] about [...] foraging in the snow for a snack, a dropped French fry maybe, or a bit of pizza crust” (*HD* 79). Two pigeons, Sandy and Harold, actually are characters in the novel and play a main role in reuniting Nathan with his sister, Leah. Likewise, pigeons are so familiar in Halifax that one may venture to say they play a role in most Haligonians’ lives. Halifax’s very urban pigeons and its designed green spaces, such as The Commons, account for many Maritimers’ encounters with nature. Again, these seemingly disconnected natural experiences may be problematic for some regional theorists, but for Third Wave authors, there is nothing strange about it and it does not impede their characters from being authentic representations of Maritimers.

The human characters in the novel are perhaps not as markedly Haligonian as the pigeons, but through the influences of their contemporary urban setting they embody new literary interpretations of the region. The novel centers on Leah, Henry, Charlotte, and Johnny Parker, who all seem to be in their twenties and trying to carve out their spot in the world; however, the opportunities that are available to them and their lifestyles, as young urban Maritimers, are very different from what past textual representations of the region have presented readers with. Leah edits an upscale cooking magazine titled *Bite This* and spends her days making soufflés and flipping through home decorating magazines – when she’s not doing this, she is crafting origami creatures for her pet homing pigeons to deliver, or she’s reading library books about how to get rid of ghosts. Aspiring musicians Henry and Johnny Parker survive very nicely even though neither appears to put much effort into their trade – they dress up to buy cigarettes at the corner

store and shop in “the health food section [of the grocery store] for a block of tofu and a box of veggie burgers” (*HD* 62). These descriptions reveal Maritimers as consumers and participants in niche markets like health food, upscale cuisine, and exotic crafts.

4.3 Making the Connections: History's Influence on Literature

4.3.1 Current Events: The Urban Transformation

Being 'stuck in the present', it is very difficult to find the same quantity of information for the current time period as the past. However, even with limited information, one may sense that the current state of the Maritimes is a continuation of trends that started developing in the early parts of the previous century. Population numbers for Nova Scotia and New Brunswick show the continued effects of out-migration; according to the Statistics Canada website, between 2003 and 2007, Nova Scotia's and New Brunswick's populations each declined by almost 2000 residents ("Population"). Intra-provincial migration has also continued with the growth of urban areas and over half of the region's population now lives in cities ("Population urban (NB)"; "Population urban (NS)"; "Population urban (PEI)"). Urban areas are particularly attractive because of employment opportunities: Maritime cities have the lowest unemployment rates in the region ("Labour force, employed"; "Labour force characteristics"). Urban migration is common in the region and can be viewed as an extension of the declining rural economy. Opportunities in primary industries, such as farming, fishing, and forestry, as well as in secondary industries such as mining, have diminished and on average only 23 per cent of the region's employed inhabitants now work in these areas ("Distribution"). The largest employer in all three provinces is now the service sector, which employs approximately 77 per cent of the working population ("Distribution"). At approximately \$22 000, the average personal income in the region continues to be slightly lower than the national average; however, it is important to note that approximately 17% of the population makes over \$50 000, and 2% of that group

makes over \$100 000 (“Individual by Total Income (NB)”; “Individual by Total Income (NS)”; “Individual by Total Income (PEI)”). This information is important because it reveals the Maritime middle-class.

As a result of the service sector expansion, services and products that are available around the world are also available in the Maritimes. Maritimers’ connection to mass consumer culture is also evident in their connection to the global media: on average Maritimers watch 22 hours of television a week (“Television Viewing”). The expansion of the service sector is accompanied by the growing tourism industry, which generates millions of dollars in provincial revenue and brings international visitors to the region. Because millions of visitors come to the Maritimes each year, there are two international airports and major airlines located in the region; like the tourists who rely on these services to get here, Maritimers also rely on these services to travel to other locations as tourists themselves. In Nova Scotia, connected to the tourism industry, there has been a great deal of support for a newly developing music industry, which highlights both traditional fiddle music, as well as a wide-range of genres – from rap to alternative.

4.3.2 Literary Links

Through the creative interpolation of current Maritime demographics, Third Wave writing asserts a new identity for the region. These texts examine urban lifestyles and characters – an appropriate subject given that over half of the Maritime’s population now lives in urban centers. Connection to a global culture is also relevant in contemporary Maritime texts because the Maritimes, much like the rest of the world, are intimately connected with the global media. Like the characters in Crewe’s novels, many Maritimers are familiar with television shows like *America’s Next Top Model* and *The Apprentice* as

a result of American television infiltration; they also may have professional jobs, and can even be globe-trotting flight-attendants, like Crewe's Gabby, as a result of the service providers in the region. We also see Maritimers engaging in the tourism industry as consumers, rather than just as workers, when Lexi travels to Montreal with her sister and through Hildy's world-wide explorations and adventures.

Crewe's novels are important because not only do they speak to a new urban setting, they also reconceptualize rural areas. Rural dwellers in Crewe's world are not exclusively labourers and social rejects who have no hope for the future: she acknowledges that professionals and middle-class families also live in rural communities. She points to the fact that industry has declined and people are out of work, but also says that other types of individuals who are not directly affected by this decline also share this rural space. By recognizing this fact, she expands reader awareness of what the region encompasses and can encompass.

Domet's novel captures a different aspect of modern Maritime life. She focuses only on the urban, but her urban is different even from Crewe's. Domet imaginatively recreates the North End of Halifax and the artistic community that lives there. The music industry now has a place in Nova Scotia's economy, and Domet plays with this new industry's role in Maritimers' lives by having two of her characters trying to break onto the scene. For Domet's characters, this new industry is much more important and relevant than the collapse of the old or even Halifax's traditional employment by the military (although the military continues to employ over 10 000 in Nova Scotia, including, in Conlin's novel, Serrie's father ("Military")). Domet's novel, like Conlin's and Crewe's, is not merely the product of her creativity, but also reflects the way that many Maritimers now live.

Conlin, in her mixing of images from the different Waves, perhaps best speaks to the current demographics of the region. She identifies the First Wave's Golden Age images which continue to be presented through tourism through her creation of idyllic place names and consumption of the rural world. Linked to this tourism commentary is Conlin's awareness that homes and working land continues to be bought by people from outside the Maritimes, namely Germans, and turned into a 'plaything'. This fictional commentary mirrors the historical analysis of Judith Alder and voices concerns that, although powerful during the Second Wave time period, were largely overlooked by Second Wave authors. Like other Third Wave authors, Conlin also presents a fictionalized representation of the contemporary and urban nature of the Maritimes. By combining the various images, Conlin exemplifies how each Wave and the history that corresponds to each Wave continue to have an influence over contemporary Maritime life and identity.

4.4 Capital, Canonization, and the Crest: An Invisible Press

While some Maritime authors are writing new “Maritime” stories and depicting the region in a novel way, it is often difficult to find these works. Partly because Third Wave Maritime literature has qualities that are not traditional and familiar, it is marginalized; it does not fit with what publishers see as a ‘safe sell’. Donna Bennett was earlier cited as identifying works that have “an ornate style, an idealized realism, and a tendency to accept moral and formula writing” as being popular with publishers (225). While Bennett, writing in 1991, sees the realist texts of Richards as being undesirable, Fuller, in 2004, argues that publishers favour writers who are interested in “the natural world and [...] employ realist genres in their exploration of the benefits and losses effected on the region by industrial ‘progress’” such as David Adams Richards and Alistair MacLeod (48). Bennett and Fuller point to First and Second Wave works respectively, and taken together their insights reveal the progress of acceptance and popularity of these styles. Publishers want to publish books that they know will be attractive to larger national and international markets, and the Maritime images created by Third Wave resistance Maritime novels may not be ones that the public wants to receive, or ones that publishing powers want to project. A reason for this may be the Third Wave’s exploration of urban landscapes, which are traditionally excluded from presentations of regional literature; as well, the Third Wave’s rejection of contemporary portrayals of the city may be a cause of this rejection. Originally, publishers viewed the pastoral idyll that captured tales of the Folk, the First Wave, as a ‘safe sell’; however, with the advent and acceptance of Second Wave resistance writing, the new traditional view of the Maritimes came to incorporate rural tales of poverty and despair. As a result,

First and Second Wave resistance writing occupies the spotlight when it comes to publishing and selling.

The discrepancies in fame between Second and Third Wave resistance writing are clear in both who publishes the works and who carries them on their shelves. Regional authors whose work reproduces the characteristics of the Second Wave of regional resistance are easy to find in any bookstore. David Adams Richards and Alistair MacLeod have become synonymous with Maritime writing. Their works are published by the heavy hitters in the industry – McClelland and Stewart, and Random House. The Second Wave also received recognition when MacDonald's novel *Fall on Your Knees* was selected by Oprah Winfrey in 2002 as one of her book club selections – a recognition that ensures immediate market success and fortune.

Third Wave resistance novels generally do not enjoy these same good fortunes. The Third Wave works examined in this study are published by small local presses, such as Goose Lane Editions, Pottersfield Press, and Nimbus Publishing, respectively located in Fredericton, Lawrencetown (NS), and Halifax. Conlin is an exception to this trend as she was published by Doubleday, an imprint of Random House; however, this is fairly uncommon for debuting Maritime authors. Some local presses who publish Third Wave texts even choose a name to make a statement about the kind of works they produce. For example, Invisible Press, located in Halifax and Montreal, is named to show its commitment to "writers who might not ordinarily be published and distributed commercially" ("We Make Independent Books"); Vagrant Press, an imprint of Nimbus publishing, can be taken to mean the ways that its titles have not become associated with or attached to the Maritimes, and also how their titles lack a visible means of support.

Perhaps these titles will eventually become mainstreamed and their authors thought of as definitional, or perhaps not – only time will tell. However, one piece of evidence that will be a sure sign as to whether this has happened is if these authors become clientele of national publishing firms. The history of David Adams Richards' books exemplifies this trend in publishing. When Richards first started writing, his novels were published by Oberon Press, an independent publisher located in Ottawa that is principally interested in works with literary merit. (According to Oberon Press' website, they "will not turn down a book [...] just because [they] think [they] will lose money on it".) His fifth novel, and the first in his Miramichi trilogy, was picked up by McClelland and Stewart, signifying Richards' acceptance and fame. His last three novels were published by Doubleday Canada, an imprint of Random House. Perhaps one day the authors like Crewe and Domet will be published by a press that is not 'invisible' or 'vagrant'.

4.5 Conclusion and Continuation

The Third Wave of regional resistance began when Maritime authors once again became disillusioned with the standards that dictated acceptable (and good) Maritime fiction. Lynn Coady is a leader in this resistance because her work, which deviates from Second Wave standards, has been recognized for its merits on a national level; however, Coady, while she offers a critique of Second Wave images, continues to employ images of rural despair and masculinity. Her work may eventually prove to have paved the way for other, more nonstandard, writers who are currently 'invisible', such as Lesley Crewe and Stephanie Domet.

After putting down a book by Conlin, Crewe, or Domet, one imagines a completely different sort of region than the one described by First or Second Wave authors. These three writers expand the understanding of the Maritime identity by responding to the tropes of previous Waves and building upon the images created by Coady. Perhaps the most important aspect of the Third Wave Maritimes is the inclusion of the contemporary female voice. Conlin, Crewe, and Domet use females as their central characters and are interested in presenting feminized experiences and lifestyles that are free from an oppressive patriarchal rule. The various relationships and roles of females are explored and incorporated into readers' knowledge of the region. Also included by Third Wave texts as 'Maritime' is the upper-middle-class which is removed from the traditional industries associated with the region. These characters are also deeply involved and invested in contemporary consumer culture. Third Wave texts picture the Maritimes as actively participating in global culture and Maritimers as desirous of global products and services. As a result of this market participation, both Crewe and Domet create a

region that is removed from its history and ambivalent about its natural surroundings. Conlin's novel presents a variety of attitudes about history and nature because it, like works by Crewe and Domet, utilizes 'Second Space' and 'Home Place'.

Also important to the Third Wave is the exploration of urban Maritime environments. This focus, like the Third Wave depictions of the middle-class rural, consumer lifestyles, and female experiences, draws upon ideas of social space. In all of these contexts, geography is not the governing body, rather characters' experience of space and culture is dependent upon how they conceive it, or their ideas about it. This is very important because it is the first time that social space takes precedent over geographical space in the construction of the Maritime experience. Also significant to note about this wave is that the regional identity is individual and fluid, as a result of the importance placed upon personal impressions rather than geographical determinism. As Third Wave authors, Conlin, Crewe, and Domet explode definitions of 'Maritime' and 'Maritimers' by moving beyond the now canonical images of the First and Second Wave to allow for different narratives to be considered as representative of these terms.

5. Conclusion: Summary and Significance

Maritime literature can be read as a series of waves of resistance writing that strives to capture and recapture the region's identity, history, and image as it responds to previous texts, or groups of texts, which are exclusive and fail to speak to the multitude of experiences within the region. In the Maritimes, when considering literature produced since the beginning of the twentieth century, three Waves of resistance emerge. These Waves should be envisioned as concentric circles expanding outward in order to encompass more Maritime identities and experiences or as transverse waves resulting from each other. Through the process of this outward expansion, authors become active agents who are in continual dialogue with previous works and their experience of the region itself.

Starting with the First Wave, Maritime texts advanced a regional identity that was recognized by both national and international markets. The writers adapted popular idyll and Folk images to their vision of the region and in doing so put forth a Maritime identity that asserted naturally determined contentment in a rural setting. Novels by Lucy Maud Montgomery, Thomas H. Raddall, and Ernest Buckler quickly became canonical and synonymous with the region. In the early 1970s, these canonical images sparked the Second Wave of regional resistance writing, which sought to incorporate a different Maritime experience into the regional literature. Building on the hesitant questioning of the idyll and Alden Nowlan's committed resistance, Second Wave texts, like those of David Adams Richards, Alistair MacLeod, Sheldon Currie, and Ann-Marie MacDonald, depict the region in terms of a rural area where industry has collapsed and males are dominant. These texts reject the regional identity created by the First Wave in their

confidence that the past was not a pastoral haven and that nostalgia for it is futile. These texts also resist the impinging contemporary world in their largely negative portrayals of women who transgress traditional gender roles and of modern institutions; some of these women are not viewed as negative, but they are almost always victimized by men, considered problematic in their subversion, or primarily concerned with how male narratives impact their own lives. By the mid-1980s, Second Wave texts were central to Maritime literature and achieved national recognition and canonization. However, the regional identity created through these texts was also alienating to some authors. The Third Wave of resistance began in the early years of the twenty-first century and gave voice to previously silenced narratives. By the early years of the twenty-first century, the Third Wave had begun to grow out of the Second Wave and introduce new understandings of the region. Lynn Coady is an important transitional figure from the Second to Third Wave in her replication and critique of Second Wave images. This Wave allows for the importance of female stories and also goes beyond the culture of poverty that existed in the Second Wave by including middle and upper-middle-class narratives. Central to this Wave are Christy Ann Conlin, Lesley Crewe, and Stephanie Domet, all of whom take the region beyond the rural setting by including inhabitable urban landscapes. The Maritimes are pictured as an active participant in mass consumer culture through Third Wave texts; however, these portrayals do not attempt to eliminate the narratives of the previous Waves, but rather to expand upon them and suggest that there is no defining attribute of the region, only a multiplicity of identities.

Literature serves as a valuable resource in regional identity formation. Through a region's literature, authors are able to make statements about the region's history, politics, social conditions, and future. Regional literature also allows for readers to draw

conclusions about the place they live and themselves. Through this creative partnership of writers and readers, a regional identity is formed. However, because ideas about place, or region, and what is important to them are fluid, regional literature also requires periods of modification. While adaptability is important in regional literature, this quality is often sidelined and negated through the process of canonization. Particular visions of the region created through regional texts come to be expected by publishers and readers, and so in order to be successful many authors feel the need to comply with canonical standards, even if these standards stand outside of what they know. In the case of the Maritimes, under the Wave-model this process is particularly clear and is identifiable as an impetus inspiring the re-working of the regional understandings that occurs in each Wave.

The Waves of Maritime resistance form a body of literature that creates a regional identity while resisting standardization and exclusion; ideally, it will continue to develop and incorporate stories of the rural, urban, minorities, and majorities. Because, for the general public both living in the region and without, regional literature creates an understanding of the complexities of regional history, current events, and people, it is important that this literature captures the diversity of experiences within it. By moving through these Waves of resistance, authors and Maritimers have been able to reclaim themselves from the now conventional ideas propagated by the First Wave regionalists. Through the literature of the region, the Maritimes have moved from a place that embodies a prescribed traditional identity that is geographically determined to a place that is open and potentially undefinable in its reflection on social space – whether its lack of definition is acceptable is yet to be seen, but the possibility of not knowing what it means to be a Maritimer (because people from all walks of life can be one) is exciting. As Herb Wyile writes

Indeed, to the degree that postmodern global commodity culture presents a threat to the ability of people especially in marginalized regions to play a role in determining their lives and defining their identities, regionalism can provide a rallying point for resistance to being interpellated and defined in unwelcome ways – as an ocean playground, as in the case of the maritime provinces. (“Ransom” 114)

Through the development of its literature and images, the region actively can continue to know, create, and declare itself while resisting forced, or essentialist, interpretations.

The Waves of resistance present a model through which to read Maritime literature from the turn of the twentieth century onward. This model is significant because it presents the region’s literature as an actively constructed, ever-changing body of work that resists essentialist regional labels. Because this study presents a framework and textual examples of its application, hopefully it will spark discussion that works toward re-imagining how Maritime literature presents the region. While studies that focus in on particular authors, styles, or unique textual elements are valuable to our understanding of Maritime texts, what is lacking from the regional criticism is a comprehensive analysis of how Maritime literature as a whole is constructed and creates identities. I do not suggest that this work offers a complete analysis of this, but it does move beyond the limiting determinism presented by earlier studies to provide a starting point for critical discussion that continually expands and changes – like the Waves – to further our understanding of the region.

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