

momentous, unique, electric with ancient mystery and ageless magic enchanting as the lorelei. Go to!" ("The Prospects of Australian Literature" 117). She champions the local and indigenous, the "novels of the bush," as the essence of the national literature and claims that novels such as Tom Collins's *Such Is Life* as Australian classics: "It is our *Don Quixote*, our *Les Miserables*, our *Moby Dick*, our *Vanity Fair*" ("Such Is Colonialism" 139). In "Australians Do Not Exist," she mounts a vigorous response to Melbourne's Professor Cowling's assertion that there was no such thing as Australian literature. The section also contains appreciative reviews of William Hatfield's novel *Desert Saga*, a sympathetic and humane portrait of the disappearing aboriginal Aruntas, and Xavier Herbert's *Capricornia*, a symbolic indictment of the treatment of Aboriginal people and women.

Miles Franklin's writings are exuberant and passionate, and Gwen Harwood's letters witty and delightful. These two volumes reflect the social and personal lives of two important Australian women writers. They not only possess wider historical significance for the times they lived through, but also reveal and illuminate the personal characters of both writers.

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***Paddling Her Own Canoe: Times and Texts of E. Pauline Johnson, Tekahionwake.*** Veronica Strong-Boag and Carole Gerson. Toronto: University of Toronto Press, 2000; 330 pages; ISBN 0802080243; \$25.95 (paper).

***How Should I Read These? Native Women Writers in Canada.*** Helen Hoy. Toronto: University of Toronto Press, 2001; ISBN 080208401x; 264 pages; \$24.95 (paper).

"White Race and Red are one if they are but Canadian born." (Emily Pauline Johnson)

"But you're not exactly Indians are you? What is the proper word for people like you?' one asked. 'Women,' Cheryl replied instantly. 'No, no, I mean nationality?' 'Oh, I'm sorry. We're Canadians.'"

(Beatrice Culleton-Mosionier)

This review will comment on two thoroughly researched scholarly publications on Aboriginal women writers in Canada. The title of each work indicates a multiple approach toward the respective subject matter: Strong-Boag's and Gerson's study promises the discussion of an individual author as well as of her times; this double perspective is further emphasized by the collaborative authorship of a literary scholar and an historian. Another duality is added through the mentioning of Johnson's Mohawk name *Tekahionwake* also functioning as the heading for the cover picture of the performer/poet in her Native costume. Hoy, on the other hand, emphasizes in her title methodology and epistemology as much as the objective of her study. Her self-reflexive question - "How Should I Read These?" - de-emphasizes the conventional hierarchical relationship between "expert" and study objects alluding to an exchange on more equal terms. The cover image with a painting of several Native women illustrates the multiple voices of her texts but also resonates her own multiple locations outlined in her autobiographical style of criticism.

In the introduction Hoy explains that her intention is not so much "to provide normative readings" but "to explore the problematics of reading and teaching a variety of prose works by Native women writers in Canada from one particular perspective, my own, that of a specific cultural outsider" (11). Recognizing the limitations of an outsider she attempts "[m]ethodological - or epistemological - humility and caution" (18). In her dialogic approach she builds on antiracist and "decolonial" (a word she coined in order to replace the ambiguous "postcolonial") as well as on feminist theory. Strong-Boag and Gerson, on the other hand, while positioning themselves also as "Euro-Canadian feminist academics" (5), legitimize their First Nations topic not only by acknowledging co-implication in colonization processes but also by presuming "to be no more than occasional visitors" (6). Although they downplay their role as researchers, they still produced an authoritative study rarely questioning their expert position.

Both books succeed in drawing attention to the complexities of the topics through the non-linear organization of their material. Strong-Boag and Gerson created thematically organized chapters instead of a chronological narrative of Johnson's life and work. The multiple and shifting identity of the female performer, poet and author of fiction and journalistic prose is elucidated in chapters exploring socio-political, cultural, biographical, literary/artistic and gender contexts. As a guide for the reader the two scholars add a time line of Johnson's life and work and "an unprecedented listing of her publications"(15). Similarly, Hoy, in tune with her self-reflexive methodology, does not organize the discussion of late twentieth century prose texts by

Aboriginal women writers according to their publication dates but "represents chronologically" (26) the stages of her own understanding. She outlines the trajectory in a cumulative manner showing an evolution rather than revising early readings. Jeannette Armstrong's *Slash* at the beginning and Eden Robinson's *Traplines* at the end function as "framing texts" (189).

In her reading of *In Search of April Raintree*, Hoy interprets the above-cited quotation by Metis author Culleton-Mosionier as an example of the resistance of contemporary Native (women) writers "against being named into Otherness" (92). As Strong-Boag and Gerson outline in their discussion of the reception of Johnson's artistic and literary achievements, the post-Confederation poet often had to contend with either the dismissal of her Mohawk heritage or the gaze on her exotic otherness. Although she was very successful as a performer, she was often not taken seriously as a writer. Her marginalization is the story of an Aboriginal artist and the story of a woman at the time of the *Indian Act* which denied status to Native women marrying White men. Therefore, Strong-Boag and Gerson see Johnson "as a figure of resistance, simultaneously challenging both the racial divide between Native and European, and the conventions that constrained her sex" (3). In their discussion of her connections with Euro-Canadian feminism, the book title *Paddling Her Own Canoe* gains an additional meaning because they point out how Johnson, who had always loved the paddle, gave the canoe "a fresh spin when she aired its potential for liberating women" (74) in her "New Woman recreational journalism" (128). In Hoy's study, gender discussions are presented in a variety of literary and cultural contexts. Although Hoy positions herself as a feminist critic, she makes it clear that there are no easy definitions: "like 'Native', 'woman' is a space of contestation over meaning" (22), and Aboriginal women (not only in Iroquois societies) often "have recourse to historic matrifocal definitions" (23) of their roles and responsibilities.

Further guiding readers in their understanding of the key terms of her title, Hoy explains in her introduction that *Canada* is also a contested site for Aboriginal women although they may "use the claim to Canadianness strategically" (24), like Culleton-Mosionier in the above-mentioned quotation. Hoy therefore preferred the wording "in Canada" to the descriptor "Canadian." Strong-Boag and Gerson devote their last chapter to Emily Pauline Johnson's divided loyalties - to her people, to Britain and to Canada. They emphasize that, above all, she "challenged a prevailing view of Canada, which, ..., granted superior privileges to the European settlers" (184). They end the book with a reference to Culleton-Mosionier's above-cited brief exchange from her novel, as it "recalls the long battle

waged by Pauline Johnson" (217) who "stood almost alone in helping to keep mainstream Canadians from forgetting entirely the presence of a Native 'Other' in their midst" (216). Today, as Hoy's book illustrates, such reminders come in many variations by a great number of Native women writers in Canada. However, for Hoy, the responsibility rests with the (Canadian) reader who "has an opportunity to reframe and renew understandings, ..., in the interests of change" (201).

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***Higher Goals: Women's Ice Hockey and the Politics of Gender.*** Nancy Theberge. Albany, New York: State University of New York Press, 2000; xiii + 182 pages; ISBN 0-7914-4642-5; \$16.95US.

*Higher Goals* offers a detailed ethnographic account of the 1992-93 and 1993-94 seasons of the Blades (a pseudonym), one of Canada's elite women's hockey teams. Theberge's accessibly written presentation of the ethnographic data provides the reader with an insider's insight into the social organization of the team, the internal team dynamics, the private space of the change room, and the players' opinions and expressions of physicality. More importantly, each of these topics is examined within the context of a continuing ambivalence about women's athleticism and the politics of gender that structure that ambivalence.

Theberge recognizes that hockey has a "grip on the country's [Canada] collective consciousness. That grip historically has been limited to men's hockey" (x). Hockey's intimate connection to men and masculinity creates some significant issues and challenges for women's hockey. Theberge highlights several of these issues. They include the unequal distribution of resources (ice time, quality coaching, medical and therapeutic support, media coverage); men in positions of power within women's hockey teams; integrated versus separated play of girls and boys; competitive and elitist approaches to women's hockey that mimic men's hockey, rather than positioning women's hockey as an alternative to the dominant model; the "feminine apologetic" and the pressure to conform to ideals of femininity; and homophobia. *Higher Goals* is one of only a handful of books (including *On the Edge*, Etue & Williams, 1996, and *Too Many Men on the Ice*, Avery & Stevens, 1997) that is specifically dedicated to the issues of women's hockey. It is therefore an important book