Open Border, Open Road: The Contemporary Anglo-Canadian Road Narrative

by

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Abstract

"Open Border, Open Road: The Anglo-Canadian Road Narrative" tells a new story about the contemporary Anglo-Canadian road narrative, a genre that I argue came into fruition with the construction of the Trans-Canada Highway. The dissertation traces how the contemporary Anglo-Canadian road genre maps a recalibrated sense of Canadian identity as Canadians adapted to shifting American-Canadian relations in the post-WWII period. I read the Trans-Canada Highway—and the road narrative that results from the construction of that highway—as a signal for the decreasing distance of Canada from the United States, particularly in relation to industrial-production capacities, capitalist economy, and liberal-democratic rights in the post-WWII period. Accordingly, I argue that the contemporary Anglo-Canadian road narrative mediates between affective attachments to the Canadian nation—whether expressed through spatial relations, historical relations, or narratives of economic advancement—and anxieties over the deterritorializing and denationalizing potential of this closer relation with the United States and with American ideals. While the effects of America on Canadian identity have been variously analyzed, particularly in relation to the field of border studies (e.g. Angus; Berland; McLuhan; Roberts; Siemerling and Phillips Casteel; Wyile), my dissertation argues for a more genealogical approach to this study of Canadian identity; an approach realized by mapping shifting aesthetics from the post-WWII period to our contemporary moment.

While the first chapter of "Open Border, Open Road" traces the development of Trans-Canada Highway signification through tourism marginalia and travelogues from the 1950s and 60s, my dissertation more broadly analyzes Anglo-Canadian road fiction

according to three periods of American-Canadian relations: the economic nationalism period of the late 1960s and early 1970s, the free-trade era beginning in the 1980s, and the era of the Anthropocene. Regarding the chapter on Canada's period of economic nationalism, for instance, I evaluate three texts—Glenn Gould's short story and radio documentary "The Search for Pet Clark" (1967); Don Shebib's breakout film *Goin' Down the Road* (1970); and Roy Kiyooka's epistolary poetic volume *Transcanada Letters* (1975)—and the way they use the national highway to realize the failures of Canada's post-WWII Fordist reconstruction vision. Using the mise-en-abyme structure, these texts frame central narratives with a Trans-Canada Highway trip to simultaneously probe economic and cultural Americanization and recast nationalist potential. This dissertation's focus, then, is on tracing the arrival of different forms of the Anglo-Canadian road narrative and the way these forms alternatively aestheticize evolving Canadian-American relations. "Open Border, Open Road" questions how Canadians, within an Anglo-nationalist context, repeatedly came to see their country anew amid shifting American-Canadian relations in the post-WWII period, and argues for the road narrative as a crucial site for indexing these shifts.

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INTRODUCTION

Open Border, Open Road: The Contemporary Anglo-Canadian Road Narrative

Four years before the Trans-Canada Highway officially opened in 1962, the National Film Board produced a documentary called *Trans-Canada Summer* (1958), wherein a narration by Pierre Berton overlays footage of driving the already-finished portions of the national highway through the provinces. The documentary's blurring of the line between education and propaganda becomes evident in its rhetorical linking of Canadian nationalism to industrial development, particularly as Berton describes the positive effects of the new energy dam in New Brunswick, the thriving pulp and paper industry in Quebec, the oil industry in the West, and the car industry in Ontario. As the documentary displays a shot of the Ford auto plant in Oakville, Berton tells the viewer:

> The automobile contains more than 12,000 parts and these parts contain in one form or another almost every raw material the country produces. There's now one car for every four Canadians … second highest rate in the world. 100 years ago home was your own village; today in a real sense home to the Canadians is becoming the whole country. One reason being the ubiquitous car.

The description relies on the trope of the microscopic and macroscopic, contraction and expansion, to depict not only the relationship of the car to its parts—which are naturalized as Canadian through a reference to the raw materials that comprise them—but the relationship of Canada to its own constituent parts. Moreover, the scalar shift indirectly invokes an even wider spatial expansion and reconfiguration inseparable from

Canada's post-Second World War economic positioning, as the nation—along with the United States—sought an international open-door multilateral trade policy[1] to support its increased production capacities.

If any symbol captures the post-WWII opening of Canada's border to American economy and trade, it is the car. The car's associations with American economy begins with Henry Ford and his Model T assembly line (established in 1908); by 1945, the United States was responsible for producing eight times more cars than Britain, France, and Germany combined (Zeiler 207). But by 1958, as *Trans-Canada Summer* demonstrates, Canada too had developed a love affair with the car, and Canadians had the second highest rate of car ownership in the world. The rise of the car and car production in the northern nation thus became a symbol for the ways in which both Canadian and American culture and economy were becoming increasingly integrated. Whether one consider images of automotive border-crossing—(*Trans-Canada Summer* features the Ambassador Bridge between Detroit and Windsor)—or the centrality of the American branch-plant system to the Canadian auto industry (particularly in regard to the Chrysler, Ford, and General Motors plants), the car in Canada functions as signifier for the permeation of the United States-Canada border. For, long before there was the United States-Canada Free Trade Agreement in 1987, there was the 1965 Auto-Pact (or Canada-United States Automotive Products Agreement)—a deal that effectively eradicated cross-border tariffs related to the auto-industry and that functioned as a paragon for the erasure of economic border restrictions.

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[1] Open door economics is a policy that encourages equal trade between different nations, and which discourages any official agreements that favour trade between particular countries to the outright detriment of others. The term is most often associated with American efforts at the turn of the twentieth-century to equalize trade deals between China and other countries.

Yet, this dissertation is about much more than the economic symbolism of the car in Canada. It is also about the building of the Trans-Canada Highway and the nationalist road narrative that this highway enabled. To travel from the economic context of the production of cars to the discursive meaning of driving in Canadian road narratives, one must consider more generally the symbolic meaning of the automobile. For the car, particularly in the United States, has long symbolized liberal freedoms as a consumerist status symbol of the good life and as a technology that enabled the driver to roam expansive spaces. Of course, this symbolism simultaneously worked in tandem with the promotion of American economy, particularly in the Cold War period when the freedoms encoded in the act of driving were conveyed as supporting the superiority of American capitalist economy over the Soviet Union's communist regime of "terror and repression" (Loth 33). The multilateral, free-trade market economy that the United States attempted to establish internationally during the Cold War period relied on the dissemination of liberal values and ideals (Loth 20), and as such the Western promotion of freedom and free-trade economy were often inseparable (Loth 34). Canada was the United States' closest ally in promoting multilateral open-door economic principles during the high Cold War period, as the Canadian government believed the system would be best for Canada's own economic stabilization and growth (Hart 129). When the Trans-Canada Highway agreement was signed in 1949, the highway itself became aligned with Canada's economic ethos and projected plans, particularly as its construction would further facilitate Canada's manufacturing industry by opening up access to resources in areas like Thunder Bay, while also providing the infrastructural means for transporting goods. And as *Trans-Canada Summer* demonstrates, by conflating driving across the

country with the celebration of Canada's industrial development, there was not a particularly wide gap between the highway's infrastructural attachment to economic development, and the more symbolic relationship between the act of driving across the country and the industrial advancement of Canada. By celebrating those liberal values attached to a Western capitalist ethos, early representations of driving the Trans-Canada Highway couched the Canadian government's economic vision in the post-WWII period within the frame of national and spatial unification.

And yet, this dissertation demonstrates that the intertwining of nationalist sentiment with a discursive practice that extends beyond borders—in this case, the liberal individualist impulse of driving as attached to Western capitalism—is not necessarily, and is possibly never, a seamless process. For while the pursuit of Canada's economic interests inevitably resulted in a closer alignment with the United States, and with American principles, the same process also simultaneously threatened to undo the nationalist distinction and difference that defined Canada. And it is precisely this tension between the discursive practice of driving (and its Americanizing economic attachments) and the symbolic nationalism of the Trans-Canada drive that makes the subgenre of the contemporary Canadian road narrative such a generative category of study; this subgenre becomes an apt site for developing an understanding of how Canadians have interpreted the alleged impasse between economic development and cultural distinction. Moreover, by tracing the Canadian road narrative from the post-WWII period into our contemporary moment, what becomes evident is that the contours of this impasse—and even the aesthetics of the road narrative itself—shift in accordance with changing nationalist sentiment towards American-Canadian relations. What remains consistent, however, is

this central tension between the liberal economic ethos of driving and the road's nationalist implications.

In the remainder of this introduction, I delve more deeply into the meaning of driving as a discursive practice in the Cold War period, particularly within its wider historical economic context, before then addressing the implications of attaching this discursive practice of driving to the nationalism invoked by the Trans-Canada Highway and the coast-to-coast road narrative. Following this, I expand upon the value of addressing the genre of the road narrative within a Canadian nationalist context, before then extrapolating on the organization of my chapters and the critical reasoning behind the choices I have made, particularly in regard to my choice of texts.

Driving as a Discursive Practice

In 1956 Greyhound Lines Inc. released a film called *Freedom Highway* that features a series of passengers taking a Greyhound Bus to Washington, DC. The film begins with an extended scene of a frontier war between "cowboys and Indians" before then presenting the bus on a highway and introducing the passengers on the bus (Fig. 1.). As the opening scenes transition, the narrator announces, "Gone are the dark days of the war between states; gone too are the rumbling wagon wheels on the old pioneer trails. Today, other wheels are rolling on the superhighways of modern America. This is the story of America and some of the people along the way." The film, which won an award from the Freedoms Foundation, collapses the frontier narrative and the narrative of America's founding with the physical mobility of the bus and the life of contemporary Americans. The storyline of *Freedom Highway* echoes Frederick Jackson Turner's belief

in the contemporary resonance of the American frontier mentality when he states: "American social development has been continually beginning over again on the frontier. This perennial, this fluidity of American life, this expansion westward—with its few opportunities … furnish the forces dominating American character" (76). While Jackson Turner presents the expansion of the symbolic frontier in its various iterations as the key motivation for the American individual, *Freedom Highway* casts the automobile and the bus on the highway as the vehicles for maintaining the rugged individualism and entrepreneurial spirit of the frontier, and for maintaining American freedom.

Freedom Highway—in its conflation of consumerism (Greyhound produced the film as an advertisement for potential customers), frontier freedom, and the road—hints at a dominant discursive meaning of driving in the post-WWII and Cold War era.[2] While the bus is of course a more communal vehicle than the automobile, the film's focus on the individual lives of the passengers—such a Boy Scout on his way to his first jamboree in the nation's capital and a father on his way to receive a medal of honour on behalf of his son (a deceased solider)—reasserts the liberal freedoms and distinctiveness of the road traveller. The road trip narrative of *Freedom Highway*, moreover, pivots around the boy's own discovery of his heritage as he learns the history of the Western settlement of America; the approach substantiates the boy's own individual interpellation into the

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[2] The conflation between the road/highway and the frontier spirit was certainly present in earlier American promotional materials; however, I argue that the connection between the act of driving and rugged individualism becomes more overt in the post-WWII period (coinciding too with the rise in popularity of the Western film during the 1950s and 1960s). An earlier example of this frontier highway rhetoric is nevertheless General Motors' "Highways and Horizons" pavilion at the New York World's Fair in 1939. In the 1940 "Highways and Horizons" video GM released of the exhibit, the rhetoric of the narrator intertwines the notion of expressways—and the scientific and engineering research associated with the creation of expressways—with the same pioneering spirit of progress that marked the settling of the American West. The narrator's final lines in the "Highways and Horizons" film echoes Jackson Turner's sentiment by linking the highway with: "better ways of living as we go on determined to unfold the constantly greater possibilities of the world of tomorrow. As we move more and more rapidly forward, penetrating new horizons in the spirit of individual enterprise, in the great American way."

tradition of American liberal character. This attachment between America's frontier past and the liberal freedoms of the road were also echoed in a variety of car commercials from the post-WWII and Cold War era, including Chevrolet's technicolour series *Road to Romance* (shown across the United States in movie theatres during the late 1940s and early 1950s); the film-shorts featured a variety of Chevrolet car drivers exploring America's key historical routes and locations.[3] Regarding literary narratives, while Jack Kerouac's *On the Road* (1957) is certainly not a commercial advertisement, its celebration of the car on the road still implicitly conflates American commercialism (through the celebration of the car as possessed object) with a contemporary liberal reiteration of frontier freedom.[4]

Generally, throughout my dissertation, when I refer to the liberal freedoms iterated through the act of the driving, I am connecting these freedoms to the wider brand of liberalism promoted by the United States both domestically and internationally during the Cold War period and beyond. This form of Cold War American liberalism, I would argue, combines the liberal philosophy of individual capitalist freedom that grew out of the New Deal with a brand of rugged frontier individualism that during the Cold War exaggerated the difference between American liberalism and Soviet Communism and thus enabled the rhetoric of American exceptionalism.[5] While many road scholars do not

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[3] Some examples of the Roads to Romance film-shorts include "San Diego and the Romana Country" (1949); "Oak Creek Canyon" (1949); "The Columbia River Highway" (1951); "Cedar Breaks National Monument" (1951); and "Olympic National Park" (1951).

[4] The trope of the frontier is repeated throughout *On the Road*; for instance, consider Sal Paradise's reflections on his psychological preparation for his first hitchhiking trip: "I'd been pouring over maps of the United States in Paterson for months, even reading books about the pioneers and savoring names like Platte and Cimarron and so on …" (10).

[5] America's New Deal liberalism was a modern form of embedded liberalism that incorporated a social welfare system into economic-political policy by integrating greater government interference into the regulation of economy. The Roosevelt government during the 1930s sought greater economic and social stability for American individuals through a series of social security programs, all in the hopes of reversing

focus explicitly on driving's Cold War inflections (Cotten Seiler and Ann Brigham, exceptions), many scholars of the American road do agree on the wider relationship between the act of driving and the upholding more generally of American ideals of individualism as made manifest in the images of the frontier and manifest destiny[6] (e.g. Ann Brigham; Steven Cohan and Ina Rae Hark; Tim Cresswell; Ronald Primeau; Cotten Seiler). [7] As Brigham recently wrote, "the road trip is not merely the means but the actual manifestation of an authentic American experience. Deemed a democratic undertaking, it both directs and projects an experience of Americanness" (3). By describing the road trip

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the Great Depression by combining a renewed support for the capitalist system with a greater social safety net for citizens. The New Deal, by focusing on the three "R"s of relief, recovery, and reform, transformed American liberalism into a specifically social-welfare liberalism. Moreover, as Matthew Huber has noted, the New Deal also conflated the assertion of American individual rights and the right to the American way of life with individual consumption (41). Spending was a form of freedom and the New Deal held up American individual liberal rights by encouraging this spending. Thus, generally, the New Deal enabled a social welfare system that not only attempted to restore the economy, but the American's equal freedom to individualistically define him-or-her-self, particularly through consumerist choice. For Godfrey Hodgson, the exceptionalism of American liberalism during the New Deal era, and again after the Second World War, was not so much due to originality, but more to the fact that few other countries in these periods could economically afford to follow America's approach (83). Michel Foucault, however, does trace a noticeable historical difference between European forms of liberalism and American forms of liberalism. Foucault views American liberalism as unique since the state was formed around a demand for liberalism, rather than the reverse in Europe, whereby the state limited "itself through liberalism" (*The Birth of Biopolitics* 217), meaning that the introduction of liberal-political thought in Europe was regulated by the state. As such, both American liberalism and resultantly neoliberalism permeate more intensely the American individual's life, and liberalism has become for the American "a whole way of being and thinking" (218). For Foucault, liberalism is intimately intertwined with American character. During the Cold War, the relationship between liberalism and American character is even more intensified, as the rugged individualism of the American frontier is taken up more intensely to exaggerate the difference between an American liberal capitalist system and the Soviet Union's communist politics. This impulse is evident, for instance, in liberal Democratic president John F. Kennedy's use of "New Frontier" rhetoric during the 1960s to describe his future vision for America. Godfrey explains that this Cold War American liberalism was often referred to as the "liberal consensus" because it combined social welfare as the base for the growth of the individual with a specifically conservative anticommunism and a support for free-market capitalism (92). Thus, the liberal individual freedoms I discuss in this dissertation have encoded into their acts of self-assertion this American "exceptionalist" liberal-capitalist vision.

[6] To clarify, the concept of manifest destiny is the concept that in America one has the right to self-realization; concurrently, manifest destiny justified America's own self-realization and development as a nation. The concept, of course, feeds into the construct of the American Dream.

[7] In many ways, though, this act of freedom has been limited, restricted or at least dominated by white middle-class men, and there is just as much scholarship on the ways in which the highway and driving limited freedoms for those who didn't belong to this identity category (see, for instance, Eric Avila's *The Folklore of the Freeway;* sections of Cotton Seiler's *Republic of Drivers*; Carol Sanger's "Girls and the Getaway: Cars, Culture and the Predicament of Gendered Space"; Ann Brigham's *American Road Narratives*).

as a process that reasserts American subjectivity, Brigham aligns herself with other thinkers—such as Seiler and Jeremy Packer—who explore how the wider system of driving functions to produce American citizenship. Both Packer and Seiler rely on Michel Foucault's notion of the apparatus[8] to expand upon how automobility[9] produces a particularly American form of subjectivity through disciplinary measures. Thus, rather than viewing driving as a signifying practice, these scholars acknowledge the active role driving plays in producing and reaffirming circumscribed identities.

Fig. 1.

Three mise-en-scènes, in sequence, which open the Greyhound film *Freedom Highway,* 1956. Source: public domain.

By framing the act of driving as a discursive practice, I seek a less particularized approach than Seiler and Packer, who simultaneously explore the wider nuances of driving as a system reliant on a variety of rules and regulations. More generalized in its

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[8] According to Foucault, an apparatus is a heterogeneous system of relations involving "discourses, institutions, architectural forms, regulatory decisions, laws" etc. that arises in response to an urgent need at a certain historical point (*History of Sexuality* 194-195*)*.

[9] Automobility is a term coined by John Urry to describe the "complex amalgam of interlocking machines, social practices and especially ways of *inhabiting*, dwelling within, a mobile, semi-privatized and hugely dangerous auto-mobile capsule" (18). There have been several important areas of study within automobilties scholarship. For instance, critics such as Carol Sanger and Andrew Thacker study the intersection of gender and automobility, while Paul Gilroy has made some important strides regarding the relationship of race and automobility.

scope than Foucault's definition of the apparatus, discursive formations are systems or networks of thought and discourse, which shape subject and object formation. In *The Archaeology of Knowledge*, Foucault—reflecting on his work in *Madness and Civilization*—writes that whether evaluating the discourse on madness, melancholia, or neurosis, it becomes apparent that:

> One would soon realize that each of these discourses in turn constituted its object and worked it to the point of transforming it altogether. So that the problem arises of knowing whether the unity of a discourse is based not so much on the permanence and uniqueness of an object as on the space in which various objects emerge and are continuously transformed (36).

For Foucault, the production of knowledge and truth is contingent on the wider motivations and power networks that categorize different historical periods, or epistemes. Moreover, Foucault emphasizes in *The Archaeology of Knowledge* that discourses do not materialize solely through words and language—they are not limited to the structural realm of the sign and the signified—but should be conceived of more as active practices, events and episodes. The formation of knowledge relies on more than simply the linguistic; Foucault describes discourses as "practices that systematically form the objects of which they speak" (*Archaeology* 54). Later, in works such as volume one of *The History of Sexuality*, Foucault makes evident that discursive practices are related to power structures and aim to regulate populations and subjects. Here, the political aspects

of discourses become discernable and certain societal aims are revealed in the way objects and subjects are shaped through language and practices (97-98).[10]

As Foucault also wrote in his later work, while discursive formations augment State power, their circulation is not limited to the realm of a State.[11] By focusing on the discursive practice of driving in the Cold War era, I am not only concerned with driving as an American practice, but as a practice whose formation of knowledge functions more broadly to justify and enact the subjecthood of Western liberal capitalism during this period. Just as Michael Hardt and Antonio Negri define empire—the latest phase of imperialism—as attached to America without being synonymous with America (xiv), I argue that the discursive act of driving invokes an American ethos that simultaneously transcends the United States borders, as the same liberal individual principles attached to American exceptionalism are also seen as comprising the subjectivity needed for the successful establishment and functioning of Western capitalism in the post-WWII period. While my chapters repeatedly address the relationship of the road narrative to Americanizing and globalizing practices, it is helpful to note here that these references invoke more specifically the international economic order that the United States and other

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[10] In Foucault's later work, he shifts from an emphasis on archaeology to genealogy, a similar approach that interrogates cultural and historical knowledge and meanings, but one that is more particularized and more rigorous. See Foucault's article "Nietzsche, Genealogy, History" (1977).

[11] In *The Birth of Biopolitics*, Foucault expresses that his study of governmentality is focused primarily on understanding the formation of systems like the State. Just as he analyzed madness according to the categories, processes and discourses that define and constitute madness, Foucault denotes that he is interested in those practices, the "governmentalities," that constitute the process of continually producing and reproducing the State as an active, ever-shifting and mobile form (77). Foucault expands more directly on the relationship between discourse, power, and the State in *Power/Knowledge* when he affirms that the effectiveness of the State relies on the utilization of a variety of apparatuses for its own institutionalization; however, these apparatuses are not limited to or solely concomitant with the State. As Foucault writes: "I don't want to say that the State isn't important; what I want to say is that relations of power, and hence the analysis that must be made of them, necessarily extend beyond the limits of the State. In two senses: first of all because the State, for all the omnipotence of its apparatuses, is far from being able to occupy the whole field of actual power relations, and further because the State can only operate on the basis of other, already existing power relations" (122).

Western countries tried to establish in the post-WWII period, and which brought Canada more closely into the orbit of the United States. Thus my work on the road narrative does intimately consider Canada-U.S. relations, though it would be more appropriate to state that my dissertation does this by addressing an economic context that has also transcended the ties between the two countries. However, from the perspective of the different narratives I address in my dissertation, this economic order is specifically what brings the Canadian nation into closer alignment with the United States, and thus—especially in my second and third chapter—the order is meditated upon regarding the way it illuminates this specific bilateral context.

Opening Economic Borders in the Post-WWII World

Before the United States officially entered the Second World War in December 1941, the country had become an informal supporter of allied forces, most specifically through the Lend-Lease Act of 1941: an agreement that financed $42 billion worth of services, goods and materials for the war effort (Zeiler 209). Through wartime production the United States was able to increase its production and manufacturing capacity, and thus triple its export value and double its GDP (Zeiler 210). The reasoning behind the Lend-Lease program was the support of the war effort; however, as Thomas Zeiler writes, the lending program also gave the United States the leverage to ask the United Kingdom to revise its post-war economy by easing the regulations that prioritized trade between British imperial countries (210). In order to maintain the increased production that had enabled the U.S. to grow exponentially in economic strength during the Second World War, the United States had to expand its markets into the post-WWII era, and thus

the country was invested in creating an international open-door, multilateral economy. Furthermore, the Bretton Woods accord later made evident the United States' own personal stakes in the international economic order, both in the accord's declaration that gold would be backed by the American dollar, and in the investment of American money into the newly created International Monetary Fund (IMF) and into the International Bank for Reconstruction and Development (now absorbed into the World Bank).

When the General Agreement on Tariffs and Trade (GATT) was later decided upon during a United Nations conference in 1947, the United States' interest in an international multilateral economic order—where trade barriers were reduced and minimized—was largely realized. The agreement resulted in significant trade liberalization; while free trade would have been impossible, considering the remaining devastation and fallout of the Second World War in European countries, Zeiler notes how the American Secretary of State Cordell Hull did "tie fair treatment (nondiscrimination), equal opportunities, and orderly exchanges in national markets to the promotion of peace" and believed that "an open-door commercial system, based on multilateral negotiations of trade barriers and a market ethic, would prevent a headlong descent into regimentation" (212). At this point, the USSR had already backed out of the IMF, and tensions were mounting between US trade policy and USSR considerations of economics and political stability. Because of this tension, the rhetoric of peace and diplomacy became increasingly attached to international economic policy decisions, particularly within the United States government. In order to secure a more stable international market during the Cold War, U.S. economic interventionism—particularly in relation to the Truman Doctrine and the Marshall Plan—was sold as diplomacy. The right to free

market enterprise was sold as the right to freedom, and as Wilfrid Loth writes "the United States was now faced with the challenge of defending this freedom worldwide" (33).

Like the United States, Canada benefitted economically during the Second World War; both countries significantly increased their production of war goods and materials while minimally suffering from the geographical devastation that affected countries in Europe. As Michael Hart writes, "by the end of the war, Canada was the third most important trade and industrial power in the world, a position that it could not sustain as others recovered, but a position that did change the long-term prospects for Canadian prosperity. Canadian GNP doubled from $5.6 billion in 1939 to $11.9 billion in 1945" (127). While the United Kingdom and the United States had long been Canada's two major trading partners, with the devastation that was wrought on Britain during the Second World War Canada began to rely more on its economic relationship with the more financially robust United States. However, the nation was also wary of the unequal balance of trade that had long marked the United States-Canada bilateral relationship, and thus Canada too preferred to have a multilateral economic system that would allow greater access to a diversity of markets. According to Hart, Canada wanted an international economy that was "multilateral not only to avoid having to choose between the two traditional markets of the United States and the United Kingdom, but also to ensure that the trading partners of Canada's principal export markets could maintain equilibrium in their trade and payments" (132). The Canadian government under William Lyon Mackenzie King viewed a multilateral economic system as a fairer game for all,

and a game that would particularly benefit Canada; thus the country became one of the United States' closest allies in promoting this trade system.[12]

In the first chapter of my dissertation, I explore more deeply the alignment between the United States and Canada in regard to Western values of liberalism and freedom, the connection of these values to representations of driving the Trans-Canada Highway, and the ways in which these representations were simultaneously bound up with economic concerns. Just as trade was positioned under the umbrella of diplomacy, and Western capitalism was attached to the rhetoric of freedom and liberal individualism, driving during the Cold War too was discursively promoted as aligning individuals with the subjectivity of an increasingly open-borders economy.[13] Seiler succinctly addresses the role of driving during the Cold War in relation to the ideological agenda of the United States when he writes:

> The act of driving became, in this historical context, a sort of palliative ideological exercise that was seen to reverse, or at least to arrest, the postwar "decline of the individual" and the deterioration of the "American character" of a heroic and expansionist past. The figure of the driver, moreover, embodied the ideological gulf separating the United States from its communist antagonists, and proved—to those antagonists, to allied nations, to those cultures the United States sought to annex ideologically, and, most important, to Americans themselves—

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[12] Canada too viewed a multilateral economic system as inseparable from the Cold War maintenance of Western ideals of freedom; this view was made manifest by the nation's introduction of article 2 to the North Atlantic Treaty Organization (NATO, an alliance formed in 1949): as Hart states, the article "insisted that NATO should go beyond mere military security and include a commitment on economic and social collaboration" (133).

[13] To further elaborate on this subjectivity, as open borders relied on little intervention from the government, this form of economy was bolstered by notions of liberal individualism, which too aligned with philosophies of non-interventionism.

> the continuing vitality of the essential individual freedom enjoyed under liberalism and capitalism (71).

My dissertation focuses on the adoption of driving as a discursive practice in a nation other than the United States; more specifically I trace the aesthetic representation of this discursive practice of driving in the contemporary Canadian road narrative, which I situate as arising in tandem with the opening of the Trans-Canada Highway. Engaging an archive of texts, I ask: what happens when a discursive practice—one which affirms the American and Western capitalist subject—is incorporated into the nationalist discourse of a nation whose distinctiveness simultaneously relies on differentiation from America? While my first chapter begins by addressing how the representation of driving the Trans-Canada Highway—particularly in early travel brochures from the 1960s—affirms the ideal subjectivity of Western capitalism, it proceeds to query two Canadian travelogues from the same time period that simultaneously register anxiety over the threat of Canada's disappearing identity as a result of national economic aspirations. By addressing the intersection of a discursive practice (in this case, driving) with nationalist sentiment, my dissertation considers not only what happens when the power regime of a nation relies on a discursive practice, but what happens when a conflict arises between nationalist sentiment and the very same discursive regime meant to encourage the economic strength of a country. By focusing on this conflict within the contemporary Canadian road narrative, I argue that the genre functions as a border-site wherein the relationship of Canadian nationalist sentiment to an economic vision aligned with America is negotiated.

Canadian Nationalism and the Trans-Canada Highway

When I refer to the ways in which the discursive practice of driving intersects with nationalist sentiment in the Canadian road narrative, I am specifically referring to how driving across the nation—particularly driving across the Trans-Canada Highway—creates affective attachment as an activity perceived as unifying Canadian community through the shared ritual of navigating and surmounting the obstacles of Canadian space. Moreover, I argue that driving the Trans-Canada produces a subjectivity anchored in a nationalist sentiment that also enfolds liberal-capitalist ideals. This vision of a shared nationalist sentiment based on unification—and the production of subjectivity as a result—resonates with Benedict Anderson's definition of nationalism as a shared imagined community produced by the circulation and mutual absorption of media. Discussing how newspaper circulation was central to the creation of national symbols and ideas, Anderson writes that it was "the novelistic format of the newspaper" that assured readers of the continued existence and importance of certain issues (33). Anderson's contention was that with the newspaper, many individuals across the confines of a nation would read the same articles, and become almost interpellated into a conception of community forwarded by newspapers. The concretization of the Trans-Canada Highway as a national symbol was realized not only through the circulation of newspaper articles on the highway, but travel brochures, National Film Board documentaries, magazine advertisements and articles, and other forms of media.

Moreover, representations of the Trans-Canada Highway also bespeak of the manner in which nationalist discourses and symbols evolve. For while the highway was projected as a nationalist symbol in media representations—a projection I explore more

deeply in my first chapter—the symbolic potency of the highway was equally derived from its resemblance to older nationalist symbols such as the Canadian Pacific Railway. Nationalist discourses, as my dissertation demonstrates, evolve as previous forms of established nationalist symbols and ideals adapt to contemporary contexts and circumstances. Thus, I argue that the highway's nationalist meaning has been reflexive to the different political and economic periods that mark the twentieth and twenty-first centuries. And, similarly, at the time of its construction the highway itself represented a contemporary iteration of a nationalist trope at least as old as Confederation, when John A. Macdonald promised British Columbia a national railway in exchange for the colony's commitment to join Canada. This nationalist trope, of course, is the trope of geographical unification. While Anderson emphasizes how the circulation of a discourse is crucial to the creation of a shared national community, several theorists have long emphasized how paradoxically one of Canada's most dominant nationalist discourses concentrates on the attempt in the first place to establish and achieve that circulation and communication.[14] National transportation infrastructures like the Trans-Canada Highway attain nationalist symbolic potency because of their ability to bridge gaps in circulation and communication.

Many of Canada's most canonical theorists—such as Harold Innis, Marshall McLuhan, and Northrop Frye—have contributed to the larger analysis of this problem of Canadian space in regard to the nation's unification. In his essay "Conclusion to a *Literary History of Canada*" (1965), Frye famously posited that the crux of identity for

[14] Maurice Charland, for instance, had discussed the importance for the government of the rhetoric about the unification of the country through technology; for, through this rhetoric, the government simultaneously justifies its own necessity as the only body capable and overseeing the implementation of coast-to-coast technologies (197).

Canadians is not necessarily connected to the question of "Who am I" but rather "Where is here?" (826). Through his evaluation of the history of Canadian literature, Frye determines that spatial preoccupations have pivoted around the central allegory of the garrison. The wild vast territories of the Canadian landscape are littered with communities that turn inwards and rely on "closely knit and beleaguered societies" (830) to physically and psychologically survive the threat posed by the expansive, surrounding wilderness. For Margaret Atwood, the settler figure in Canada is simultaneously motivated to contain and domesticate that wilderness by laying down straight lines, representative of order, onto the curved, uneasily contained spaces of the wild (*Survival* 122). Technology—as the many theorists who engage with theories of Canadian technological nationalism would likely argue (such as Innis, McLuhan, Maurice Charland, Arthur Kroker, Jody Berland, and Marco Adria)—has enabled the process Atwood describes; [15] infrastructures like the highway—and the CPR before it—render manageable existing frontiers and organize wilderness by linking distant areas and opening them up to development. By connecting communities throughout Canada and making manageable those remaining frontiers of wilderness, the Trans-Canada Highway—and the practice of driving the highway—engages this nationalist spatial

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[15] When I refer to the term technological nationalism throughout my dissertation, I am referring to instances whereby technology becomes implicated in the way the nation-state is defined, or a shared imagined community is constructed. For instance, Kroker argues that technology is essential to the Canadian imagination because its implementation in Canada is inseparable from the struggle between American modernization and an allegiance to European history (which Kroker implicitly positions as a static, conservative impulse to remain unchanged, thus somehow preserving a kinship with Europe) (7). For Kroker, these are the nationalist symbolic stakes of technology in Canada, and the reason why critics such as McLuhan, Grant, and Innis were so focused on technology in their scholarship. Technological nationalism in Canada also figures in the works of Innis and McLuhan specifically in relation to geography (a thematic and connection picked up on and advanced in Charland's essay "technological nationalism"), whereby the economic functioning of the state and simultaneously the nationalist establishment of a shared imagined community relies on the use of technology to enable various forms of circulation coast-to-coast across Canada.

legacy that envisions the shared historical struggle against wilderness by Canadian settlers.[16]

While my dissertation is motivated by the nationalist spatial imaginary of the Trans-Canada Highway, it is perhaps more invested in the way the Trans-Canada Highway simultaneously transformed, and continues to transform, the subjective experience of the Anglo-Canadian nationalist spatial imaginary. For, as I demonstrated in the previous section, driving in the post-WWII period was also a discursive practice enveloped in a Cold War ethos tied to capitalist and liberal motivations, and this ethos simultaneously became attached to both the representation of the highway and the nationalist practice of driving across the country. Of course, as theorists of modern nationalism contend, capitalism and liberalism have always been indivisible from nationalism since nationalism's European inception. Both Ernest Gellner and Eric Hobsbawm attribute the rise of nationalism to the industrial and bourgeois revolution of the eighteenth-and-nineteenth century; and as Tom Nairn has argued, nationalist movements—and neo-nationalist movements in particular—have been Janus-faced in their simultaneous distancing from and embracing of modernizing capitalist forces ("Modern Janus" 12-14). Nairn's theory—built upon the notion that nationalist forces first intensify to counteract the destabilizing elements of modernization, and then later transform and come to embrace capitalist modernization to economically advance a country—is an apt one for analyzing the nationalism of the Trans-Canada Highway. However, I would stress that these two contradictory iterations of nationalism do not

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[16] Of course, this motivation by settlers to contain and organize space is profoundly colonial; thus, national infrastructures like the Trans-Canada Highway are simultaneously colonial infrastructures. The 2016 documentary *Colonization Road*, for instance, explores the intersection of colonization and transportation infrastructures by investigating the series of Colonization Roads that opened up the space of Ontario and Manitoba for settlement during the 1800s.

necessarily follow a chronological timeline—with one succeeding the other—but are always in continual tension with each other. Moreover, I would suggest combining Nairn's theory with Fredric Jameson's counsel to "always historicize" (*Political Unconscious* ix), as this dissertation evaluates one manner in which the discursive expression of nationalism is reflexive to political, economic and social circumstances. As the geopolitical location of Canada encouraged the encoding of western capitalist forces as American, the nationalist tension Nairn addresses was simultaneously presented in Canada during the post-WWII period as a tension between two nationalisms (American and Canadian), rather than a tension inherent in the general constitution of nationalism. In this manner—as my dissertation's evaluation of Canadian nationalist road narratives from the post-WWII period to the present reveals—the contours of this tension between capitalist progress and Canadian nationhood were simultaneously reflexive to shifts in Canadian-American relations.

Reading Canadian Nationalism in the Road Narrative

Just as my dissertation stresses the importance of historicizing the presentation of nationalist sentiment and the development of nationalist symbols, it also supports those theorists who emphasize the influence of social-historical contexts on the formation of genres. Genres—loosely defined as differently-sized categories of literature that simultaneously can reference the novel and poetry, as well as detective fiction and the road narrative—have generally been conceived of by theorists as notoriously evasive and slippery in definition; as David Duff writes in the introduction to *Modern Genre Theory,* "few concepts have proved more problematic and unstable than that of genre" (1). This

instability, in part, emanates from the acknowledgement that genres are both marked by fixity and transformation/evolution. While Jacques Derrida, for instance, highlights these contradictory forces to deconstruct the reliability of genres ("The Law of Genre"), others—from Georg Wilhelm Friedrich Hegel, to Ferdinand Brunetière, to Georg Lukács and Tzvetan Todorov—attribute the nascent mutability of genres to their susceptibility to historical shifts. For instance, Todorov defines genres as the "meeting place between general poetics and event-based literary history" (201) and argues that "genres communicate indirectly with the society where they are operative through their institutionalization" (200). A genre's institutionalization or recognition in a historical period signifies the particular resonance between the mode and form of that genre and the social-historical context of that period.

While the road narrative certainly predates the Cold War period—with John Steinbeck's *The Grapes of Wrath* (1939) as one notable example—several road scholars align the institutionalization of the genre with the publication of Kerouac's *On the Road* in 1957. At the very least, with Kerouac's novel, a subgenre of road narrative was institutionalized, which figured the space of the road as the place of self-definition for a rebel- or outcast-type figure. As Ronald Primeau writes regarding Kerouac's milieu: "…the protagonists of Beat literature in the 1950s broke sharply with the norms and values of those around them. Sal Paradise in Kerouac's *On the Road* and Clancy Sigal writing in *Going Away*, for example, were searching for a way of life at once radically different from the pretentions they saw in their midst" (10). As Katie Mills has emphasized, the presentation of the outlaw or rebellion figure established the road narrative as a reactionary genre whose primary purpose, through its attention to the

individual, has been the critique of mainstream society (35). The genre of course echoes older frontier narratives, such as Mark Twain's *Adventures of Huckleberry Finn*, and maintains a familial resemblance to the pilgrimage genre, and yet it attains contemporary resonance as the narrator's representation repeats those qualities of individual self-definition entrenched as Western values and used as ideological tools during the Cold War. I argue it is no coincidence that we see this shift in the genre—a new signification emerge—just as the activity of driving itself acquires an intensified discursive meaning during the Cold War.

This aforementioned representation of the individual in relation to the space of the road, which arises in the post-Second World War period and becomes institutionalized as part of the road narrative genre, is central to the road narratives I evaluate in my dissertation. However, it is premature to assume these Canadian road narratives simply replicate their American counterparts. For, just as genres evolve temporally, they can also adapt and become nationalistically or regionally specific. For instance, expanding upon Stephen Neale's contention that genres function through "difference *in* repetition" (Neale 50), Christopher Gittings argues that the differentiating repetition of genre films in Canadian cinema is "complicated by a desire to communicate national and cultural differences to the dominant Hollywood cinema through Hollywood narrative systems" (113). To follow Gittings' statement through to its logical extension, Canadian genre cinema will always in some sense be self-conscious of this adaptation; thus, the difference produced in these films function generally on a nationalistic level. I argue that the road narrative in the post-WWII period—existing across the spectrum of Canadian literature, film, and poetry—is indeed at least subconsciously invested in producing this

difference. And, furthermore, I argue that the repetition of difference can actually evolve and resultantly produce a new subgenre; when an element that is initially identified as demonstrating difference becomes repeated enough, it transforms and becomes a signifier. For instance, I trace a repeated trope in Canadian road narratives, particularly through those texts I address in chapters two through four. According to this trope, the protagonist/narrator/speaker is nationalistically invested in both deconstructing and then reconstructing the meaning of the road; I argue that this movement from deconstruction to reconstruction in order to reduce anxieties about the road's 'American' antipathy to Canadian national distinctiveness becomes a signifying aspect of the road narrative in Canadian cultural representations and thus a marker of the Canadian subgenre's distinctiveness.

By bringing together the historical and spatial influences that impact the production of a genre text—such as a road narrative—one can begin to historicize and unpack the potential meaning of a genre within a nationalist context. This is, ultimately, what my dissertation aims to do by tracing the Anglo-Canadian nationalist road narrative from the 1960s up until the present. While my dissertation does not consider any immediate travel narratives produced in the 1950s, this is because I largely take the construction and opening of the Trans-Canada Highway as the precondition for the production of a certain form of contemporary nationalist road narrative in Canada. Nevertheless, the production of the road narrative in Canada merges the transnational Cold War discursive practice of driving with the nationalist traversal of Canadian space; moreover, as the road narrative's mode during this period encourages the production of subjectivity through self-realization, the plot moves towards the attempted resolution of

tension and conflict. Hence, as the central tension in Canadian representations of the road is between a nationalist attachment to space and the transnational/Americanized practice of driving, the mode of the road narrative simultaneously encourages an attempted resolution between American and Canadian subjectivities that I view repeatedly in Canadian adaptations of the genre.

Dissertation Organization and Chapter Outline

The texts I have chosen for my dissertation tend to voice Canadian nationalist impulses and anxieties, as well as the discursive logic of driving solidified in the Cold War period. As several Canadian scholars before me have noted, Canadian nationalism is primarily a white-settler nationalism; or at least nationalist discourses have been most responsive to the white-settler perspective (Ian Angus; Daniel Coleman; Eva Mackey; Sherene Razack; Gillian Roberts). Regarding the Canadian nationalist spatial imaginary, Razack views these discourses as implicitly justifying European entitlement to settler land (3); the rhetoric of the Trans-Canada Highway and of driving across the nation—which often positions Canada as a terra nullius, a landscape primarily of empty wilderness—participates in this justification. Furthermore, as Coleman states, the rhetoric of Canada's maturation—which is deeply ensconced in displays of Canadian technological achievements—prioritizes the figure of the hard-working settler who is again positioned as white, British, heterosexual, and male (172). Since these nationalist discourses buttress a normative subjectivity, generally those authors who are most invested in nationalist discourses tend to fall within this subject category, and they tend to be the individuals most anxious about the potential loss of this nationalist identity. Thus,

the majority of texts I address in my dissertation affirm this normative subject position. Those authors I address who do not affirm this position also tend to approach nationalist discourses in a manner that departs from the white, male perspective; their narratives function more as nationalist critique (see in particular my fourth chapter, which simultaneously establishes a critique of nationalism and of the subjectivity attached to driving).[17]

Moreover, while Québec nationalist society has similarly revolved around discourses celebrating the white settler, Québec has long had a complicated relationship with the more dominant Anglo-Canadian national community in Canada and as a result has a somewhat unique relationship to both Anglo-Canada and America. While the language difference in Québec has functioned as an additional buffer against American cultural absorption, Québec has at times also celebrated an affinity with the United States to separate the province both politically and ideologically from a more Anglo-Canadian nationalist identity. During the 1980s the term Americanité became popular as a means of describing this affinity between the United States and Québec; this affinity simultaneously enabled the province to seek further independence and to distance itself from the reach of Canadian federal power (Latouche 124). Because of this difference, I have opted to focus solely on Anglo-Canadian road narratives, as I believe Québécois

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[17] For instance, I argue that road narratives departing from the white-male-settler perspective—such as Thomas King's "Borders" and George Elliot Clarke's *The Motorcyclist*—tend to be radically suspicious of Canadian nationalist investments in space; these texts function to upend and interrogate nationalist ideological representations of space, citizenship, and belonging. Analyzing these texts in my dissertation would have diffused the focus of my argument by adding this additional layer. I justify the archive of my dissertation by referring again to Razack, who argues that the process of "unmapping"—akin to decolonizing Canadian nationalist depictions of space—begins by asking the question: "what is being imagined or projected on to specific spaces and bodies, and what is being enacted there?" (12) I argue that my dissertation is contributing to answering this question by focusing on Anglo-Canadian nationalism in its white, hetero-normative context.

texts, such as Jacques Poulin's *Volkswagen Blues*, function in a fundamentally different manner.[18]

Similar to the positioning of nationalist discourses, during the Cold War the liberal, individualist figure of the driver was also generally coded as white, male, and heterosexual (a subject position I explore more fully in my first chapter). In many ways the lines between the freedom attached to the car and the perpetuation of discrimination were blurred, especially when one connects the influences of the automobile with a revised geography that encouraged "White Flight" to the suburbs, the increasing isolation of women within suburban homes, and a pattern in which highway development became a tool for razing racialized, low-income neighbourhoods (see Catherine Jurca's *White Diaspora*; Betty Friedan's *The Feminine Mystique*; Eric Avila's *The Folklore of the Freeway*). The subject-position of the driver—as opposed to people who became victims of this mobility—redoubles the positioning encouraged by nationalist discourses, and thus the Canadian road narrative is often a site of normativity. However, the overlap between the two subject positions in Canadian road narratives, I argue, is also what intensifies the anxiety often undergirding these narratives. For this ease of overlap also carries with it the threat of the erasure of any difference; while the subject-position of Canadian nationalist discourses is similar to the subject-position of the driver—which has become coded as American—the operating principle of Canadian nationalist discourses is often the promotion of difference between the two countries.[19] This duplicity of sameness

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[18] In *Volkswagen Blues* (1984), for instance, Jacques Poulin is focused on tracing the historical and continental overlap between the United States and Québec, particularly in relation to the contribution of early French explorers to the establishment and settling of significant portions of the United States.

[19] For a better understanding of the historical positioning of Canadian nationalism to American identity, I recommend a number of critical works, many which fall under the umbrella of "Border Studies" (e.g. Ian

and difference that undergirds the Canadian road narrative recurs across all the road narratives I address, and in my chapters I view this duplicity as a motivating factor for the types of resolutions and critiques each text provides in relation to Canadian nationalist identity.

The first chapter of my dissertation explores the development of this tension between the Canadian nationalism produced by driving the highway and anxieties over Americanization by addressing a series of early Trans-Canada Highway publicity media—brochures, an NFB film, a colouring book—in relation to two travelogues about driving the highway. Both travelogues—Edward McCourt's *The Road Across Canada* (1965) and Walter Stewart's series for *Star Weekly* magazine (1965)—were published just a few years after the highway opened in 1962; the travelogues, moreover, celebrate the subject position of the Cold War driver in the context of Canadian nation-space while also revealing worries over how the Americanized tourist industry was simultaneously interfering with nationalist attachments by commercially developing and reorganizing the meaning of that space.

While my first chapter partially serves as an extended introduction by contextualizing and expanding upon the development of the subjectivity of the Canadian Trans-Canada Highway driver in the Cold War period, my subsequent chapters trace how this subjectivity is incorporated into, reflected upon, and critiqued within a series of Canadian road narratives that span the 1960s to our contemporary moment. While the two travelogues evaluated in my first chapter utilize more the mode of reportage, the texts evaluated in my subsequent chapters—as artistic literary and filmic road

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Angus, Jody Berland, Robert Kroetsch, Marshall McLuhan, Sarah Phillips Casteel, Gillian Roberts, and Wilfried Siemerling).

narratives—enable a more sustained reflection on how the tensions between a protectionist Canadian nationalism and the Americanizing discursive practice of driving can be resolved and reconciled. While the reportage in McCourt's and Stewart's work reveals these aforementioned tensions, it is not until I evaluate those narratives that engage with road narrative conventions—such as the genre's motivation for self-definition—that I begin to undertake an analysis of how nationalist representations of driving in Canada often function as attempts to syncretize a conservative Canadian nationalist identity with the liberal, individualist subjectivity implicitly conveyed in these texts as an American subjectivity.

Moreover, my second, third and fourth chapter all align with specific periods that illustrate changed American-Canadian relations; and as the texts I have chosen to evaluate in this dissertation demonstrate, so too is there a shift in the mode through which resolution between Canadian and American identities is pursued and attained. My second chapter considers three texts—Glenn Gould's "The Search for Pet Clark" (1967), Don Shebib's *Goin' Down the Road* (1970) and Roy Kiyooka's *Transcanada Letters* (1975)—that were published/ released during the rising period of economic nationalism in Canada. The chapter considers how each text ultimately rewrites the signification and the path of the Trans-Canada Highway—and its attachments to Americanizing forces and the ethos of liberal-individualism—to improve the social fabric of Canadian nationalist identity. My third chapter evaluates three road films—Sandy Wilson's *My American Cousin* (1985), Bruce McDonald's *Highway 61* (1991) and Michael McGowan's *One Week* (2008)—that harness this implicit tension inherent in Canadian nationalist representations of driving to reflect on how Canada might maintain a distinct nationalist identity amid the

inevitability of free trade and opened economic borders with the United States. My final chapter addresses two books of poetry—Sina Queyras' *Expressway* (2009) and Karen Solie's *The Road In Is Not the Same Road Out* (2015)—which both link driving's environmentally destructive contributions to the liberal, individualist logic of the driver; in the process of attempting to undo and redress the ecological harms of driving, the poets not only undo the discursive practice of driving, but the Canadian nationalist incorporations of this subjectivity as well.

Conclusion

In the post-Second World War period, Canada became the United States' closest ally in promoting a multifaceted economic policy that would open borders between countries to trade. During the Cold War, the promotion of this international economic framework became entangled with the promotion of liberal, individual freedoms and driving was established as a discursive practice that reified the connection between these ideals. With the building of the Trans-Canada Highway, I argue that a new contemporary form of the Canadian nationalist road narrative was established, one that incorporated and celebrated the subjectivity produced by this wider discursive practice of driving in the Cold War. Moreover, as this subjectivity also affirmed the alliance between Canada and the United States, the road itself became a space through which both the strengths and insecurities of Canadian-American relations could be reflected upon. In my dissertation, I explore the shifting terrain of these reflections as presented through the Canadian road narrative in different nationalist periods marked by specific tensions around Americanization: the Cold War; the burgeoning period of economic nationalism; the era

of the Canada-United States Free Trade Agreement (FTA) and the North American Free Trade Agreement (NAFTA); and finally the era of the Anthropocene. While the romance of driving the Trans-Canada Highway has not yet disappeared, with passing years it is not only the cost of gas that continues to rise, but the cost of an Anglo-Canadian identity simultaneously driven by and cautious of its relationship to Americanizing forces.

CHAPTER ONE

Tourism Along the Trans-Canada: The Cold War and the Early Years of the Canadian Highway

In "Canada: Adventure Tours from the Trans Canada Highway" (1968), one of the many travel booklets published in the 1960s by the Canadian Government Travel Bureau on the Trans-Canada Highway, the inside front and back covers feature shots of a wide, smooth and winding highway among the magnificent scenery of the Rocky Mountains, as well as an East Coast ocean highway drive amid perfect conditions. Few cars populate the highway, which disappears into a panorama of trees, rock and ocean. Across the Rocky Mountain picture in text appears: "Renew Your Interest in Touring," while across the East Coast picture—which features just one car—appears the text: "Easy to Reach … unhurried … natural … that's Canada!" (Fig. 2.) Together the images suggest that the highway will renew the tourist experience of Canada, a country that is now wide open for exploration ("easy to reach") by the driver who can follow his own schedule, and whose access to Canada is unmediated. By featuring only one or a few cars amid the natural backdrop, the images suggest that the country belongs to the tourist, who can claim the whole landscape and render it meaningful. The "Canada" experienced by the highway driver is a "Canada" that belongs to the highway driver—a nation defined through the touristic experience on an individual level.

The tourist driving the highway—as imagined by the Canadian Government Travel Bureau (CGTB)—was not Canadian, however, but American. This chapter revisits early Trans-Canada Highway tourism with the knowledge that in the 1950s and 1960s,

the tourist materials attached to the highway actually targeted the middle-class American family (Apostle 223). In 1948, C.D. Howe delivered the opening address at the Third Dominion-Provincial Tourist Conference, commending the way in which the tourist industry helped to further Canada's trade balance with the United States (Apostle 205). The Trans-Canada Highway played no small part in the promotion of tourist business to Americans. A *Toronto Daily Star* article from May 12, 1961—"Tourism 'Busting Out All Over'"—recorded Resources minister Walter Dinsdale as saying that tourism was the "number two dollar earner" in Canada, that "in the next few years, Canada will find itself rocked by an explosion—in tourists" and that "for Americans, the new major theme of come-to-Canada advertising will be the Trans-Canada Highway." The article's topicality is redoubled by CGTB director Alan Field's statement at the 1960 Fifteenth Federal-Provincial Tourist Conference, that the new Trans-Canada Highway booklet would be "printed primarily for U.S. distribution."[20] While the CGTB booklets featured photos of Canada's expansive natural playground, they also included numerous photographs of the nuclear family unit—father, mother, son and daughter—visiting tourist attractions proximal to the highway.

This chapter asks, then, what happens when a discursive image of the Canadian nation marketed to the American middle-class family also affected the vision of technological nationalism or highway nationalism in Canada? By technological nationalism, I refer specifically to the unifying image of nation encouraged by the coast-to-coast highway's ability to connect Canadians and encourage their exploration of the country. Those same travel brochures that targeted Americans were distributed among

[20] Report of Proceedings, Fifteenth Federal-Provincial Tourist Conference 1960, Dominion-Provincial Tourist Conferences, Correspondence, RG 5-20, File 1.15, Archives of Ontario, page 17.

Canadians, and as demonstrated by Canadian travelogues from the period—such as Edward McCourt's *The Road Across Canada* (1965), Walter Stewart's series for *Star Weekly* magazine (1965) and John M. Mitchell's *Coast to Coast Across Canada* (1967)—the national car holiday taken by Canadians too was positioned as a family trip. The inside front image of Mitchell's travelogue, for instance, illustrate his family packing and unpacking the car, a doll tucked under the daughter's arms, golf clubs flanking the father's feet. And yet, McCourt's and Stewart's travelogues also simultaneously register disappointment with how the tourist industry was Americanizing and transforming the landscape along the highway into a depersonalized space where the tourist in Northern Ontario "will find lodgings in a motel precisely like a motel in St. Petersburg or Calgary or Walla Walla" (McCourt 112). By celebrating those Western values associated with the nuclear family while also questioning the integrity of an Americanizing tourist industry, both McCourt's and Stewart's travelogues implicitly become an instantiation of a distinctively Canadian Cold War attitude—one centrally marked by the unresolved friction between a newly strengthened allegiance to the United States bolstered by shared ideological values, and an increased fear over American economic and political domination. While the Trans-Canada Highway's East-West direction has traditionally marked the highway as a transportation infrastructure that repeats the nationally unifying capability of the Canadian Pacific Railway, McCourt's and Stewart's travelogues—published just a few years after the highway officially opened in 1962—realize the way in which the representation of the highway was simultaneously marked and influenced by a distinctively Canadian Cold War attitude inseparable from the American-Canadian relations of the era.

In this first chapter of my dissertation, after establishing the context for the Trans-Canada Highway's relationship to the touristic production of nationalism, I trace the discursive meanings of the tourist driver in the Cold War era to unpack the ways in which the domestic nationalistic rendering of the highway reflected a Canadian Cold War ethos. By reading the activity of tourist driving as a discursive practice, this chapter queries the Trans-Canada Highway in the early years following its construction as a space of nationalist meaning marked by the intersecting interests of Cold War and Americanizing forces. Accordingly, those Canadian drivers who utilized the highway themselves became marked as subjects caught up in a distinctively Canadian Cold War ethos.

Building Unity with the Trans-Canada Highway

The Trans-Canada Highway act was officially passed on December 10, 1949 under the Louis St-Laurent government. The bill stated that it was "an act to encourage and to assist in the construction of the Trans-Canada Highway" and that the route should follow "the shortest practicable east-west route."[21] The provinces had met the year before to come to terms on an agreement at the Dominion-Provincial Conference held in Ottawa, December 14-15, 1948. The reasons given by government for constructing the highway are varied, and perhaps best summed up in a statement from the minister of Reconstruction and Supply at the resolution stage of the project:

> The route would definitely assist in the development of trade and natural resources, as also of our tourist trade. It will assist in meeting some of our

[21] Library and Archives Canada, Deputy Minister's files relating to the Department of Mines, the Department of Mines and Resources and the Department of Mines and Technical Surveys, RG 21. "Trans Canada Highway Legislation" series, volume 16, file 9-2-vol.1., 1949, The House of Commons of Canada. Bill 194. An Act to encourage and to assist in the construction of a Trans-Canada Highway.

> strategic defence requirements. It will constitute a main East and West artery, into which would feed tourist roads from the many ports of entry from the United States, and from which will radiate many access roads to the national and provincial parks, and to other vantage points or areas.[22]

The governmental approval of the project had been a long time coming, the push for its establishment perhaps unofficially starting with A.E. Todd of Victoria, B.C., who in 1912 offered a gold medal to the first person who could cross Canada entirely on asphalt. History recalls a series of attempts by different adventurous individuals, culminating in the awarding of the medal to Brigadier R.A. Macfarlane in 1946. Interest in building the Trans-Canada from government had arisen in the 1930s, and the federal government had set aside some money for its construction under various guises of the Unemployment Relief Act.[23] However, when the Second World War broke out, official interest in the highway dissipated.

During the period of reconstruction after the war, interest resumed from both lobbying parties and government in the building of the highway, and its vision was aligned with other major reconstruction projects. In a brief on the Trans-Canada Highway, from the Department of Mines and Resources—dated June 25, 1948—JM Wardle, director of special projects, estimates (what would later be seen as a gross

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[22] Library and Archives Canada, Deputy Minister's files relating to the Department of Mines, the Department of Mines and Resources and the Department of Mines and Technical Surveys, RG 21. "Trans Canada Highway Legislation" series, volume 16, file 9-2-vol.1., 1949, Statement of the Minister of Reconstruction and Supply at the Resolution Stage of the Trans-Canada Highway Bill in the House of Commons, page 2.

[23] During different years in the 1930s, the act was also known as the Unemployment and Farm Relief Act or the Unemployment and Agricultural Act. (Library and Archives Canada, Deputy Minister's files relating to the Department of Mines, the Department of Mines and Resources and the Department of Mines and Technical Surveys, RG 21. "Trans Canada Highway Legislation" series, volume 16, file 9-2-vol.1., 1949, Statement in the House of Commons at the Resolution Stage of the Trans-Canada Highway Bill—Questions to Marginal Answers, page 2.)

underestimation) that the highway would cost $250,000,000 in total (government would contribute half) writing:

> while this is a large sum it is not excessive when the national benefits of a Trans-Canada highway are considered. These include transportation routes, greater accessibility to agricultural and industrial areas, and the promotion of national pride and unity through increased travel and recreational facilities. A proper perspective of the cost can best be gained by comparing the figure of $112,500,000 with the amounts now being spent annually by Canada for social services…[24]

Wardle invokes an implicit comparison between the benefit of social services and the benefit of the Trans-Canada Highway for the individual Canadian, reflecting the way in which the highway could be seen as part of the larger social welfare vision established under the post-WWII Liberal government. As Wardle additionally wrote: "probably no project of national interest is more frequently mentioned, nor has any other project more sound reasons to support it."

Nancy Christie and Michael Gauvreau have stated that the process of post-WWII reconstruction in Canada was advertised as a "positive moment characterized by a sense of limitless possibilities in the post-war world" (7). Canada had benefitted economically from the Second World War, and the William Lyon Mackenzie King government sought to establish policies and programs that would help ensure Canada would not return to the depression or recession that marked the 1930s economy. The return to peace after the Second World War, along with decidedly different economic prospects (in comparison

[24] Library and Archives Canada, Department of Mines and Technical Surveys, RG 21. "Trans-Canada Highway, Dominion—General" series, volume 1, file 291-4-10-12-2, 1945-1949, Brief on a Trans-Canada Highway, page 1-2.

with Canada's economic circumstances in 1939), led to a utopian dedication to forwarding Canada's nationalist transformation, and the building of the highway was part of this nationalist vision about Canada as an ideal society. Several of Canada's most prominent mandarins had become convinced of the economic principles of John Maynard Keynes, and believed that a Keynesian approach was key to avoiding a return to the depression era of the 1930s. Officials in the Bank of Canada, the Department of Finance, the Department of Reconstruction and the Department of National Health and Welfare supported Keynesian intervention. Social investment in returning soldiers and their families would ensure that Canadians had access to the resources they needed to transform themselves into productive citizens. The government commissioned Leonard March and Frank Cyril James to create a report on the prospects of reconstruction, which was released in 1943 as the "Report on Social Security for Canada" and nicknamed "The Marsh Report." In 1945, the Family Allowance Bill became the first enactment of Canada's plans for a universal welfare system. Massive projects were undertaken to help returning soldiers adjust, including initiatives for Veterans' education, old age security, health services, re-establishment credits and financial help through the Department of Veterans Affairs. A strong economy into the post-WWII era was also supported by investment in large-scale infrastructural projects, particularly those projects that not only increased employment opportunities but also met the demands of returning soldiers, such as housing expansion projects, investment in suburbs, road building, and the expansion of utilities such as water and electricity.

The Trans-Canada Highway fit into this wider vision of the reconstruction era as an economic make-work project that simultaneously supported the flow of goods across

Canada. Like other reconstruction-era government projects such as the universal welfare system, the highway was conceived and celebrated as a project that strengthened the unity and national identity of Canada. When the highway officially opened, in 1962—thirteen years after the bill was enacted—Conservative John Diefenbaker was prime minister. His rhetoric evoked a nationalist pride based in tradition, unity and individual contribution. At the opening of the highway, he said: "May it serve to bring Canadians closer together; may it bring to all Canadians a renewed determination to individually do their part to make this nation greater and greater still, worthy of the destiny that the Fathers of Confederation had expected when through their act of faith they made it possible."[25] While governmental rhetoric in planning documents for the highway tended to emphasize more the economic viability of the highway, as well as discretions related to the provincial-federal funding model and politics,[26] most often a line or two regarding the nationalist importance of the highway was the justification for federal involvement in funding the project.[27]

Not unlike the rhetoric of the railway, Canadian media also emphasized the construction of the highway as a technological feat, writing of the majesty of the building

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[25] *CBC Television* broadcast, September 8, 1962.

[26] Consider, for instance, the following from a memorandum: "I suggested that particularly as there was an area where payment to the provinces would be open to considerable discussion, that we should perhaps place our figures on the conservative side." Library and Archives Canada, Economic Development Division, RG 19. "Economic Development and Resource Programmes—Transportation—Highways and Roads— Trans Canada Highway" series, volume 4431, file 9435-07-part-2., 1949, Memorandum to Dr. Clark, Estimates of Cost, Trans-Canada Highway, page 2.

[27] For instance, in the Statement by the Honourable Robert H. Winters, at the second reading of Bill 194, "An Act to Encourage and Assist in the Construction of the Trans-Canada Highway," Winters motioned that "The completed highway will have a national aspect in that it will serve to link all provinces and will enable Canadians to travel from one end of Canada to the other on Canadian soil by hard surfaced road. Under the circumstances, it would appear justifiable for the Federal Government to contribute up to half the total cost, as the Bill indicates." (Library and Archives Canada, Deputy Minister's files relating to the Department of Mines, the Department of Mines and Resources and the Department of Mines and Technical Surveys, RG 21. "Trans Canada Highway Legislation" series, volume 16, file 9-2-vol.1., 1949, Statement by the Honourable Robert H. Winters at the Second Reading Stage of Bill 194, page 2.)

project, particularly through the roughest terrain: for instance, through Rogers' Pass or through northern Ontario along Lake Superior.[28] In 1962, *Maclean's Magazine* published an article entitled "Trans-Canada Highway: Spectacular Last Mile" highlighting the technical expertise that went into bridging the highway along Rogers Pass. A *Toronto Star* article from 1960 entitled "New Highway 320 Miles of Scenic Grandeur" examined the closing of the gap in Northern Ontario, stating: "this stretch, which necessitated the clearing of 1,720 acres of bushland and the erection of 25 bridges—the biggest span 595 feet—was four years in the building, at a staggering cost of $40,000,000."[29]

These discourses—which voiced the greatness of the Trans-Canada Highway as a unifying infrastructure by emphasizing the difficulty of its construction—align with what Maurice Charland has evaluated as the rhetoric of technological nationalism, in which the building of national technological infrastructures such as the CPR are accompanied by a "power-laden discourse of a state seeking to legitimate itself politically by constituting a nation in its image" (197). The Canadian Pacific Railway was not only part of the terms of agreement for Confederation, but the transportation infrastructure also simultaneously justified the role of the state as the only body capable of fulfilling the nationalist promise of the railroad. The discourse is effective in the persuasion that these technologies spatially unite a country that faces a major obstacle in terms of its East-West flow, particularly as the North-South economic forces encouraged by the United States have continually threatened to overtake in importance. Like the railway, the Trans-Canada Highway was celebrated for giving Canadians the opportunity to cross the country—this

[28] The technological feat of the highway has been memorialized in such cultural texts as E.J. Pratt's "Towards the Last Spike" and Gordon Lightfoot's "Canadian Railroad Trilogy."
[29] Other examples of articles include "Biggest Building Year Yet for Trans-Canada Highway" (Financial Post, 1953), "Trans-Canada Highway Work is Progressing" (The Globe and Mail, 1959), and "Cross Canada (Almost) On Real Paved Highway (Financial Post, 1960).

time by car—without having to partially use American highways. Thus, technological nationalism is simultaneously presented as anti-American, though as Charland notes forces of Americanization have often accompanied the building of national infrastructures, such as the railroad or Canada's media broadcasting system (208). This connection between America and technological infrastructure, moreover, becomes explicit when one assesses the Trans-Canada Highway through the lens of the tourist industry.

Selling the Trans-Canada During the Cold War

For the Canadian tourist industry, the nationalist potential of the Trans-Canada Highway was viewed—even before the highway's official opening—as a marketing tool for attracting American interest, and particularly American dollars. After the Second World War, the Canadian tourism industry conducted various surveys on tourist behaviour specifically aimed at increasing the number of American tourists to Canada (Apostle 219). At the Fifteenth Federal-Provincial Tourist Conference, held in 1960, Walter Dinsdale—who as the minister of Northern Affairs and National Resources oversaw the running of the Canadian Government Travel Bureau (CGTB)—stated that "the volume of Canada's tourist trade had increased markedly over the recent years and … it remains the third largest Canadian export," with visitors in 1959 spending $391 million. [30] According to the Report of Proceedings for that year, Dinsdale "paid tribute to some of the accomplishments achieved," including the establishment of campgrounds and picnic sites along the Trans-Canada Highway. The report records Dinsdale stating:

[30] Report of Proceedings, Fifteenth Federal-Provincial Tourist Conference 1960, Dominion-Provincial Tourist Conferences, Correspondence, RG 5-20, File 1.15, Archives of Ontario, page 2.

"with all ten provincial governments participating in the Trans-Canada Highway Program, we now have a major attraction for the more than 59 million passenger cars in the United States in addition to the 3,795,000 passenger cars owned by Canadians."[31]

Concerted efforts to attract Americans in the post-WWII period were evident as early as the late 1940s, when campaigns such as Ontario's Tourist Service Educational Week were established, which included various radio talks on the CBC encouraging locals to be more hospitable to outside guests.[32] As Arthur Welsh, Ontario minister of Travel and Publicity, ended his radio talk given on May 3, 1947: "[B]e a good neighbour. No country is rich or powerful enough today to do without friends. The surest way to build friends—and incidentally, to reap a handsome return while doing it—is to invite our neighbors in and see that they enjoy themselves."[33] This effort to sell tourism as diplomacy not only reveals the political tenor of the post-WWII and Cold War era, but the extent to which the American tourist experience was prioritized in Canada. The emphasis on American satisfaction continued into the 1950s, as evidenced by a 1955 article published in the *Kingston Whig Standard*, which stated that one good "stipulation for the restaurant owners would be that all members of good standing in Canada cease next summer to offer Southern Fried Chicken on their menus. People who come from the land of Southern Fried Chicken would doubtless prefer to be offered something else."[34] Moreover, Canadian touristic concerns with American differentiation helped shaped the presentation of Canadian myth and history. As Rex E. Grose—Manitoba's deputy

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[31] Report of Proceedings, Fifteenth Federal-Provincial Tourist Conference 1960, Dominion-Provincial Tourist Conferences, Correspondence, RG 5-20, File 1.15, Archives of Ontario, page 1.
[32] Radio Speeches, Dominion-Provincial Tourist Conferences Correspondence, RG 5-19, File 1.92, Archives of Ontario.
[33] "Our Welcome Guests, "Arthur Welsh Radio Address, CBC, May 3, 1947, Radio Speeches, Dominion-Provincial Tourist Conferences Correspondence, RG 5-19, File 1.92, Archives of Ontario, page 3.
[34] "Attracting The Tourists," Kingston Whig Standard, Dec 2., 1955, Trans-Canada Highway, Correspondence of the Deputy Minster of Travel and Publicity, RG 5-15, File 13.21, Archives of Ontario.

minister of Industry and Commerce—declared at the Eleventh Federal-Provincial Tourist Conference in 1956: "Canada should raise its sights and literally blanket the United States with the Canadian story … to sell this country in the United States, we must glamourize our history and create legends and myths that will catch the attention of the American public."[35] With the building of the Trans-Canada Highway, the CGTB was not only able to address what tourist surveys had revealed as the number one complaint—bad roads—(Apostle 229), but was able to offer American tourists a new option for a uniquely Canadian national experience.[36]

Several critics have noted how the influence of the tourist industry has long been integral to the production of Canadian nationalist identity. Both E.J. Hart and Daniel Francis have written in detail about the building of the Canadian Pacific Railway (CPR) and the subsequent development of the tourist industry along the railway, particularly in the Rocky Mountains. Early CPR tourist promotion helped cement Canada's reputation as a wilderness playground, and as "Indian Country" (Francis 136)—a nation glorified by its indigenous tradition and ritual. Other critics have focused on the development of regional and provincial identities as a result of the tourism industry. According to Michael Dawson, the tourist industry in British Columbia drove the province's simultaneous commodification of both British and Aboriginal culture. Similarly, critics Ian McKay and Robin Bates have traced a mid-century shift catalyzed by the tourist

[35] Report of Proceedings, Eleventh Federal-Provincial Tourist Conference 1956, Correspondence, RG 5-20, File 1.15, Archives of Ontario, page 9.

[36] Karen Dubinsky has also written on the extent to which Canadian tourism advertising targeted Americans in the post-WWII period, writing: "To Canadian tourist promoters, *tourist* and *American* were virtually interchangeable terms; the sole concern of the tourist industry in this era was in attracting Americans north" (321).

industry in the presentation of Nova Scotia history, highlighting—for instance—the increasing commodification of the province's Scottish history.

Thus, the presentation of Canadian historical identity has long been tied to the attraction of tourists. And, as Alan Gordon highlights in his discussion of mid-century Canadian living history museums, an equally important objective for the attraction of tourists was the reproduction of contemporary values within these historic tourist sites. For the Trans-Canada Highway—like Canadian living history museums—the context was the post-WWII and Cold War era. While critics such as Doug Owram traditionally focus on the reconstruction era in Canada as a period marked by the attempted return to stability and prosperity after the Second World War, more recently Canadian scholars have begun to emphasize the ways in which the values of the era were simultaneously inseparable from a Cold War ethos.[37] Marked by the atomic tensions and power struggle that arose after the Second World War between the Soviet Union and allied Western countries led by the United States, the Cold War in Canada began with the 1945 defection of Russian spy Igor Gouzenko, who had been working in Ottawa as a civil servant.

During the Cold War, while some conflict between Canada and the United States arose in regard to policy—particularly over the Cuban Missile Crisis and Canada's nuclear commitments—generally the Cold War brought Canada in close political and moral alignment with the United States. Canada's political alignment was demonstrated by the country's active participation in the North Atlantic Treaty Organization (NATO) and the North American Aerospace Defence Command (NORAD). Moreover, the headlines from *Maclean's* magazine during the early years of the Cold War—such as

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[37] These scholars include Tarah Brookfield, Richard Cavell, Christopher Greig, Steve Hewitt, Gary Marcuse, Heather N. Nicol, Robert Teigrob, and Reg Whitaker.

"The Reds Are Ready to Wage War Inside Canada" (Nov 15, 1950); "Let's Fight Communism with Democratic Weapons" (April 15, 1949); "A Soviet Psychiatrist Discusses the Russian Mind" (January 1, 1955); "Why We Are Losing the Cold War" (April 15, 1950)—demonstrated Canada's shared investment in Western democratic values. This diplomatic alignment between Canada and the United States has been addressed in several books, such as Robert Teigrob's *Warming Up to the Cold War* and Sean Maloney's *Learning to Love the Bomb.* As Heather N. Nicol has surmised: "the global division was so sharp that Canada could never be on any but the 'American side' of the bipolar world" (134).

Both countries, moreover, were generally aligned in their protection and promotion of what were considered Western, democratic principles, such as the freedom of the individual. A 1948 *LIFE* magazine roundtable unanimously declared, for instance, that the pursuit of happiness was an "unalienable" right, and individual leisurely pursuits its vehicle (98). Consumption—the buying of goods and services—too became viewed as an individual act that not only bolstered the post-WWII capitalist economy, but signified Western freedom. Referencing the infamous "kitchen debate"—which occurred between vice-president Richard Nixon and Soviet premier Nikita Krushchev in 1959 during Nixon's appearance at the American National Exhibition in Moscow (more specifically as the two stood within the kitchen of an American model home)—Elaine Tyler May reiterates how Nixon: "proclaimed that the 'model' home, with a male breadwinner and a full-time female homemaker, adorned with a wide array of consumer goods, represented the essence of American freedom" (20). During the debate, Nixon collapsed consumer choice with American superiority: "To us, diversity, the right to choose … is the most

important thing… We have many different manufacturers and many different kinds of washing machines so that the housewives have a choice" (quoted in May 20). The very notion of American freedom was bound up with choosing and personalizing consumer goods for the home.[38]

While there was some discourse connecting consumption and freedom during the Cold War in Canada, perhaps more prominent was discussion over the moral character of the Canadian.[39] When soon-to-be prime minister Louis St-Laurent outlined Canada's Cold War foreign policy in 1947, he stressed the implications of the conflict for Canadians. In his "Gray Lecture," for instance, St-Laurent—then minister of External Affairs—stated that he pictured "a threat to the liberty of Western Europe" as a "threat to our way of life" and that he conceived of Canada's international involvement and external responsibility as a moral imperative. As Leonard Kuffert explains, during the post-WWII period the notion of reconstruction extended into the realm of the personal as beliefs circulated over the ways in which culture could improve character (28); this focus on the improvement of character was inseparable from the Cold War promotion of Western democratic principles.[40]

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[38] It is worth noting that Matthew Huber writes that this condition of freedom as based in consumption originated with the Wagner Act (1935), an act in the United States that not only guaranteed bargaining and trade union rights for employees in the private sector, but encouraged higher wages and thus increased purchasing power. As Huber writes: "Within this specific construction of 'life,' consumption outside the workplace (i.e., social reproduction) began to take on increased social, cultural, and indeed ecological significance as the critical medium through which "freedom" in daily life was imagined and performed" (36).

[39] One text that helpfully illuminates consumption practices in Canada's post-WWII period is Joy Parr's *Domestic Goods*. As Parr states: "the term *consumer* gained great currency in the 1950s for the confluence of autonomy, plenty, and compliance it inscribed" (4).

[40] For instance, the most significant government document produced on culture at the time, the Massey Report on the Royal Commission on National Development in the Arts, Letters, and Sciences (1951), was a document dedicated to the national improvement of Canadian character through culture and particularly through the promotion of liberal humanist ideals (Litt 102) simultaneously coded as Western ideals.

Moreover, the family during the Cold War became a key site of behavioural and moral regulation in both the United States and Canada.[41] Alan Nadel's *Containment Culture: American Narratives, Postmodernism, and the Atomic Age* and May's *Homeward Bound: American Families in the Cold War Era* both focus on how American culture—specifically through the family unit—worked to contain internal forms of "corruption" on a level that paralleled America's international attempts to contain communism. Both the family structure and the individuals within that structure were encouraged to adhere to strict and traditional gender roles, and it was the function of the mother—through her ability to nurture, regulate, educate and safeguard family members—to ensure that family members perform their gender in ways that would contribute to the upholding of Western democratic society. As Christopher Greig writes, "it was imagined that women as homemakers and stay-at-home mothers were responsible for the rearing and education of healthy, normal, and productive boys as future citizens" (16). The Cold War interacted with the notion of home in two manners: home was not only the place where the character of young individuals could be nurtured, but it was also the potential site of nuclear attack. Because of this, for Tarah Brookfield, gendered Cold War politics in Canada were most evident in the recruitment of Canadian women for frontline positions in regard to civil defence preparation; as Brookfield demonstrates, the maternal instinct was viewed as a bulwark against the anxieties and insecurities produced by the potential of nuclear conflict: "homemakers were assigned health and welfare roles

[41] The headlines of *Maclean's* magazine articles during the period reveal an increasing concern with the structure and dynamics of the family: "A Frank Formula For a Happy Marriage" (August 15, 1950); "How Children Remodel Their Parents" (August 16, 1955); "Who Should Handle the Family's Money" (October 1, 1950); and "Should Husbands and Wives Take Separate Holidays?" (May 14, 1955).

designed to keep their husbands and children safe, healthy, and calm in a crisis… women's caregiving was positioned as a matter of national security" (53).

While the mother figure protected and nourished the family, the father figure—and masculinity more generally—became the marker of Western freedom and democratic ideals. Nadel explains how the conflict between totalitarianism and the West was conveyed in gendered terms, where the West's "virility" depended on a strong self-image of masculinity (16-17), characterized by qualities such as independence, self-awareness, physical strength, pertinacity, as well as "eagerness, honesty, fearlessness, and emotional toughness" (Greig x). Regulating boyhood became particularly important, as boys were seen as the future pillars of democratic society; tracing the presentation of post-WWII boyhood in Ontario, Greig writes: "at a time when fear, anxiety, doubt, and uncertainty shaped public discourse, public commentators coded boyhood, not girlhood, as inherently heroic and key to the survival of the nation" (125). Conversely, those qualities that shied away from the masculine hegemonic ideal, and thus the Western social order (Greig x), became viewed as weaknesses that could lead to national degeneration and communist tendencies. As May states, "… many leaders, pundits, and observers worried that the real dangers to America were internal ones: racial strife, emancipated women, class conflict, and familial disruption" (9). Containment, on many levels, resulted in discriminatory practices during the Cold War period. While McCarthyism—named after senator Joseph McCarthy—was the movement against communist subversion in the United States, Canada's National Film Board was also purged of alleged communist sympathizers (Evans). Gary Kinsman, Patrizia Gentile, and Richard Cavell have all highlighted how Canada—like the United States—introduced several campaigns that targeted

homosexuals based on the notion that their sexual orientation revealed "a character weakness that made them vulnerable to blackmail and subversion" (Kinsman and Gentile 3).

Symptomatic of this Cold War discourse, the CGTB Trans-Canada Highway travel brochures from the post-WWII period presented the car tourist trip across Canada as an exercise in Western individualized and masculinized freedoms from within the realm of the nuclear family. Thus, not only did the Canadian tourist industry encourage fellow citizens to accommodate American tourists, but it also encouraged a particular vision of tourist conduct by aligning the industry's presentation of tourists in Canada with those Cold War values that appealed most directly to its targeted audience: the middle-class American family (Apostle 223). The car tourism trip was an accessible way for the nuclear family to symbolically assert their support for Western freedom, as it was an act linked to the American legacy of the frontier.[42] As Gordon has written in relation to mid-century tourism in Canada, "the car and modern mobility stood in as a reworking of the wagon trains of nineteenth-century western expansion. Billboards paired cars and tires with cowboys and Indians" (82). Moreover, Gordon contends that the car's connection to the exertion of Cold War freedoms was obvious: "the ability to jump into the car and take a trip, without being compelled to carry government papers (except, of course, a driver's licence) offered a stark contrast to the stereotype of state oppression in the Soviet Union and communist eastern Europe" (90).

[42] The image of the frontier—associated with the westward historical settlement of the United States and the concept of manifest destiny—was a symbol of American freedom that surfaced widely in the post-WWII period; for instance, John F. Kennedy's administration repeatedly used the terminology of the "New Frontier" to describe the conditions of contemporary America.

This form of freedom—with its attachment to rugged conceptions of the frontier and exploration—too was implicitly celebrated as a particularly masculine form of individualism. According to Cotton Seiler, driving in the post-WWII period became more frequently coded as male: "The early years of the cold war show how the questioning of women's fitness to drive—an analogue of their capacity for self-governance and political agency—grew more pronounced during moments in which American masculinity was construed as threatened or enervated" (85). And as Leerom Medovoi has argued, the rebel figure—to whom the car was often an appendage—proliferated as a symbol during this period because he subdued panic over the "distressed form of masculinity" encouraged by the homogenizing forces of capitalism, consumerism and suburbanization (21). While the tourist as driver—a role inhabited by the father of a nuclear family—was certainly not viewed as a rebel figure, the inherent values of self-determination attached to the mobility of the car helped to re-integrate masculinity within the structure of the nuclear family, thus reducing anxieties over the emasculation of males in the Cold War era. Trans-Canada tourist materials from the period are replete with images of the father as driver, leading his family while navigating the space of Canadian wilderness as a modern explorer.

Moreover, this premise of a masculinized freedom—whose more unpredictable prospects were contained by an entrenchment within the nuclear family realm—inevitably helped bolster the consumerist aspect of car tourism as an act of freedom. While the concept of mass consumerism as homogenizing during the period did inversely challenge the notion of individual consumption as form of freedom, the form of consumption attached to car tourism reaffirmed the potential relationship between

consumerist choice and Western individualism. While the suburbs might have become a homogenized space filled with the same manufactured products, the symbolism of the open road largely occluded assumptions that car trips—and the purchases associated with those trips—were monotonous. For Dean MacCannell, the tourist trip is in oppositional relation to the monotony of work; the consumerist elements of the trip, therefore, too assume a similar positioning. Additionally, the Trans-Canada Highway trip was not only inseparable from the idea of "free time," a notion that implies how freedom could be bound up with economic stability, but the vacation could be tailored and personalized according to one's tastes; as the travel brochure "Canada: Adventure Tours off the Trans-Canada Highway" (1967) advertised: "the keynote in Canada is variety."

In the CGTB brochures of the Trans-Canada Highway, the rhetoric of exploration and adventure attached to driving the highway, and the expression of Canadian space as a landscape waiting to be interpreted and given individual meaning by the tourist, instantiates the relationship of Trans-Canada automobile tourism with a legacy of autonomy. The tourist booklet "Canada: Adventure Tours from the Trans Canada Highway" (1968), for instance, advertises the country as: "a young, vibrant, wide-open country whose dynamic cities are strung like jewels across the continent, but which has very large areas of virgin territory still waiting to be explored by the enterprising traveller." Canada, in this section, is simultaneously presented in two manners—as cosmopolitan and as blank space—yet both descriptions encourage a form of exploration and claiming on behalf of the automobile tourist, transforming the driver into colonial adventurer and prospector. On the one hand, the nation is aligned with a long colonial tradition of viewing land as terra nullius: a place for the "enterprising" explorer to claim

"virgin territory." On the other, this "enterprising" traveller might just as easily prefer to search for bounty in cosmopolitan areas, and claim those "jewels" strung across the country.

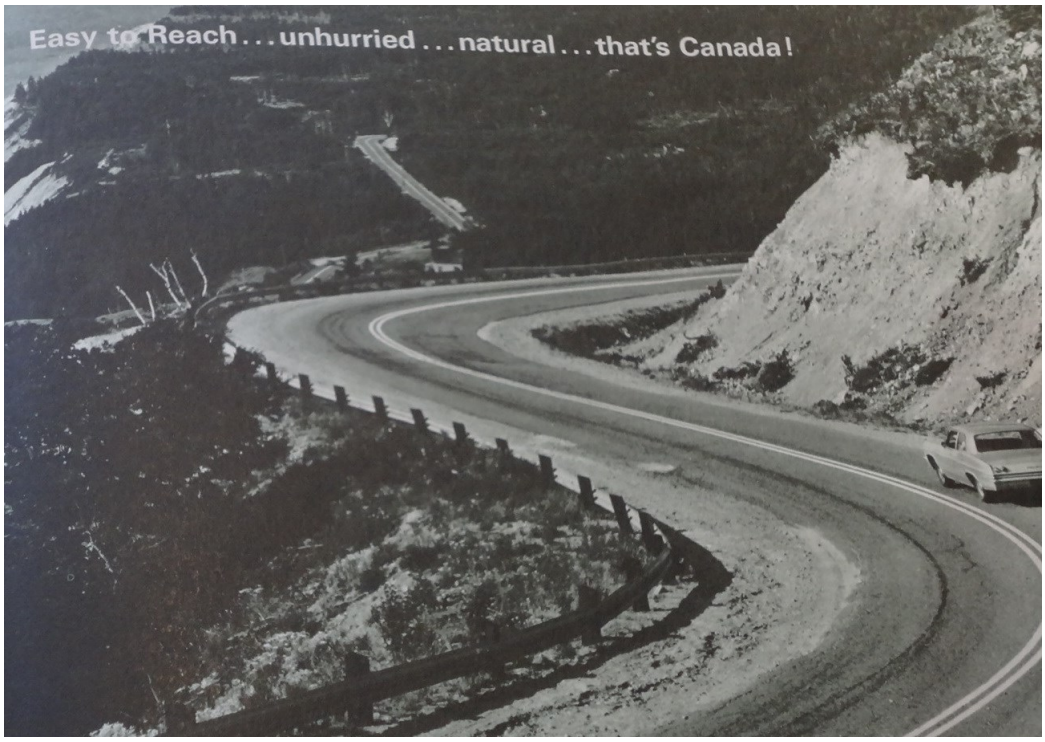

Fig. 2.

A lone car travels the highway, 1968. © Government of Canada. Reproduced with the permission of Library and Archives Canada (2016). Source: Library and Archives Canada/ Canada: Adventure tours from the Trans Canada Highway.

This rhetoric of colonialism continues in the tourist booklet "Adventure along the Trans-Canada Highway" (1967), which, for instance, elaborates on how the Trans-Canada "is fathering a family of connecting highways that are striking out for themselves, sprouting other branches and opening up new lands in every direction of the compass."

This passage presents a rhizomatic claiming of Canadian land by side-roads "striking out for themselves" from the highway, though this growth is simultaneously contained—and the threat of dangerous expansion mitigated—through the language of family or "fathering." The passage is followed by the conclusion, "Here, then, is the Highway to Adventure, opening up the Wonderful World at Your Doorstep" and the question: "How do *you* like your adventure?" The italicization of "you," as well as the way in which the highway is positioned as the object responsible for rolling out the country at the tourist's doorstep, highlights how the country is oriented in this moment around the personalized experience of the autonomous tourist explorer. The tourism trip across the Trans-Canada Highway transforms the driver into an explorer who by the end of the trip has claimed the nation. This colonial tendency—based on images of exploration and settlement—is captured in one particular image from the same booklet, which features the family unit (mother, father, older brother and younger sister) looking at "exhibits of pioneering days in Saskatchewan," with horse and caravan, native in headdress and settler-explorer all present in the exhibit; the exhibit almost seems like a mirror image, with the explorer and Indigenous figure placed opposite the family (Fig. 3.). Implicitly, the image—along with the whole tourist booklet—suggests how Trans-Canada Highway tourism enables the nuclear family to enact the position of the traditional explorers, integrating the colonial, masculinist legacy of "freedom" on the Western frontier into the nuclear family unit.

The integration of masculinized adventure within the realm of the nuclear family trip was not only exaggerated in snapshots of various tourist activities—such as eating lunch by a tent; camping out in front of a bonfire amidst a breathtaking backdrop; parking on the side of the road to visit wildlife and take pictures—but was also implicit in the

sequencing of events. For instance, the production or celebration of freedom as an act performed at or through the scale of the familial—a dynamic of regulation that continually marked Cold War containment expressions of freedom (May)—is implicitly suggested as central to the Trans-Canada Highway tourist experience in the NFB film *5,000 Miles* (1964). The film begins on the East Coast, in the ocean, with two rugged men raising the main sail on their boat, one man uttering "good wind." The next shot transitions to the coast of Prince Edward Island, where six children run in their bathing suits up a sand dune, presumably racing to the water. It is quickly revealed that, indeed, they are headed to the water, where along its shore many other families enjoy a beach day. While the transition partly highlights the variety of activities available to the tourist in Canada, it also suggests proximity between the performance of masculinity enabled by a Trans-Canada trip and the activities of the nuclear family.

Fig. 3.

Family and settler/explorer exhibit, 1967. © Government of Canada. Reproduced with the permission of Library and Archives Canada (2016). Source: Library and Archives Canada/ Adventure along the Trans-Canada Highway.

That the Trans-Canada Highway was envisioned by these tourist materials as the terrain for the nuclear family—reflecting statistics that middle-class families were the most likely to travel to Canada—is perhaps none the more obvious than in the "Trans-Canada Coloring Book," produced for the 1962 Seattle World's Fair. In the colouring images, a little girl and boy traverse Canada, visiting different tourist sites across the country, experiencing typical "Canadian" events. The colouring book reflects typified gender performances for little girls and boys: the little girl almost always wears a skirt or dress; she looks distressed when a cowboy falls off a bronco at the Calgary Stampede, while the little boy cheers on; in another image, the little boy has caught a fish, and holds it up proudly with his fishing rod, while the little girl—in a dress with a little bow on the back—merely takes a photograph of his success. Thus, the boy performs his masculinity while the girl celebrates his success and condemns dangerous activity. In almost all the pictures, the two children are foregrounded, suggesting that the Canada experienced is one organized around the individual tastes and imagination of these two children. In the middle of the colouring book appears the "Trans Canada Game": a board game that with the throw of dice allows children to recreate their own tour of the country across the Trans-Canada Highway, affording them the same circumscribed freedom their parents have in touring Canada (Fig. 4.). The game presents the Canadian landscape as a space of curated touristic choices ready for consumption at the tourist's whim—the colouring book instantiates what Jonathan Culler has discussed as a semiotics of tourism. Each roll

of the dice interpellates the player into a conception of touristic Canada based on a particularized set of sites considered worth visiting.

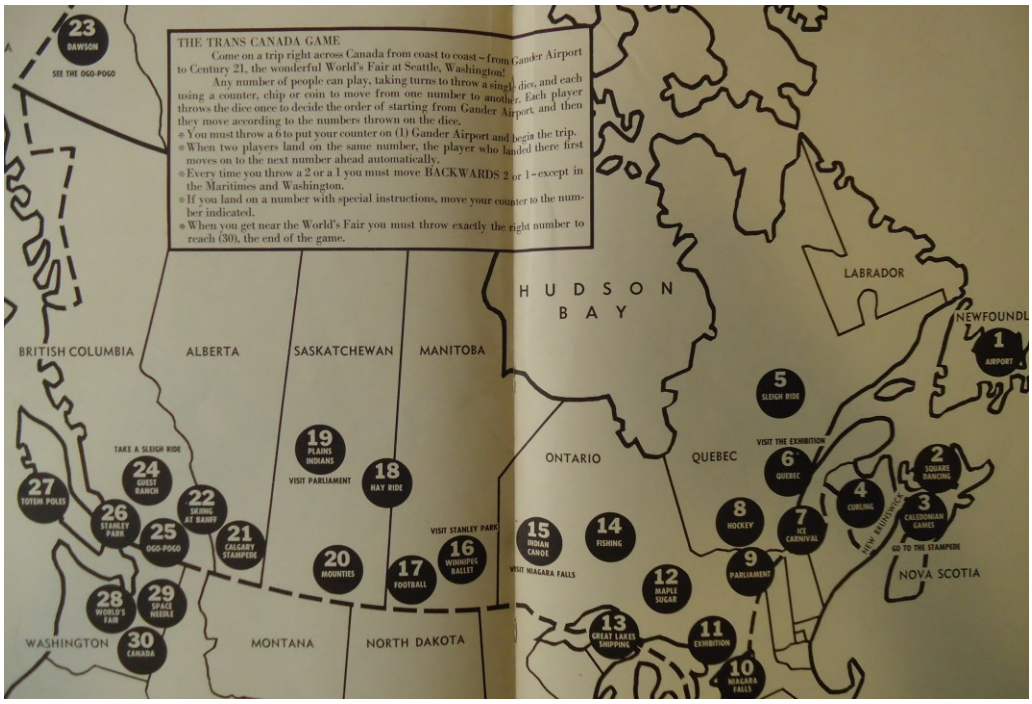

Fig. 4.

The Trans Canada Game, 1962. Reproduced according to Crown Copyright and pubic domain law within Canada (2016). Source: Evergreen Press, for Seattle World's Fair (creator unknown).

Just as the Trans Canada Game advertises Canada as a smorgasbord of choice while implicitly delimiting the nation as a series of curated spaces, the CGTB Trans-Canada Highway brochures too couch a particularized experience of Canada within the rhetoric of consumerist choice. The rhetoric of claiming, the frontier, and exploration in these Trans-Canada Highway brochures is inseparable from the rhetoric of consumerism. As the tourist ephemera attached to the Trans-Canada Highway demonstrates, the

tailoring of trips through the making of consumerist choices was simultaneously coded as an act of freedom. The choices of directions and side-trips related to the Trans-Canada Highway vacation were seemingly endless, according to travel booklets such as "Canada: Adventure Tours from the Trans Canada Highway" (1968):

> If you wish to turn aside from the Trans-Canada Highway and get really close to the vacation wonderland on your doorstep, you can follow the "circular" and "spur" tours briefly, outlined in this booklet. But remember, these One Hundred Golden Tours from the Trans-Canada Highway cover only a fraction of the very many side trips you could make in this exciting country of ours.

To experience an authentic Canada, to get "really close to the vacation wonderland," tourists are implored to make specific choices about different side trips. The booklet emphasizes the virtues of choice throughout, as exemplified by its section headlines: "Bring Camera or Brush"; "Camper's Choice—Mountain or Valley." This alleged freedom to choose and customize the vacation solidifies automobile tourism's attachment to the display and performance of Western freedom by the nuclear family. Not only did the automobile vacation along the Trans-Canada offer the potential of adventure to the nuclear family, but it offered the freedom of choosing and tailoring the details of how that adventure would be realized.[43]

[43] While the brochures advertise freedom, this freedom is highly mediated—often tourists end up visiting the same sites. This result reflects what Zygmunt Bauman has called the illusory sense of freedom attached to consumerist choice. While Bauman views consumer choice as part of a system that is highly regulated and mediated, he conveys the act as securely shrouded in ideals of freedom: "… the processes of agenda- and code-setting are more or less invisible and … reach the individual in the form of an 'offer one cannot refuse' rather than a commandment. Obedience to the code is discussed as self-propelled conduct …" (78). Moreover, John Urry views the system of tourist photography as operating in a similar manner, as photos taken partly structure what photos will be taken by tourists (128).

The Canadian on the Highway

While the CGTB tourist brochures, with their promotion of nuclear family values and Cold War Western ideals, targeted the American middle-class family, a shift to contemporaneous Canadian Trans-Canada travelogues reveals that Canadians too integrated these values in their nationalist presentation of travelling the highway. For John Urry, tourist photography functions as an "active signifying practice" because the photos taken—in this case by governing bodies anticipating American tastes—structure what photos might be taken by tourists, and thus what sites might be visited (128). The reliance on visual, and specifically photographic, cues to structure tourist desires and experiences along the highway is foregrounded in a NFB study guide for Canadian schools published to accompany the documentary *Trans-Canada Summer* (1958). The synopsis advertises that, "like a kaleidoscope full of the unexpected, the film presents many facets of life along the twisting, turning ribbon of asphalt." By describing the highway as a "ribbon" that enables the kaleidoscopic facet of the film, the synopsis makes explicit the photographic element of the highway, whose asphalt ribbon parallels the ribbon of film negative onto which *Trans-Canada Summer* was inscribed.

By replicating the same tourist behaviour presented in the CGTB brochures, the Canadian travelogues by Mitchell (1967), Stewart (1965) and McCourt (1965) also demonstrate how the tourist signification process moves beyond the photographic capturing of the tourist site and into the realm of tourist performance as discursive practice. However, the confluence between these two types of Trans-Canada Highway texts—one based on selling Canada as a tourist destination and the other on presenting personal recollections of the trip—also signifies the extent to which both Americans and

Canadians were invested in upholding those nuclear family values posited as central to the preservation of Western democratic freedoms. Because Canadians were sympathetic to the same ideological beliefs as Americans during the Cold War, I argue that they generally uncritically adopted the same discursive presentations of driving that were produced by the Canadian tourist industry to lure American tourists.

Mitchell's text—which maps the experiences of his own family's trip across the Trans-Canada Highway—is perhaps the most proximal in intent and audience to the CGTB tourist brochures, as his primary audience was seemingly tourists to Canada. One need not look beyond the back cover to establish Mitchell's target audience, where he writes that "courteous customs officials and very efficient tourist information offices everywhere will help you to enjoy thoroughly the fine accommodation and hospitality of our country." The text reveals the same gendered tropes of adventure and choice as found in the CGTB brochures; Mitchell foregrounds several images of the nuclear family unit—father, mother, son and daughter—and begins his introduction with the revelation that "when our family of four made an adventurous journey by car to see Canada on the new Trans-Canada Highway, we gained so much in knowledge and pleasure from our experience that we could not resist sharing it." He ends the introduction by admonishing the reader to "open, now, at any page and travel with us in any direction you choose, on any part of the highway …." Though the encouragement to "open … at any page" emphasizes the autonomy of the potential traveller to personalize his or her own experience of Canada by way of the Trans-Canada Highway, the escapade is channeled through the already structured and recorded experience of the nuclear family.

Though McCourt's and Stewart's travelogues differ somewhat in tone from Mitchell's text—which primarily relies on visuals and maps to recount his family's story—the travelogues still foreground the aforementioned tropes of the touring nuclear family during the Cold War period. McCourt, an English professor, published *The Road Across Canada* after travelling the highway with his wife the year after its 1962 opening; the text largely features McCourt's reflections on contemporary Canada, which the highway enabled him to witness. Stewart, a journalist, reveals that his series of articles for *Star Weekly*—which were published between April 3 and April 24, 1965—were written to examine "the impact of the highway on the nation" ("Introduction" 6). Both texts feature the family, with McCourt partly organizing his reflections around his wife's impressions, while Stewart's articles begin with a story concerning his family members—his wife Joan, son Craig, daughter Sandra, and the dog—and a leaky gas tank. The *Star Weekly* articles and *The Road Across Canada* similarly portray the trip on the Trans-Canada Highway as an adventure that reasserts autonomy and "heroic" individualism, with McCourt actually closing his book by describing the voyage as an "epic": "for those of us who have travelled the Highway from ocean to ocean and have come to look upon it as an epic (in asphalt) Victoria provides the perfect ending" (195). McCourt also begins his trip by recording early attempts to cross Canada by vehicle, stating that the value of these individual pioneering attempts and the "records of the early trail-blazers" reminded him "that we too were of a heroic breed and didn't know it" (11). The headlines for the different *Star Weekly* article installments repeatedly demonstrate adventure, highlighting how the route of the Stewart family follows "a motorized voyage of discovery" ("Introduction" 6) or "the rugged route of the voyageurs" ("Quebec" 18).

McCourt and Stewart, moreover, have written pieces that meditate on how the highway inscribes their own intimate nationalist connections to Canada; this is where the narrative voices of the CGTB travel brochures and the two authors' travelogues begin to diverge. While the tone of McCourt's *The Road Across Canada* and Stewart's series of articles for *Star Weekly* vary slightly—with Stewart's piece more journalistic and McCourt's piece somewhat more introspective—the nationalist aspect of each travelogue is evident. McCourt begins *The Road Across Canada* with a section entitled "The Trail-Blazers," which marks the highway as a dream of Sir James Douglas. In the final chapter—"The Tie That Binds?"—McCourt traces the nationalism of the highway, stating that "the trails and waterways and places where men lived long ago, to which the Highway leads us, have power … to bring the past to life and people it with … all the splendid host of ordinary home-spun men and women who cleared and tilled the land and in due season gave their bodies to it" (198). While positioning the highway in a nationalist context by highlighting how space intersects with the histories of the "grand *seigneurs* and *coureurs de bois*" (198), McCourt also acknowledges how the highway "makes us aware of the peculiar physical structure of our country and the problems arising therefrom. In this awareness it is possible that understanding of one another may begin" (196). Here he repeats the rhetoric of technological nationalism, emphasizing the unifying capabilities of the highway.

For Stewart, the highway's capacity to weave his own story into the Canadian nationalist fabric is evidenced most directly in an analogy that positions his own modern experience of car culture in Canada within a continuum that reaches back to Simon Fraser's explorations. Imagining the explorer at the base of where the Thompson river

meets the Fraser river, Stewart reads a segment from Fraser's journal: "Here, I obtained for an awl, passage to the next village, a distance of three miles through strong rapids" (19). Immediately, Stewart follows with a reflection on his own travels: "here, we obtained for a tankful of gas, passage to Vancouver, a distance of 163 miles through strong traffic" (19). The parallelism naturalizes Americanizing tendencies and modern behaviour as nationalist. Stewart's rendering of himself as the contemporary version of Fraser becomes one means through which the masculinized Cold War behaviour of the tourist driver becomes nationalistically embraced at the level of the Canadian citizen.

At the same time that Stewart's analogue establishes the intimate Canadian connection of the highway to a nationalist historical exploration, the reference also enacts a form of distancing as the gap between rapids and traffic becomes evident. Indeed, throughout his articles Stewart renders the dichotomizing experience of the highway. Discussing—for instance—the significance of the highway for Wawa, Ontario, Stewart writes "as in every story, there are two sides to Wawa's growth" ("Quebec" 24). In Revelstoke, Stewart again learns "that the Trans-Canada has two sides" ("Climbing" 16-17), referring not just to the two-way traffic along the highway but to the negative and positive economic effects of urban growth. The increasing shifting and manufacturing of Canadian nation-space as a result of the American-oriented tourist industry is made manifest through various depictions by Stewart. For instance, after enjoying an impromptu boat ride with the Burdens—a local family—Stewart laments:

> when the finished Trans-Canada brings the trickle of visitors to Newfoundland villages to a flood, the kind of trip we took with the Burdens will probably be part of a paid package tour; this will be good for the island economy, but a little sad,

> nonetheless, in that it will substitute commercial gain for natural friendliness. ("Introduction" 12)

The "natural" elements of Newfoundland are a temporary indulgence for Stewart, with their extinction looming. Additionally, Stewart not only references the way in which certain industries—such as wood carving in Quebec—have expanded because of the highway, but he also details a business venture by one Roy Ranson, who had reworked an abandoned uranium mine, "not for uranium, but tourist gold" ("Quebec" 23). In one dialogue, Stewart speaks to a service station owner after getting lost in Montreal because of a lack of Trans-Canada signage. When Stewart hears that the operator gets many tourists filling up their tanks at the station, he asks: "Why don't you get the city to do something about the signs?" The operator responds: "Why should I? I sell more gasoline this way" ("Quebec" 20). The moment might represent what Michel de Certeau deems a tactical response to space, in which a user interrupts the dominant spatial strategy of the state (37); however, for Stewart, the moment is one in which further inconvenience is created, and a confusion of spatial awareness perpetuated or encouraged so that the operator might pocket more gasoline dollars.

McCourt too pays attention to the ways in which the tourist industry is shifting what Henri Lefebvre would refer to both as spatial practices and representations of space: both the dominant ways in which a society is spatially produced, experienced and regulated (33). He notes the elaborate tourist bureau on the border of Nova Scotia and New Brunswick, which "stands ready to serve tourists on their way in," with a gift shop that "waits to catch them on their way out" (44). Similarly, with somewhat of a reserved eye, McCourt observes that in Ottawa, "here too on Parliament Hill the business of the

nation encompasses the pleasure of the tourist—red-coated Mounties stand ready to be photographed, and a military guard which doesn't guard anything is changed regularly" (95). These moments reflect a spatialized and experiential inflection of what Guy Debord refers to as the society of the spectacle, wherein "the spectacle corresponds to the historical moment at which the commodity completes its colonization of social life" (29). In the space of tourism, as McCourt demonstrates, experiences of cities and localities are simulated. This rupture is most poignantly demonstrated in a depiction of a space off the Calgary-Banff highway section, which juxtaposes a restored church with a tourist pavilion: "the tourist pavilion that has been built immediately adjacent to the church may appear an incongruity unless we can bring ourselves to regard it as an up-to-date parish hall" (167). This affiliation of the tourist pavilion with the religious echoes MacCannell's attachment of the search for the authentic and sacred with the tourist journey (1999); however, McCourt observes that the church stands empty and barely used, and similarly there is an emptiness portrayed in relation to the venture of the tourist.

This emptiness is most apparent in the numerous gaps McCourt regards as shoring up the spatial expectations and experiences of Trans-Canada Highway tourists. For instance, McCourt highlights a rift between the lived experience of Canadian space and the tourist experience amid a stretch of road in Northern Ontario:

> Nothing we saw in our journeying struck us as more incongruous than the enormous gap between the pretentiousness of the new motels and the general level of housing in the villages along the Highway. One conclusion is certain: the average tourist travelling the Highway through the long forest stretches of northern and western Ontario will learn little or nothing of the natives and their

> way of life. He will drive all day, stop for occasional snacks at lunch-counters where his fellow snackers will be mostly tourists like himself; and when night overtakes him, even though he may be a hundred miles from a town of any size, he will find lodgings in a motel precisely like a motel in St. Petersburg or Calgary or Walla Walla. He will be looked after briefly by impersonal attendants … they will enable the tourist, if he so desires, to hole up for days or weeks in a northern town and be untouched by the life around him; and more and more the life of the small-town citizen will be devoted to catering impersonally to the tourist's needs and getting as much as possible of his money. (112-13)

McCourt posits a fundamental bifurcation of spatial and lived experience that is divided between the tourist and the local. He calls attention to the economic inequality or uneven development inherent in the touristic process,[44] blaming tourism for this degenerated presentation of Canadian space. Moreover, his distancing from his own complacency in the system as a tourist further emphasizes his own bias that the tourist industry is a foreign imposition on Canada. McCourt's depiction of the spatial reconfigurations under an Americanizing and globalizing tourist industry reflect a neo-colonial pattern motivated by capitalist gains, where the new form of settler is the temporary, leisurely visitor. McCourt's ideal vision of Canadian space is replaced by an image of territorial betrayal as globalizing forces attached to the tourist industry abstract Canadian space, undoing nationalist attachments in the process.

[44] McCourt's evaluation of tourism recalls Malcolm Crick's reference to tourism as "leisure imperialism" (1989, 322). Building on the theoretical work of Frantz Fanon, tourism as leisure imperialism reveals "the hedonistic face of neo-colonialism" as "areas of one's country are given over to the pleasures of foreigners, and the rhetoric of [economic] development serves as a defence" (322-23).

The expansion of tourist sites along the Trans-Canada Highway, as McCourt demonstrates, produces an experience of Canada for the driver that in some sense has destroyed the "aura" of nation-space. Just as Walter Benjamin described the destruction of the artistic work's aura with the advancement of mass production in the modern age, McCourt presents the commodification of space under tourism as producing a similar outcome. On one level, McCourt highlights the ubiquity and globalization of spaces, and the way in which meaning is lost; for instance, he derides the town Victoria itself, stating that it "belongs properly to Disneyland" (194). Throughout *The Road Across Canada*, McCourt specifies the ways in which the tourist industry is "destroying" the experience of space by degrading the possibility of personal connection to place and the intimate celebration of local beauty. In relation to Manitoba's Falcon Lake, he describes angry Winnipeggers who are "understandably resentful of what they feel to be the deliberate exploitation of one of Manitoba's authentic beauty spots" (122). In regard to Glacier National Park, McCourt wonders about "how long the park will be able to keep itself unspotted from the world," finding solace in the thought that "fortunately it is difficult to deface mountains" (177).

Thus, while on one level McCourt and Stewart uncritically reproduce the discursive practices advertised by the Canadian tourist industry, on another level they are also critical of the intentions of this same industry. It is in this conflict, I argue, that both McCourt's and Stewart's work reveal the way Canada's own embattled position during the Cold War extended into more quotidian realms such as the domestic tourist industry. For while Canadians and Americans similarly enacted their support for Western democratic principles through gendered codes and individualist conduct, and while

Canada was politically and ideologically allied with the United States, the country simultaneously also feared the repercussions of too much dependency on its more powerful southern neighbour. Both Nicol and Cavell identify a counter-discourse that accompanied the allied relationship between Canada and the United States during the Cold War, wherein "if the Canadian state was anti-communist in many of its activities, it was also anti-America" (Cavell, 5). While Nicol attaches this counter-discourse to the 1970s representation of Captain Canuck, a superhero character which "positioned Canada as a global power in its own right" (154), the complex mediation between interdependence and independence that Canada had to perform regarding its relationship to the United States is also identifiable in earlier documents such as the Massey Report on the Royal Commission on National Development in the Arts, Letters, and Sciences (1951). As the document states:

> We are now spending millions to maintain a national independence, which would be nothing but an empty shell without a vigorous and distinctive cultural life. We have seen that we have its elements in our traditions and in our history; we have made important progress, often aided by American generosity. We must not be blind, however, to the very present danger of permanent dependence. (18)

While the report promoted liberal humanist goals as a means of establishing a Canadian nationalist character (Litt 102), it also simultaneously gave attention to the threat posed by the spectre of American imperialism.

While the Massey Report was commissioned in 1949—the same year that the Trans-Canada Highway bill was enacted—the report was issued just a few years later in 1951; the highway, in contrast, did not open until 1962. Nevertheless, the same sentiment

embodied in the Massey Report was still alive and well, as reflected in a 1964 essay by H. Ian Macdonald—professor of economics at University of Toronto—entitled "The Canadian Hedgehog and the American Fox." The essay, whose title extends Isaiah Berlin's analogous comparison between a hedgehog and fox view of the world (the first is centripetal, the second centrifugal), was presented at an existential Progressive-Conservative Party conference held in 1964 to refocus the goals of the party after Lester Pearson ended John Diefenbaker's Conservative reign in government. If Canada's position was centripetal, according to the essay its organizing thought pattern is its relationship with the United States. The essay addresses American-Canadian relations in regard to defence policy, foreign trade policy, foreign investment in Canada, and culture and communications.

Macdonald presses throughout the importance of establishing a wider purview in which the Canadian government simultaneously considers bilateral American-Canadian initiatives and policies as always balanced against international or multinational policies and approaches. In the Cold War era, Macdonald establishes that no country can be perceived as entirely independent and sovereign, stating that "the very assumption of international responsibilities circumscribes the independence of any nation" (5). He also states that Canadians "have been too reluctant to recognize that Canada is incapable of defending itself in a nuclear age" (6). However, while Canada's foreign affairs approach warrants alignment with the United States, Macdonald also states that Canadian support of American Cold War policy—when combined with the geographical proximity of Canada to the U.S.—need not necessitate cultural submissiveness:

> Good fences may make good neighbours but … good neighbours also make good fences. If the proximity of the United States results in influences that are truly harmful to Canadian life, then we should establish Canadian antidotes to those influences. On the other hand, we need not interpret the word, fences, literally to suggest barriers to trade, to periodicals, to capital, and above all, to ideas. We should be thinking rather of the positive encouragement of Canadian institutions that will consolidate the border rather than permit it to erode. (4)

Like the Massey report, Macdonald encourages protectionist policy through the "positive encouragement of Canadian institutions," though he does not explicitly give examples of these institutions. Macdonald's essay thus echoes the Massey Report by citing the necessity of upholding corresponding American and Canadian principles and projecting them internationally while simultaneously finding solutions that will diminish the potential erosion of Canadian distinctiveness. Though "The Canadian Hedgehog and the American Fox" was published 15 years after the Massey Commission was enacted, it is clear that the same worries reigned regarding how to manage positive and negative "Americanization" in relation to Canadian identity.

By implicitly indexing the way ambivalence with Americanization becomes manifest, McCourt's and Stewart's travelogues contribute to this conversation by drawing a line—or road—between those overlapping interests and values shared between the United States and Canada, and those Americanizing forces considered a threat to Canada. For McCourt and Stewart, behavioural alignments between the two countries are implicitly accepted while shifts in spatial representations of Canadian nationalism become grounds for protest. The authors convey anxieties about Canada as manufactured

landscape, especially when they highlight the organization of local Trans-Canada Highway places around the satisfaction of the primarily American tourist. Edward Said has stated that anxieties over space are common within a colonial context, as imperialism "after all is an act of geographical violence through which virtually every space in the world is explored, charted, and finally brought under control" (77). Accordingly, in postcolonial literature, spatial representation can become an active tool of "defensive nationalism" amid the unstable forces of modernization, neocolonialism and globalization (Szeman 12). For a country such as Canada, whose national imaginary has traditionally been bound to its spatial distinctiveness and geographical obstacles (Berland; Charland; Frye; Kroetsch; Leacock), it makes sense that Canadian culture might be more attentive to shifts in spatial representation and the ways in which Americanized or globalized economies are materialized in landscape. Moreover, the increasing American economic presence in Canada—a topic I consider more thoroughly in my next chapter—was materialized spatially through the presence of branch plants and the creation of towns like Marathon, Ontario, which were founded to support the establishment of American industrial companies. For McCourt and Stewart, who were partaking in the spatial nationalist experience made manifest by the highway, their attention to the way the post-WWII tourist industry was altering the Canadian landscape is thus symptomatic of wider Canadian worries about the domestic American economic presence. While one might debate from a postcolonial perspective the validity of McCourt's definitions of Canadian authenticity—when, for instance, he discusses how the "powerplants, factories, slag heaps, and tourist debris" at the Montmorency waterfall in Quebec "seriously blemish the charms of what in an earlier time must have been an authentic beauty spot" (77)—his

reflections do engage with those broader spatial anxieties during the period over the effects of economic and industrial advancement, often positioned as an Americanized intrusion.[45]

The indivisibility of these spatial-economic anxieties from a Canadian Cold War context, moreover, is supported by Reg Whitaker's and Gary Marcuse's contention that Canada's foreign policy and defense decisions were bound up with Canada's desire to avoid returning to a Depression-era economy, which meant that "anti-communism and economy recovery were thus tied closely together" (21). It was precisely this interconnectedness between economy and Canadian Cold War concerns that instantiated Canada's own ambivalent Cold War ethos, which continually straddled the complicated line between an alliance based on Western democratic principles and the fear of American domination primarily through economic means. Hence, the Canadian nationalism of the Trans-Canada Highway espoused by Stewart and McCourt could embrace those Western values at the heart of the American nuclear family promoted by the tourist industry, while simultaneously critiquing the tourist industry for the Americanizing impact it had on Canadian space. As the travelogues by McCourt and Stewart reveal, Canada's embattled relationship with the United States during the Cold War informed both the presentation and reception of a nationalist activity that on the surface—with its East-West direction—seemingly had everything to do with Canada and nothing with the United States.

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[45] George Grant's 1965 lament in *Lament for a Nation* may be the most famous example to position Canada's industrial and economic advancement as American intrusion.

Conclusion

The Trans-Canada Highway's role in capturing the nationalist imaginary, particularly as an infrastructure that unified the nation's allegedly variegated expanse of wilderness, can be traced through numerous cultural representations: from the stories that illuminate Terry Fox's cross-country Marathon of Hope; to Michael McGowan's *One Week* (a 2009 filmic ode to the Canadian landscape); to the non-fiction travelogues that have been published, such as Kildare Dobbs' *Ribbon of Highway* (1992), John Stackhouse's *Timbit Nation: A Hitchhiker's View of Canada* (2003), and Bob Weber's *The Longest Road: Stories along the Trans-Canada Highway* (2003). During the Cold War era, however, the national highway became attached to a less simplified and more conflicted nationalist vision.

In the post-Second World War period, as this chapter demonstrates, the highway became one of the primary infrastructural engines for selling Canadian tourism to Americans. Not only was a particular image of the Trans-Canada Highway tourist as embodying the values of the American nuclear family established— a portrait that subsequently informed Canadian nationalist portraits of driving the highway— but the Americanizing tourist industry that grew in connection with the highway provoked in Canadians anxieties over the possibility that Canadian space was being degraded or made alien to them. While the highway, in its East-West direction, has largely been presented as a unifying infrastructure that brings Canadians closer together, in the early years proceeding its official opening the highway also became a flashpoint for the conflicting loyalty that marked Canada's relationship to the United States within a wider Cold War

context. As suggested by Stewart's and McCourt's Trans-Canada Highway travelogues, to drive the Trans-Canada highway was to perform one's Canadian identity—in all its complex Cold War meaning.

CHAPTER TWO

Defensive Driving: The Trans-Canada Highway and Canada's Economic Nationalism

After renowned nationalist Peter C. Newman took the helm as editor at *Maclean's* magazine in 1971, he established a column "My Canada," in which eminent Canadian literary authors monthly attempted to define what the country meant to them. In the December 1971 issue, James Reaney wrote a piece for the column, "The Poetic Rubbings of a Defensive Driver," where he discussed two tactics presented in his "Defensive Driving Manual": A) "taking the big picture" and B) taking the smaller, or local picture (18). The defensiveness that Reaney explores in the *Maclean's* article is a barely veiled analogy to the movement of nationalist defensiveness and economic nationalism gaining traction in the late 1960s and early 1970s. Reaney states that the "Big Picture" has led to politicians "who cheerfully prophesy that the Detroit complex will one day melt into the Toronto system at London, Ontario," and reveals that while the car and road in Canada have nationalist potential, they have reduced the uniqueness of the country and aligned Canada closer with the American mentality:

> All that I've talked about was made possible by a car, and the car works both ways, for and against the place we live in. Now that I've learned to drive I sense that a great many people I meet in Canada are 'driving' all the time. They apply their driving patterns (and they're not defensive ones) to conversation,

> discussions, politics, meetings, the ways they 'get ahead'...This creates another country where the *little* things I've been discussing hardly show up at all. Motel B L U R Motel BLUR Motel Blur traffic lights (must be a large town, this one) blur is what Canada quite often actually is. Only if you can create some sort of cross current, a current in your life that crosses the very necessary road and car—does the other country I'm talking about show up. (51)

The Canadian driving illuminated by Reaney in the above paragraph reflects the restless social mobility most commonly attributed to the American spirit; hence, Reaney's statement that driving in Canada has largely not been a "defensive" act. Driving has contributed to the figurative and literal blurring of the meaning of Canada and the creation of "another country," a reference that emphasizes the loss of Canadian identity to this Americanizing force. He laments the disappearance of the "little things," with this form of unreflective driving, and suggests that the maintenance of Canadian distinctiveness compels the establishment of a "cross current" that actively counters the Americanization of the road. For Reaney, this cross current is the celebration of Canada on the level of the local.[46] While the speed and act of driving reflects the American spirit or Americanizing forces, driving can also direct one's attention to the space of the nation—an "anti-blur" counterforce that stabilizes Canadian identity.[47]

The road narrative in Reaney's article not only underlines Canada's insecure moment at the end of the 1960s and into the 1970s—when concerns intensified over both

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[46] The article's favouring of the local mirrors Reaney's own poetic tradition in works such as *Twelve Letters to a Small Town* (1962), in which he attempts to build a tradition of belonging and identity through a sustained focus on the local.

[47] Attention to land is a common anti-colonial trope. As Edward Said states in "Yeats and Decolonization," "if there is anything that radically distinguishes the imagination of anti-imperialism it is the primacy of the geographical in it. Imperialism after all is act of geographical violence through which virtually every space in the world is explored, charted, and finally brought under control" (77).

American economic and cultural imperialism—but also evinces how the Canadian road narrative itself became a double space of ambivalence and potential amidst concerns over Americanization. With some conscious roadwork, Canada's transportation infrastructure could be reimagined as a space that no longer obfuscated Canadian identity but clarified its distinction.

This chapter considers the representation of Canada's national road— the Trans-Canada Highway—amidst the economic nationalism movement that arose in the late 1960s, which protested both the heightened American presence in Canadian economy and the accompanying cultural effects of that presence. As the previous chapter established, the Trans-Canada Highway was constructed as part of the post-1945 vision for Canada's reconstruction and industrialization; a vision of modernization realized by C.D. Howe, which built upon the positive economic conditions created for the country during the Second World War. While the plan was advertised as nationalist, critics such as George Grant later reflected that it was the primary impetus behind Canada's irreversible entry into the orbit of American imperialism (53-54). The reconstruction era vision relied on American foreign investment in the Canadian economy, and promoted to Canadians the same American economic sensibility underlying Reaney's reading of defenseless driving.[48] While the Canadian travelogues considered in the previous chapter questioned how tourism along the highway was Americanizing the immediate spaces along the national route, they did not criticize more broadly the overall vision of Canadian national

[48] The economic prioritization of C.D. Howe is dramatically recalled in an essay by Farley Mowat: "One day I must tell you the full and stirring story of one of the greatest of all such salesmen—C.D. Howe—and of how *he* put us on the block. Of course, Howe's plan was to sell us down the river on the national scale, and we've progressed since then. Now every single province is trying to conduct its own sellout … witness the almost frantic rush of businessmen and owners of Canadian resources to sell themselves and their holdings ("*their* holdings? I mean *ours,* of course) for a quick handful of Yankee bucks" (2).

reconstruction and economic modernization that the highway simultaneously invoked. However, by the end of the 1960s, Canadians had begun to question the intent and direction of this post-WWII national vision. A confluence of Canadian and international events—including a peak in American ownership of Canadian industry, the passing of Canada's centennial year, and tumult in the United States produced by Vietnam and race riots—had encouraged an increasing unrest among Canadians, particularly over the weakened economic and cultural borders between Canada and the United States. As Canadians began to reimagine the ways the nation might divest itself of its close relationship with Americanizing forces, the Trans-Canada Highway aesthetically came to signify a Canada in need of reworking.

In this chapter I address three texts—Glenn Gould's short story and radio documentary "The Search for Pet Clark" (1967); Don Shebib's breakout film *Goin' Down the Road* (1970); and Roy Kiyooka's epistolary poetic volume *Transcanada Letters* (1975)—and the way they use the Trans-Canada Highway as a frame for both identifying the failures of Canada's nationalist post-WWII reconstruction vision and for reimagining a Canada amidst this particular historical moment of insecurity and doubt. The narratives in each text transform the highway from a symbol of Canada's reconstruction vision into a sign of the nation's economic and cultural Americanization and resultant weaknesses. However, as each narrative ultimately closes, the highway is transformed again into a nationalist symbol of hope as it is divested of its imperialistic ethos. The mise en abyme form figures prominently, as the narrative in each text divests the highway of its symbolic associations and then reinvests a new nationalist symbolism. Through this transformation of the Trans-Canada Highway's symbolic order, the

narratives considered in this chapter aestheticize the wider nationalist economic movement during this period—a movement propelled by artists and critics, such as Reaney, who attempted to render a future utopian Canada risen from the ashes of American economic and cultural domination.

In the next sections I historically situate the rise of economic nationalism in Canada, before addressing the aesthetic relationship of the Trans-Canada Highway to this period of defensive nationalism. I then turn to a detailed analysis of Gould's, Shebib's and Kiyooka's work to unfold how the highway in the late 1960s and early 1970s became a symbolic touchstone for this period of economic nationalism, as the narrative presentation of the highway infrastructure enabled a reflection on Canada's current political and economic state, while also motioning towards a more progressive future.

Canada's Economic Nationalism

In 1970, Maclean's published an article entitled "The Heartening Surge of a New Canadian Nationalism," whose leading caption declared: "No one knows exactly when it began. Nor can anyone guarantee it will last. But there is no doubt that it's all around now, from the lyrics of pop music to the caucus rooms of Ottawa. And more and more it is forcing people to choose sides. Either you're *for* Canada, or you just don't care" (Tower 1). The article made clear that the nationalism in question was primarily focused on "bringing the Canadian economy back home" (1), and that its purview was Canada's relationship to the United States. While the article mystifies the beginnings of the economic nationalism movement, this section attempts to trace its development and the factors that contributed to its rise in the late 1960s. I begin with a discussion of a key

figure in the economic nationalism movement, Walter Gordon, and consider more broadly the rising discomfort with Canada's branch plant economy and American ownership of industry. I extend the movement to anxieties over cultural imperialism, before then contextualizing its rise according to international and national influences.

Between 1955-1957, Walter Gordon—a respected accountant who had been working in the Federal Government since World War II—chaired the Royal Commission on Canada's Economic Prospects, whose reports revealed concern with the growing control of Canadian resources and businesses by foreign interests, and particularly American interests. As Richard Gwyn notes, at the time, Gordon's findings were disregarded, with C.D. Howe in particular rejecting the report (63). However, Gordon was still widely respected within the Liberal party and after Lester Pearson succeeded John Diefenbaker in 1962, Gordon was made minister of finance. In 1963 he released his first budget, which was again ridiculed for its economic nationalist measures, such as a 30 per cent tax on Canadian companies sold to non-Canadians. The stock market subsequently collapsed, and Gordon had to withdraw the announcement of the takeover tax (Gwyn 67). Pearson considered terminating Gordon's tenure as minister of finance; however, Gordon was kept on after the disastrous budget because he was one of the few Liberal party members who appealed to younger voters (Granatstein 161).

Nevertheless, Gordon's concerns over Canada's economic state were justified. By 1964, foreign long-term investments in Canada had grown to $27 billion from approximately $7 billion in 1945. Accordingly, the United States accounted for approximately 80 percent of these investments ("Foreign Ownership and the Structure of Canadian Industry," 6). As C.W. Gonick notes, data compiled from 266 larger foreign-

owned companies in 1964 and 1965 demonstrated that about one-third of Canadian exports and imports were alone managed by foreign firms (46). Moreover, the 1965 Canada-United States Automotive Products Agreement (or Auto Pact)—a trade agreement between the two countries that removed all tariffs on automotive parts—became an emblem of the way in which any distance left between Canada's economy and the United States was slowly being erased.

Grant published *Lament for a Nation* in 1965, the same year that the Auto Pact was agreed upon, demonstrating that public sympathy for Gordon's economic concerns had been growing, even if it was not widely spread within government. For Grant, the last moment of hope for Canada's liberation from American influence had been Diefenbaker's platform and election after the ousting of the longstanding Liberal party; he believed the Liberals were responsible for bringing Canada under the sphere of American imperialism. However, Diefenbaker's Conservative government had not reversed the trend towards economic integration between the two countries, as Gwyn notes (66), and neither did his Liberal successors Pearson and Pierre Trudeau.

By the late 1960s, public support was catching up with Gordon's cause. In 1968, Al Purdy published a series of essays by Canadian artists and critics entitled *The New Romans: Candid Canadian Opinions of the U.S.*[49] In 1970, *Silent Surrender (*Levitt) and *Close the 49th Parallel Etc.: The Americanization of Canada* (Lumsden) were published.

[49] Included among others are Farley Mowat, Margaret Atwood, Mordecai Richler, Ray Smith, Margaret Laurence, Irving Layton, Raymond Souster, Louis Dudek, Earle Birney, Hugh Garner, Alden Nowlan, Dorothy Livesay, Dave Godfrey, George Bowering, Phyllis Webb, Michael Ondaatje, John Newlove, Dennis Lee, and Bill Bissett.

After pushing forward in parliament one final economic report,[50] Gordon had retired from government and was busy establishing the Committee for an Independent Canada (CIC) along with political economist Mel Watkins, Peter Newman and economist Abraham Rotstein. The committee—formed in 1970—protested foreign ownership and investment and demanded regulations and limitations, forwarding a petition to Trudeau with 170,000 signatures. By 1970, according to a Gallup pole, 62 per cent of Canadians felt that there was enough U.S. investment in Canada, a sharp increase from the 46 per cent of Canadians in 1963 (Gwyn 78-79). By 1972, foreign ownership in Canada controlled 99 per cent of the petroleum and coal industry, 95 per cent of the book publishing trade, 93 per cent of rubber products, 87 per cent of transportation equipment, 82 per cent of chemical products, 72 per cent of machinery, 64 per cent of electrical products, and 58 per cent of manufacturing industries (Gwyn 79-80). Under the editorial leadership of Newman, *Maclean's* was awash with articles that declared the danger of Canada's economic reliance on the United States and trumpeted the virtues of an economic nationalism.[51]

As many critics of the time emphasized, Canada's economic dependence on the United States not only meant that Americans were profiting from Canadian resources and labour, and indirectly influencing trade agreements with other countries; the dynamic had

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[50] The report, known as the "Watkins Report" (officially called "Foreign Ownership and the Structure of Canadian Industry" was published in 1968; it was unofficially named after the Task Force's head, University of Toronto professor Mel Watkins.

[51] The dominance of economic nationalism as a subject among the pages of *Maclean's* is revealed in a quick survey of article titles from the period: "The Canada Firsters March On" (December 1970); "All Canada Wants for Christmas is Itself" (December 1971); "Canada's Independence Inventory: The Cupboard is Ours, But the Stock is Fast Becoming Theirs" (December 1971); "Growing up Reluctantly-How a Political System Failed: The Birth and Brutal Death of the New Nationalism" (August 1972); "Last Chance for Canada" (September 1972).

also resulted in cultural imperialism. As the "Watkins Report"[52] highlighted in an understated manner: "the process of foreign direct investment creates two important sets of relationships: between the government of the host country in which the branch or subsidiary is resident and the multi-national corporation, and between that government and the government of the country in which the parent corporation is resident" (36). American foreign investment in Canada not only put pressure on the Canadian government to support American political decisions, but with the control of the publishing and manufacturing industry, foreign investors also dictated much of what the majority of Canadians were reading and purchasing. This monopolization was the impetus behind Al Purdy's decision to publish an article in *Maclean's* entitled "Why I Won't Let a U.S. Branch Plant Publish my Poetry" (January 1971), in which he writes "Why should a U.S. branch plant in Canada bother with Canadian writers or separate books for Canadian schools? Answer: They don't" (14).

The increasingly Americanized economy that arose out of Canada's post-1945 reconstruction plan also encouraged the proliferation of the Americanized cultural subject in Canada—a subjectivity explored by Gould's, Shebib's, and Kiyooka's texts.[53] According to Nancy Christie, the reconstruction plan reformulated "family and society in terms of economic security rather than spiritual stability" (73). That this shift was related to a specifically American economic sensibility is reflexively revealed in a 1956 roundtable speech delivered by W.O. Fennell, and sponsored by the Workers' Education Association of the University of Toronto, entitled "Sovereignty Materialism versus

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[52] Also known as the "Foreign Ownership and the Structure of Canadian Industry" report.

[53] It should also be noted that various American media—including news, movies, magazines, and television—were also widely accessible in Canada, contributing to worries over American cultural imperialism.

American Materialism." According to Christie, "Fennell diagnosed what he believed to be the central problems of modern [Canadian] society… so dominant did he consider the convergence of materialism and social engineering that 'Even in the intimate realms of person relations' were human values and desires externally dictated by the laws of the marketplace" (63). Literary critic Desmond Pacey reflected on Canadians' hypocritical attitude, stating how "we criticize American preoccupation with money and things—and at the same time clamour for parity of wage-rates and salary-scales and for an equal standard of living" (158). Public intellectual Laurier LaPierre came to a similar conclusion, sardonically concluding: "Big Brothers, as Freud and the prime ministers knew well, are to be at once envied and emulated. Let us use as much of the lollipop as possible and return the unused portion for a refund of conscience and pride in Canada" (61). For scholar Daniel Drache, this embrace of the American capitalist conscience amounted to what he called a Canadian bourgeoisie nationalism,[54] a form that contradicted more traditional nationalization movements that functioned in opposition to imperialism:

> … [N]ationhood was supposed to be a testament to the possibility of how the contradiction between national sovereignty and imperial control could be overcome. In the view of the national bourgeoisie, to join nation to empire was a sign of nationhood, coming of age within the empire; for the liberal tradition in Canada is founded on the historical experience that liberalism has grown out of empire and that colonies have grown into nations. (8)

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[54] Drache's categorization is remarkably similar to Frantz Fanon's description of the national bourgeoisie in *The Wretched of the Earth.* In Canada, perhaps the rise of a nationalist bourgeoisie is less visible because of the relatively seamless transition from British Empire to American imperialism.

According to Drache, Canada's historical role as a settler-colonial state primed the country for its increasing alignment with American imperialism. As the Canadian economic nationalism movement strengthened, critics increasingly realized that, as good neocolonial subjects, Canadians had regrettably come to emulate the American belief in individualistic economic-social mobility arising out of the frontier mentality, American Republicanism and Jacksonian democracy.[55]

This retaliation against culture and economic imperialism—while encouraged by Canada's increasing dependence on American economy—did not simply happen in a vacuum; it was inflected by a series of global and political events. Canadians had become disenchanted with the United States' involvement in the Vietnam War and had welcomed approximately 52,000 war resistors across the border (Bothwell 311). Regarding Vietnam, Farley Mowat—in his essay for Al Purdy's 1968 collection—encouraged readers to "observe, if you dare, the fantastic and fearful similarities between the way the United States is behaving in that small and benighted country and the way Hitler behaved in *his* heyday" (4). Margaret Laurence's essay in the collection mourns an innocent twelve-year-old black child shot dead by police in Detroit. As an article in *Maclean's* declared in regard to the United States: "All of us know the troubles she's seeing. In Indochina, the longest, meanest war in U.S. history is eating at her body politic…Bigotry once more pays off at the polls. Polio is conquered but there's heroin instead. Putrid flows the Potomac. Push comes to shove, shove stays to scuffle, scuffle turns to shoot,

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[55] In an essay, Larry Zolf states that Canada was constitutionally built in opposition to these American foundations: "When the Fathers of Confederation built this country in 1867, there was universal agreement among *all* Canadians, English- and French-speaking, that there was no place for the American Dream on the northern half of this continent … we rejected republicanism, the American idea the the people in and of themselves can shape their own ends and destinies. We countered Jacksonian democracy with the responsible government of a constitutional monarchy and made it plain to our southern neighbours that there were higher forces shaping our destinies than the untutored rabble of the untouched West" (118).

and so are martyrs made" (Eayrs 8). The United States was in political and social turmoil, causing Canadians to re-evaluate their relationship with their southern neighbour. Moreover, Abraham Rotstein, in an essay for *Close the 49th Parallel,* connected Canada's national re-evaluation not only with the upheaval taking place in the United States, but globally: "In France, the student rebellion of May 1968, in the United States eruptions against racism and militarism, and unrest and dissent in many other countries … even in Canadian politics, the weak whisper of the slogan 'participatory democracy' has become a theme of our political life" (221).

The economic nationalism movement merged also with a growing pride in Canadian history and culture. As Expo '67 aligned with Canada's centennial celebrations, Canada for a brief period received global attention as it celebrated its history and future. A pride in national distinction had also gradually grown out of the recommendations of the Massey Report, as organizations were established—such as the Canada Council for the Arts and the National Library of Canada—to preserve and promote Canadian culture. Hence, the 1970 *Maclean's* article "The Heartening Surge of a New Nationalism" considered not only Canada's economic state but the state of its arts, quoting author Jim Baque's revelation that "for the first time since the turn of the century, the country is alive again … everybody is being creative" (2). During this period, the Canadian economy and culture were issues of nationalist importance that were inseparable from each other, as the survival of each both relied on protectionist measures that would keep America at some distance.

Economic Nationalism and the Canadian (Neo)Colonial Context

In "Unsettling the Empire: Resistance Theory for the Second World," Stephen Slemon addresses the particularity of Canada's historical colonial circumstance as both the reason for its relative invisibility in post-colonial studies, and simultaneously the justification for why it must be taken seriously by scholars considering modes of resistance in a post-colonial context. Settler nations like Australia, New Zealand, South Africa, and Canada—Slemon explains—are marked by an "ambivalence in emplacement" between such binaries as "colonizer and colonized, foreign and native, settler and indigene, home and away" (38). These binaries—which mark colonial and post-colonial power dynamics in third-world countries—in the second-world context are internalized by subjects; because of this internalization of the two polarities of colonization, anti-colonial resistances necessarily entailed cutting "*across the individual subject*" (39).

For Slemon, the context for considering Canada as second-world arises from the country's historical relations with England and France as a settler colony. During the period of economic nationalism that arose in the late 1960s, Canadians' prevailing concerns regarding colonialism were no longer primarily historical but contemporary, and bound up with the United States. These concerns more particularly can be understood within a neocolonial context, which Ghanian politician Kwame Nkrumah defines succinctly: "the essence of neo-colonialism is that the State which is subject to it is, in theory, independent and has all the outward trappings of international sovereignty. In reality its economic system and thus its political policy is directed from outside" (ix). In the neocolonial context, the colonizer establishes control through economic means while the colonized still seemingly appears independent. The structure of imperial control

implemented under neocolonialism thus differs from 18th and 19th century colonialism and is more diffuse and less situated. As Fredric Jameson explains in "Modernism and Imperialism," there is a spatial disjunction attached to neocolonialism that did not exist previously, where individuals are unable to grasp how the "system functions as a whole" (51). Jameson considers primarily the perspective of colonizers in the imperialist system (those who identify with the core—centralized in the metropolis—over the periphery), when he writes that "no scientific deductions on the basis of the internal evidence of First World data can ever be enough to include this radical otherness of colonial life, colonial suffering, and exploitation, let alone the structural connections between that and this, between absent space and daily life in the metropolis" (51).

From the perspective of the colonized in a neocolonial context, some of the gaps Jameson illuminates can indeed be filled; for countries such as Canada it became easy to spatially fix the colonizer as the United States.[56] Hence, while Slemon historically contextualizes Canada's colonialism as ambiguous, for supporters of the economic nationalism movement, Canada's contemporary imperial context was seemingly more clear-cut and less internalized, as the colonizer indeed existed elsewhere: next door. The discourse of economic nationalism in relation to American imperialism often imagined Canadians purely as colonized subjects and erased more responsible conversations about Canada's own historical complicity as colonizers; as the *Maclean's* article "The Heartening Surge of a New Canadian Nationalism" stated in regard to economic nationalism, either you're for or against Canada (Towers 1).

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[56] Of course, Canada has long been complicit in the neocolonial project connected to global capitalism; perhaps the simultaneously paucity of consideration during the economic nationalism period of the ways in which Canada benefitted from the global core-periphery dynamic simply affirms Jameson's argument regarding the eclipse in knowledge that occurs amongst those who reinforce the neocolonial order.

This polarization, which Slemon attaches to the third world-context, circulated widely within conversations about Canadian artistic intervention. For instance, in her essay for *Close the 49th Parallel,* Gail Dexter states: "Canadian art, like Canadian industry, is no more than a branch plant of the American. Because American art is imperialist, Canadian art, if it is to evolve a national style, must be overtly anti-imperialist" (166).[57] The Canadian literary theory produced at the time too evoked this binarized discourse, which positioned neocolonialism as an outside, primarily American force. While Margaret Atwood's analysis in *Survival* (1972) reaches back into Canada's colonial history, it also explores the survival mentality in the imperialist present; she evaluates contemporaries like Ray Smith and Dave Godfrey, exemplifying how "the United States as imperialist master" becomes a frame for reading narratives of victimization (241). Robin Matthews' *Canadian Literature: Surrender or Revolution* (1978)—largely considered a response to Atwood's *Survival*—too posits the United States as the colonizer 'other.' Defining the Canadian protagonist against the United States' philosophical model of manifest destiny, Matthews writes: "his dream of success is not 'the American dream' of the U.S.A. It is, rather, a concept of existence in which the person unites with the community in order to make it possible and at the same time, in the struggle with community, defines himself" (3).[58] For writers of the 1960s and 1970s,

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[57] Dexter's statement is remindful of Fredric Jameson's contentious statement that all third world texts are national allegories, in which "the story of the private individual destiny is always an allegory of the embattled situation of the public third-world culture and society" ("Third-World Literature" 69). While Canada was never classified as third world, within the orbit of American imperialism Canadians imagined their politics and art as corresponding within third world colonial contexts.

[58] This division between Americans and Canadians also undergirds the terminology used to describe Americans—for instance, Al Purdy's reference to Americans as the new Romans suggests the distancing of imperial responsibility away from Canadians. Another example is found in a hitchhiking poem by Douglas Fetherling called "Transcanadiènne" that opens: "by leaving no forwarding address u find out who ur friends really are/ it occurred to me as I hitched to Van/ shouting Imperialist Swine! @ cars w/ American plates" (38). Here imperialism is aestheticized as the physical presence of Americans.

imperial America was a defining construct against which a notion of Canadian nation could be realized.

While the Canadian discourse of economic nationalism imagined Canada's imperial context as arising from discernable external forces, there were critics who conveyed Canada's contemporary imperial circumstance as more ambiguous, where the lines between colonizer and colonized were indeed blurred. Drache, through his definition of bourgeois nationalism, addressed the contiguity between these two Canadian colonial phases, indirectly casting American imperialism as similarly ambiguous. By promoting American economic interests in a nationalist context, the Canadian government and Canadian bourgeoisie were just as culpable as imperialist colonizers. Similarly, Grant states that the Liberal Party was directly responsible for the irreversibility of American imperialism in Canada (26). The three texts by Gould, Shebib, and Kiyooka that I consider in this chapter too interrupt the binarized discourse of contemporary imperialism and nuance more deeply Canada's imperial colonial context. By aestheticizing the highway as a symbol complicit with Canada's imperialized economy, the three texts foreground the nation's active role as part of the neocolonial project. In the texts of Gould, Shebib and Kiyooka, American imperialism is considered a condition produced as much by Canadians as Americans. Just as Slemon suggests that resisting second-world colonialism necessarily entails cutting across the second world subject, Gould, Kiyooka, and Shebib resist the dictums of American imperialism by dissecting and reshaping their own national infrastructure—only by reworking Canada's own hegemonic structures do the texts posit a way forward. In the next sections, I

consider more deeply the aesthetic significance of the Trans-Canada Highway as a symbol of American imperialism, before then turning to an analysis of the three texts.[59]

The Trans-Canada Highway Aesthetic of American Imperialism

The symbolic significance of the Trans-Canada Highway partially extends from its material categorization as an infrastructure. As Brian Larkin states: "a road's technical function is to transport vehicles from one place to another, promoting movement and realizing the enlightenment goal of society and economy as a space of unimpeded circulation" (333). Contemporary infrastructural development, as Larkin explains, has its roots in Enlightenment ideals of progress—this explains why infrastructures are "so intimately caught up with the sense of shaping modern society and realizing the future" (332). The Trans-Canada Highway became a historically and nationally situated instantiation of infrastructure as symbol of future potential; as the building of the highway aligned with C.D. Howe's vision of Canada's economic modernization, the infrastructure itself subsumed the perception of Canada's progress as inseparable from American economic involvement. Both Larkin and Bruce Robbins view infrastructures as inherently political—for Larkin, the way infrastructure is realized and categorized is itself "a cultural analytic that highlights the epistemological and political commitments involved in selecting what one sees as infrastructural (and thus causal) and what one leaves out" (330); for Robbins, debates over infrastructural access should be viewed as "a

[59] During this period, there was a rise in road literature in Canada, including Robert Kroetsch's *Studhorse Man* (1969), Victor Coleman's *Parking Lots* (1972), Francis Sparshott's *A Cardboard Garage* (1969), and Douglas Barbour's *A Poem as Long as the Highway* (1971). In 1969, Doug Fetherling published the anthology of hitchhiking poems *Thumbprints*, which included works by authors such as bpNichol, George Bowering, Al Purdy, Margaret Atwood, Marian Engel, and John Newlove. Many of these texts are caught up with wider considerations of American imperialism and Canadian nationalism.

materialist version of the politics of human rights" (32). The prominence of the highway in the national Canadian imaginary partly arose because of the infrastructure's ability to broach national space (Charland); however, the politics of the highway surfaces most directly when one considers the highway's prominence in relation to its symbolism: the highway essentially advertised to Canadians their individual right to the American Dream, in so far as the Dream is defined by individual and economic self-realization. It emblematized the political economic ideals of Canadian government in the post-1945 period. And in so far as the symbolism of the highway politically advertised the economic and cultural alignment of Canada with the United States, the interruption of that infrastructural symbolism—an act that Gould, Shebib, and Kiyooka commit—itself is a deeply political gesture.

This interruption of the symbolism of the highway can be further clarified through Homi Bhabha's consideration of the English book's transformation from symbol to sign in *The Location of Culture.* Bhabha discusses how the colonial project results in what he terms hybridity, a condition of "doublethink" where the disavowal of the colonial project surfaces through the repetition of difference (159). The presence of hybridity, Bhabha argues, "disturbs the visibility of the colonial presence and makes the recognition of its authority problematic" (159). While Bhabha earlier discusses how the anxiety and ambivalence of the colonial project, and thus its weakness, is produced by a form of mimicry—wherein colonizers want to transform subjects in their image while in a contradictory manner they are compelled to maintain the otherness of the colonized subject (122)—Bhabha describes hybridity in relation to not the contradictory logic of the colonizers, but the effects of colonialism. To advance his theory, he addresses the

circulation of the English book—giving the Bible as an example—within a colonial context, addressing how there is often a gap between the reception of the text among the colonized and its intended symbolism. There is a subtle gap between its intended symbolism and actualized signification (162). By identifying with the text in a subtly different manner from what is intended by the colonizers, the colonized deflate the authority of the book and the associated colonial project. This shift towards a signification is an act of hybridity, which itself retains political import.

In the work of Gould, Shebib and Kiyooka, there is also a transition of the Trans-Canada Highway's meaning from symbol to sign, as the narrative in each text critically reflects on the idealist imperial vision of the highway, thus undermining the infrastructure's symbolic authority. The alienation of the highway from its symbolic power can be understood as an instantiation of protest against the highway's associated economic project. The English book, for Bhabha, is an example of a text that is foreign to the colonized, which is used as a tool by the colonizer. The infrastructure of the Trans-Canada Highway, however, is both nationalist and imperialist—its disavowal within Gould's, Shebib, and Kiyooka's work is thus more complicated. Because the highway is a domestic national representation, as well as a reflection of the imperialist other, its symbolic disavowal is also a disavowal of the nationalist self. Thus Gould, Shebib and Kiyooka do not simply divest the highway of its symbolism, but ultimately reinvest the highway with a new nationalist potential. Engaging Canada's anti-imperialist possibility compels a revisionist narration; particularly, one that envisions a nation unshackled from economic imperialism. As I will demonstrate in the next section, Gould, Shebib and

Kyiooka accomplish this by loosely employing the mise en abyme form in relation to their Trans-Canada Highway narratives.

In Gould's and Shebib's story, the road narrative functions as a frame that surrounds the central narrative. In Kiyooka's text, a highway photo-essay is located at the centre of the text and informs the surrounding narrative about Canadian artistic community in Canada. In each case, the highway narrative corresponds and acts reflexively in relation to a second narrative. As Lucien Dällenbach concludes in his extended treatise on and exploration of the varied meanings of the term (most notably the definition by André Gide), the mise en abyme is essentially a mirroring within a text, where a story or image functions within the main narrative to clarify and ultimately shift the meaning of the narrative. In *The Mirror in the Text*, Dällenbach demonstrates that there are three essential forms of the construct, including what he terms "simple duplication": "a sequence which is connected by similarity to the work that encloses it" (35). While the other types suggest an infinite mirroring, or an aporetic mirroring (where it is hard to decipher what is truly reflecting what), the texts evaluated in this chapter mainly reflect the notion of simple duplication. Because of the many ways in which the form has been discussed, Dällenbach concludes that the mise en abyme need not follow a particular sequence, describing the concept in essence as *"any aspect enclosed within a work that shows a similarity with the work that contains it*" (8). Dällenbach prefers the notion of the mirror to Gide's analogy of heraldry[60] because of the reflective quality of the mise en abyme, which functions as a "trick-mirror" giving "the narrative more information by intercepting what passes through its field of vision" (31). In this manner,

[60] Gide mobilized heraldry to illuminate the mise en abyme, because of the way the system depicts shields within shields, or pictures within pictures (Dällenbach 12)

the mise en abyme almost always shapes and affects the meaning of the narrative. The reflexive quality of the mise en abyme, as well as its engendering of a mirrored difference, works well as a literary form engaging a neocolonial context where both the colonized and the colonizer are internalized. Since the colonizer cannot simply be categorized as "other" and made abject, an aesthetics that approaches this form of neocolonialism must instead work with notions of revision and manipulation. Not only does the mise en abyme suggest the intersection of meaning—the sort of active disavowal that Gould, Shebib, and Kiyooka apply to the Trans-Canada Highway's symbolism—it also allows space for the revisionist renewal of meaning and thus the positing of a new national subjectivity or a new symbolic order for the highway.

In the work of Gould, Shebib and Kiyooka, the Trans-Canada Highway symbolizes the relationship of Canada's post-WWII reconstruction vision to American imperialism; moreover, driving the Trans-Canada Highway becomes attached to an Americanist ideal of manifest destiny and middle-class success as a particular form of freedom. In each work, however, this image of the highway and driving the highway is simultaneously repealed, corrected and revised; by re-imagining the symbolic potential of the highway, the authors are collectively reimagining a future vision of Canada distanced from the Americanist values concomitant with economic imperialism. The concern of each author regarding the limitations of Canada's economic position varies, and thus their consideration of a more liberated nation varies. Nevertheless, collectively these texts demonstrate how the highway during this period became a core symbol not only of Canada's imperialist relationship to the United States, but a road that offers the potential of a better future.

Glenn Gould's Northern Drive

After retiring from the concert hall in 1964, piano virtuoso Glenn Gould became a fixture at the CBC where he produced several documentaries, including three that eventually came to be celebrated as his Solitude Trilogy. The trilogy—which consisted of "The Idea of North" (1967), "The Latecomers" (1969) and "Quiet in the Land" (1977)—were considered a unit as each documentary employed Gould's contrapuntal method[61] to explore an isolated community within a unique Canadian landscape. Less critical attention, however, has been given to a documentary that aired just two weeks before "The Idea of North," entitled "The Search for Pet Clark" (1967).[62] The latter piece positions Gould in Ontario's north, along Lake Superior, where the Trans-Canada Highway (also known in the area as Highway 17) winds. Gould was a frequent visitor to the area, and would often drive up to Wawa to stay in a local motel where he would work (Bazzana 296). While the documentary—like the Solitude Trilogy—is engaged critically with the presentation of Canadian nation space, it has received less critical attention as it seemingly follows a more linear radio format (though this section will demonstrate that it does reveal Gould's interest in the contrapuntal as a radio documentary form) and because it was primarily categorized as music criticism.[63]

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[61] The rise of Gould's contrapuntal method is inseparable from his early performance of J.S. Bach's *Goldberg Variations*. In the Solitude Trilogy documentaries, Gould revolutionarily applied the contrapuntal method to radio by overlapping voices discussing isolated communities made up of either Northerners, outpost Newfoundlanders or prairie Mennonites.

[62] It should be noted that "The Search for Pet Clark" actually first appeared as a piece for *High Fidelity*, in the November 1967 issue of the magazine.

[63] This impetus was established early on: *The Toronto Daily Star* almost immediately published the work under the title "Why Glenn Gould *loves* Petula Clark," removing those portions not pertaining to Gould's music analysis.

By considering the representation of the Trans-Canada Highway in relation to surrounding space, I not only reframe the critical potential of the documentary by emphasizing its nationalist investment, but through my analysis I reveal the centrality of the Trans-Canada Highway infrastructure to the nationalist utopian vision Gould produces. Out of the three texts I will subsequently analyze in this chapter, Gould's economic nationalism—and its relationship to his disapproval of American imperialism—is most immediately apparent. In "The Search for Pet Clark," as Gould drives along North Superior, he happens upon Marathon, a town that emblematizes the effects of the American branch plant economy on the organization of Canadian life. The town of Marathon came into existence to support the economy of a locally established pulp mill, owned first by a subsidiary Marathon Corp. in Wisconsin (one can reasonably assume the town is named after the company), and then sold in 1957 to American Can of Canada Ltd.

For Gould, the highway and Marathon don't just represent American imperialism in the North, but he appreciates them for their alienating effect amidst their Northern surroundings—Americanization in the region is not totalizing, but instead produces what Bhabha might term a hybrid experience of space. After Gould considers the imperfect American imperial aspects of the town, in an analogous manner he analyzes the singing career of Petula Clark, which leads to his final revisionist rendering regarding the possibility of Canadian nation-space and national identity. Through a sustained meditation on, and then revision of, Canadian national distinctiveness—the latter event occurring after Gould drives away from the limits of Marathon's borders into wilderness—Gould's final descriptions of the highway drive envision a utopian future for

Canada that builds off his earlier representation of Marathon and Clark. By contrasting the two visions of life along the highway—first, a picture of uncomfortable Americanization, and the second, a utopian possibility for Canada's future—"The Search for Pet Clark" exemplifies the way in which the Trans-Canada Highway became an infrastructure that focalized the nationalist relationship to American imperialism while also containing the kernel for a more optimistic future.

That the highway's nationalism is inseparable from its role as a force of Americanization is apparent at the outset of the documentary. Moreover, Gould is preoccupied with the way the North especially encourages recognition of the highway's Americanizing forces as disjunctive and unnatural. As the documentary opens, Gould describes driving the Trans-Canada Highway through the Canadian Shield, with "its east-west course deflected" (384)—a description that foregrounds the influence of the south (the United States) on Gould's first depictions of Canadian space and that suggests the way in which the highway was a nationalist project that instigated Americanization. He imagines the highway as a Hollywood science fiction beast—a stance that separates Gould from a Canadian literary tradition of "othering" the northern landscape[64] and instead focuses on the highway's otherworldly, and particularly American, presence. The highway is literally denaturalized and alienated as Gould compares it to the alien monsters in "such late-late-show spine tinglers of the 1950s as *Blood Beast from Outer Space* or *Beak from the Beyond*" (384)—a tactic that belies his desire for a different order of Canadian space.

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[64] The natural environment of the Canadian Shield is more commonly presented as a preternatural creature: for example, in E.J. Pratt's *Towards the Last Spike* as an ancient lizard.

As Gould describes the highway's presence in the north, he notes how it "*defines* for much of its passage across Ontario the northernmost limit of agrarian settlement" and that it is "*endowed with* habitation, when at all, by fishing villages, mining camps, and timber towns that *straddle* the highway every fifty miles or so" (384, italics mine). Gould's verb use conveys a highway entrusted with a form of organizing power, in which the North's landscape conforms to the contours of the highway, as if the Trans-Canada Highway itself were defining the spaces that surround it. That the highway encourages and organizes colonial development is emphasized further by Gould's description of these 'straddling' towns: "Michipicoten and Batchawana advertise the continuing segregation of the Canadian Indian; Rossport and Jackfish proclaim the no-nonsense mapmaking of the early white settlers; and Marathon and Terrace Bay—'Gem of the North Shore'—betray the postwar influx of American capital" (384). Attached to the highway then is the history of colonized Canadian space, from the European settlers to the American imperialist present. As Gould introduces his detailed description of the town of Marathon, he also compares the town's American suburban styling —"1984 Prefab"—to "the fantasy prose of the late Karel Čapek" (384). The confluence between the Hollywood science-fiction inspired creature of the highway and the Americanized Marathon, which too emanates a science fiction imaginary, implies the national highway's American imperialist reach.

However, what Gould appreciates most about the positioning of Marathon and the highway in the North is its awkward application of Americanizing forces, which highlights the unnaturalness of the process within the context of Canadian nationspace. The town is organized to service the main industry, with spatial plateaus that correspond

to job positions of locals, leading to a series of homes for the executives, which Gould recognizes would "be right at home among the more exclusive suburbs of Westchester County, New York" (385). And while in Marathon's layout, "the upward mobility of North American society can scarcely ever have been more persuasively demonstrated" (385), beyond the executive houses the ascent is stilted by the padlocked gate, which reveals the CBC aerial antenna and the log-shoot "breaking bush back through that trackless terrain" (385). The trackless terrain interrupts the town's organizational logic, highlighting the always-proximal unorganized wilderness that can only be somewhat mediated through technologies like a national broadcasting system. Gould also remarks on a stench from a mill that pervades the town, which he attributes to "a minor miscalculation by one of the company's engineers" in relation to prevailing wind patterns: a pungent mistake that "serves to proclaim the monolithic nature of the town's economy" (385). These instances of proclamation—or calling out—encourage a self-reflective and critical mode that undermines and subverts the homogenizing forces at work; the description exemplifies Bhabha's notion of hybridity as imperfect replication, wherein the power structure of the colonial relationship is destabilized. After all, as Gould remarks, "the idea of suburbia is meaningless within the context of Marathon" (391-92). Attached to the significance of the highway and Marathon then, is a form of resistance at work within Canadian space that refuses surrender to the homogenizing logic of Americanization.

I argue that the reason Gould's two main preoccupations in the documentary are Marathon and Petula Clark is because each exemplifies this quality of alienation that shores up the unquestioned authority of Americanization. Gould's first mention of Petula

Clark occurs after he has described Marathon, and specifically the peak in the town: the mention of the fenced-off aerial antenna allows him to transition to a discussion of the radio and what he hears on the radio. While he had been driving along the Trans-Canada, he had been matching his "driving speed to the distance between relay outlets," so that he can hear Petula Clark's song "Who am I?" during "most hours and in the end [come] to know it" (386). Gould states that he respects Clark because the progression of her songs between 1964 and 1966 presents a determined narrative of adult self-realization, and because the lyrics of her songs are at times antagonistic to the music and the delivery of the music. Starting from "Sign of the Times," then "My Love," then "Downtown," and then "Who Am I?," Gould describes each song as "an adjacent plateau of experience" (386), a description that echoes Marathon's own plateaus of housing attached to levels of job experience. Just as Gould's interest in Marathon is tied to its application of Americanizing forces, Gould is also interested in Clark's success, convinced it is related to the order of the four hits that together present a "modest acceleration of the American teenager's precipitous scramble from the parental nest," establishing Clark as "pop music's most persuasive embodiment of the Gidget syndrome" (386).

However, Clark's career is no simple replication of the American dream. Gould is preoccupied in the documentary with Clark's imperfect application of American aspirations, noting especially a shift in "Who am I?" that "reads like a document of despair" and "catalogues those symptoms of disenchantment and ennui which inevitably scuttle a trajectory of emotion escalation such as bound that trilogy together" (390). Just as Marathon's ascent is interrupted by the padlocked fence, Clark's ascent too is foreshortened. Gould's description of the existential song "Who am I" reading "like a

document of despair" can easily contextualize too the existential anxiety over American imperialism affecting Canadian nationalism and destabilizing national identity. The relationship of the phrase to despair is reminiscent both of Northrop Frye's acknowledgment of the difficulty of establishing Canadian identity with the question "who am I" (220), as well as Grant's lament for a Canadian distinct identity whose hope of renewal was extinguished with the government's misdirected vision of nationalist Americanization (25).

Clark's analogous relationship to not only Marathon but more widely Canadian national identity is furthermore concretized through Gould's description of her singing history and style. As Gould notes, Clark is not American, but a British singer who spent time singing in France before attracting interest by Americans. Thus, Clark's geographical trajectory mirrors the colonial history of Canada, in which the two settler solitudes of English and French are eventually confronted with American influence. And just as behind Marathon's padlocked fence lies its "indispensible features"—the logs representing the *timber* industry, the aerial representing the necessary *range* of infrastructure or its reach in terms of connectivity with the rest of the nation—Gould describes Clark in a curiously similar manner: "bound as she might be by limitations of *timbre* and *range*, she would not accept any corresponding restrictions of theme and sentiment" (386, italics added). This overlap between timber/timbre and range that Gould attaches to Marathon and Clark helps illuminate why a description of Canadian geography might inspire Gould's analysis of a pop music star. Timber and range represent the geographical identity of Canada, suggesting a combination of its natural resources, as well as the unique problem of its size and its variety of territory. While

Maurice Charland, in his theorizing of technological nationalism, discusses how the bridging of Canada's vast land by technology encourages Americanization, Gould is most interested in how the application of homogenizing, Americanizing forces must inevitably contend with the basic geographical constitution of Canada in a way that interrupts the naturalizing of American neocolonial control. Gould is interested in the way that Canada's northern constitution interrupts and alters the expression of Americanization, producing a more complicated dynamic. When Gould hears Clark, he recognizes this similar pattern in her music. For Clark, timbre and range too mark her more essential self; any application of "theme or sentiment" cannot avoid a confrontation with and adaptation to her own basic style. Gould celebrates Clark for her "dichotomous" approach, and what he sees in Clark he also perceives in the layout of Marathon.

Why then, if he appreciates the alienating and distancing effects of Clark and Marathon in relation to American imperialism, does Gould suddenly waver and reverse his initial enthusiasm for the place and singer? For instance, he states that:

> The problem for citizens of Marathon is that, however, tacitly, a preoccupation with escalation and a concern with subsequent decline effectively cancel each other out. And the result, despite the conscientious stratification of the town, is a curiously compromised emotional unilaterality. (392)

Gould's sudden conviction that Marathon's concern with escalation and decline only perpetuates a homogeneous "unilaterality" is one of the more curious moments of the documentary. For J.D. Connor, this turn in Gould's philosophy renders him a credible narrator. He writes: "at the moments we think Gould is overreaching—at the moments when Gould can't possibly support the kind of distinction he wants us to uphold—he

himself falls back" (N. pag.). And yet, while I agree there is a falling back, this is not a moment of surrender, but a moment of reconsideration, of revision; for Gould it is not enough to simply be fascinated by an image of Canada where the relationship to Americanization is destabilized and made apparent—instead the shift in narrative at this moment indicates the desire to envision positively a more utopian Canadian future.

In a letter to Roy Vogt, dated August 3, 1971, Gould defines his contrapuntal arrangement— where multiple phrases and melodic expressions produce an overlapping, plural conversation—as an antidote to what he viewed as a "totalitarian" strain in musicality (150). He defines counterpoint as "not a dry academic exercise in motivic permutation but rather a method of composition in which, if all goes well, each individual voice lives a life of its own" (150). Gould explains to Vogt, that the contrapuntal form contrasted the totalitarian ideal, and he states that "most 20th century, as opposed, perhaps to 19th century historians" would agree with him (150). Totalitarianism—a political system based on authoritarian control that first arose in tandem with the Weimar Republic and then subsequently with the Italian and then Soviet Union governments—was indeed a twentieth century political issue (at least over the nineteenth century). For Gould, promoting an alternative to totalitarianism was just as important outside of the political public sphere, and his means of promotion was the contrapuntal modality. While Marathon and Clark do denaturalize and question the homogeneity of Americanization, their own inherent expression is not contrapuntal—I believe this to be the reason for Gould's sudden misgivings.

Gould envisioned a contrapuntal Canada; his utopian vision for the country was one that fought the homogenizing forces of American imperialism by celebrating the

country's overlapping narratives and histories and encouraged the presentation of difference within community. As a political form, the contrapuntal is often associated with Edward Said's application in *Culture and Imperialism*, in which Said recommends reading cultural archives "not univocally but *contrapuntally*, with a simultaneous awareness both of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts" (51). While Said applies the contrapuntal as a methodology, for Gould the form embodied political possibility. And at the end of "The Search for Pet Clark," Gould attaches the utopian vision of contrapuntal politics to Canadian nationspace by way of the highway, recreating the meaning of the Trans-Canada Highway in the process.

As Gould travels on the highway, away from Marathon, the surrounding landscape grows dark, an act of erasure that suggests the possibility of a new relation between the highway and surrounding space. In this moment Gould finds himself at the highest point in Ontario, just north of Lake Superior. Here, the clarity of AM reception is excellent, and as he plays with the radio dials, his car picks up a variety of stations, their voices bleeding into one another: he hears the BBC services from London; a weather report and car ad from Grand Bend, Ontario; a description of a piece by Mozart played on a French station; and a special dedication for several callers—including those of "*HMS* Vagabond*, riding at anchor just a cosy quarter-mile beyond the international limit*"—who too want to hear Pet Clark's "Who am I?" (393). Clark's song is no longer the only option available on a singular station, but part of a variety of stations and voices, whose presences coexist without collapsing into one another. Moreover, these voices enunciate a variety of Canadian histories and identities, suggesting a shift away from the

homogenizing forces of American imperialism. While the peak in Marathon had been fenced off and while Clark's career peaked with despair, this particular summit—where beyond "all water flows toward Hudson's Bay and, ultimately, the Arctic Sea" (392)—is not contextualized by decline, but instead offers the full political possibility of the contrapuntal mode.[65]

Just as the water in "The Search for Pet Clark" now flows towards the Arctic sea, the flow of the documentary—its discussion of the totalitarian amidst homogeneous forms and suburban social ambitions—has led to this space of the contrapuntal:

> Traversing that promontory, after sundown, one discovers an astounding clarity of AM reception. All the accents of the continent are spreading across the band, and, as one twiddles the dial to reap the diversity of that encounter, the day's auditory impressions with their hypnotic insularity recede, then re-emerge as part of a balanced and resilient perspective … (392)

This almost musical description—of the way voices both recede and re-emerge in a contrapuntal manner—elicits a spatial dimension. As "auditory impressions" spread out amidst the night, they transform the Canadian problem regarding the multiplicity or elusiveness of spatial identity into an enunciation of nationalist possibility. Here, the highway is no longer the vehicle of Americanizing forces, but a conduit that resists homogenization and instead celebrates a wider plurality. In "The Search for Pet Clark," the Trans-Canada Highway functions almost as a frame narrative, both opening and

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[65] It is hard not to read this moment in relation to the Arctic rendered in "The Idea of North" (the first documentary in the Solitude Trilogy, and the first radio documentary to use the contrapuntal form, in relation to Arctic space). As Bazzana notes, Gould had completed all five interviews for "The Idea of North" by late fall 1967 (296). With little more than two weeks between the CBC broadcast of "The Search for Pet Clark" and "The Idea of North," Gould would have been developing content for both and thinking about them simultaneously.

ending the documentary. While the highway begins as a symbolic representation of Canada's post-war reconstruction vision of economy—which prioritized direct American investment and involvement—the meaning of the highway, and the vision it ultimately points to, is completely altered by the end of the documentary. This shift surfaces as the landscape by the highway grows dark, and is ultimately substituted by the overlapping voices of the radio—the new terrain that surrounds the highway. While the highway was once a conduit for Americanizing forces, here it is presented as a path of accessibility that tunes into and supports a multifarious landscape and Canadian identity. Gould's vision of the highway no longer articulates Canada's ambivalent present under American imperialism, but a utopian future, away from the science fiction beast of nationalized American domination.

Don Shebib and Continual Movement Down the Road

While Gould's work utilizes the symbolism of the Trans-Canada Highway to reconstruct a vision of Canadian nationalist space away from the homogenizing forces of American economic imperialism, Don Shebib's *Goin' Down the Road* (1970) is more concerned with the economic promise of Canada's reconstruction era, and the way in which the reality of uneven economic development barred some Canadians—particularly Maritimers—from achieving this dream. The Trans-Canada Highway begins in *Goin' Down the Road* as a symbol of the post-WWII vision of economic and social success promised to all Canadians, but by the end of the movie the symbolism of the Trans-Canada Highway and its promise is destabilized and its viability as a structure of nationalist purpose questioned.

In its August 1969 issue, *Maclean's* published an article "Can Union Save the Maritimes" that looked at the intensifying economic depression in the Maritimes and argued for a political union of the local provinces to restore economic hope. The article revealed the amount of young Maritimers who increasingly had been leaving in droves to find work: 7,400 between 1951 and 1956; 11,800 between 1956 and 1961; 20,800 between 1962 to 1975 (25). It also featured the tribulations of individuals such as George Butts, who had lived a hard life working in the mine, but also considered himself lucky to be one of the few still employed. As the article explained: "For many Cape Bretoners, there isn't even mining, and any visitor to Glace Bay or Sydney can see the men who used to work in closed-down pits sitting in the beer halls, some talking, some reading newspapers, some simply staring at the wall and wondering what went wrong" (26). The economic reality in the Maritimes was a stark contrast from the promises made by former prime minister William Lyon Mackenzie King as part of his reconstruction era vision.

Prior to Mackenzie King's 1945 federal election, in a national radio broadcast he stressed his plans for "the achievement of full employment and social security," and explained that they "required no less careful planning, skillful organization and wise direction than has been needed in achieving a maximum war effort" (quoted in Stuart McInnis 50). C.D. Howe's 1945 economic blueprint for the Liberals—the White Paper on Employment and Income—revealed that this reconstruction vision was based on developing private industry (Stuart McInnis 49). As Grant later reflected, this vision secured Canada as "a branch plant of American capitalism" (28). Grant viewed the culmination of this economic reality in the 1956 Pipe-Line debate, when amidst much controversy, the Liberals pushed through a plan to allow a private American company to

build the East-West TransCanada pipeline. As Grant wrote regarding the debacle, "the Liberals openly announced that our resources were at the disposal of continental capitalism" (30).

This opening of resources to "continental capitalism," particularly in relation to the oil industry, majorly contributed to the shutdown of mining operations in the Cape Breton area, intensifying economic depression. The shift is an example of geographical uneven development, where market forces and production demand the abandonment of industrial development in one geographical space as other geographical spaces are perceived as more economically attractive. As Neil Smith explains in regard to uneven development, "the concentration and centralization of capital in the built environment proceeds according to the social logic" (141). With the increasing shift of energy capital to the oil industry over coal, American foreign investment in Canadian energy became concentrated around the production of oil in Alberta over the mining of coal in the Maritimes. While critical geographers tend to focus on the ways in which uneven development is made manifest on an international scale (e.g. Neil Smith, David Harvey), the shift of the energy economy of Canada, driven by American foreign investment dollars,[66] is a prominent example of the ways in which uneven development can affect regional dynamics within the nation-state. While Mackenzie King, as part of his reconstruction vision, was offering a promise of employment and a high standard of living for all Canadians, Maritimers had been left behind by the same capitalist and American imperialist logic that impelled the reconstruction vision.

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[66] To recall an earlier statistic, foreign ownership (primarily America) owned 99 per cent of the petroleum and coal industry by 1972.

In *Goin' Down the Road*, two young men frustrated with the economic downturn in Cape Breton take a road trip to Toronto in hopes of finding better work and a brighter future in the city. The central narrative, which conveys the trouble they encounter in their attempt to become financially established, is framed first by the road trip from the Maritimes to Toronto, and then at the end by a road trip from Toronto to Vancouver. In the film, the Trans-Canada Highway narrative becomes a formal frame surrounding the film's central diegesis. This narrative structure produces a form of mise en abyme that allows Shebib to highlight the disparity between a post-1945 Canadian nationalism spatially woven with the ideals of individual economic possibility and the reality of systemic inequality. When systemic inequality is realized as Shebib renders the alternative vision of the Trans-Canada Highway, it is ultimately the viewers of *Goin' Down the Road* who become tasked with implementing a more inclusive, post-WWII nationalist system and reinstating the highway as a substantiated symbol of inclusivity.

As the representation and critique of the reconstruction era economic ideal is constructed in *Goin' Down the Road*, the movie utilizes various conventions of mobility. The physical mobility of the Trans-Canada Highway is conflated with the reconstruction vision's investment in social mobility, emplacing a sense of manifest destiny in a nationalist context. While the Trans-Canada Highway's symbolism encourages the belief that Canada's post-war economic vision is uniformly accessible to all Canadians, the vision is simultaneously unrealizable by some Canadians. The nationalism invested in the highway thus aligns with Drache's definition of a bourgeois nationalism directed "not to building a country, but to ruling it" (10). In *Goin' Down the Road*, the movie ultimately disassembles the connection between social mobility and physical mobility, calling into

question the efficacy of the post-1945 bourgeois nationalism symbolically attached to the Trans-Canada Highway.

Goin' Down the Road begins with a series of documentary-type shots—a railroad overgrown with weeds; an abandoned barn; an automobile graveyard—that allude to the economic downturn the Maritimes has suffered, highlighting the reasoning behind the departure of the two protagonists Peter McGraw and Joey Mayle. With few economic prospects in Cape Breton, the protagonists leave in Joey's Chevrolet Impala, convinced that an escape from Cape Breton and the promise of the Trans-Canada Highway will bring them economic opportunity. Just before the two reach Toronto, as Joey voices some doubts, Pete responds:

> Listen Joey, it's going to be so different. There you can get all kinds of jobs, not just sweatin' dirt all the time. And the places you go. We're going to hit some nice spots. Have us some good times. No more sittin' in some restaurant all night or drivin up and down main street looking for something you know damn well ain't there. Oh Joey, there's goin' to be so much there, we won't know where to begin.

Here, Pete reiterates the connection between physical mobility and economic success. The highway becomes the path not only to both figurative and physical "places to go," but the two will allegedly escape the stasis and empty mobility of Cape Breton, expressed through Pete's description of their leisure activities.

The two protagonists soon enough realize, however, that the Trans-Canada Highway's promise of social mobility ingrained in its spatial mobility is deceptive. As Pete and Joey arrive in Toronto, they exclaim excitedly that the city should "Hide y'er

daughters. Lock the doors"—a line turned ironic as the two realize that Toronto is indeed closed off to them. While Joey is more content to continue living the working class lifestyle he knows from Cape Breton (he finds a working class job moving crates in a ginger ale factory), Pete is a social climber, exclaiming "I wouldn't mind having a job in an office… some chick for a secretary, company car, my name right on the door, why not?" When Pete applies for an advertising position and receives a brief interview, the interviewer responds that Pete has no experience producing commercials: "well it's obvious you've been influenced by them, but there's a lot more to it than that." Moreover, the commercial Pete specifically refers to is a car commercial: "I really enjoyed them. You know, like some of them car commercials, when the [Pontiac] GTO comes over the hill and shoots across the desert." During this scene, it becomes apparent that Pete has not only been influenced by the ideology attached to cars, mobility and the highway, but that he has been precluded from participating in the attached bourgeois lifestyle advertised to him. As Pete notes, he doesn't have a high school diploma because it is unnecessary for working in those jobs available in the two local industries: either coal mining or fisheries.

In regard to uneven development, Smith illuminates that "the development of the productive forces in a given place leads to lower unemployment, an increase in the wage rate, the development of labour unions, and so forth," while "the lack of capital or its persistent overflow leads to high unemployment rates, low wages, and reduced levels of workers' organization" (198). What Pete's position demonstrates, is that education goals often align with local industry, and thus when a region's production and industry dissipates and the area shifts towards underdevelopment, locals are not only unemployed,

but often not trained to enter other areas of industry. Thus, the problems of underdevelopment—like unemployment—continue to plague locals even after they have moved to areas of high levels of capital, such as cities, as they do not have the education that serves as a requisite for alternative employment options.[67] Thus the reconstruction-era plan of employment and economy not only failed certain regions such as the Maritimes by not encouraging local industry growth, but the plan also essentially precluded certain individuals from finding work elsewhere. The highway, symbolizing the accessibility of economic success (if one only drives down its path), fails Pete. The movie's destabilization of the highway's meaning is also evidenced by the theme song's lyrics:[68] "Your highway hopes have dragged you here/ But this mirage will cost you dear/ Your kind makes the treasure grow/ Another victim of the rainbow." The highway as a rainbow (with its attached pot of gold) espouses the promise of bourgeois success, which, as the movie makes clear, is merely an illusion for individuals like Joey and Pete.

This contrast—between the highway's mobility and the failed social mobility that occurs in Toronto—forms the basis of my reading of the relationship between the Trans-Canada Highway narrative and the Toronto narrative as a type of mise en abyme. The ideology encapsulated in the Trans-Canada Highway is inversely mirrored back by the central narrative, a reflexivity that calls into question the veracity of the Trans-Canada Highway's postwar Canadian nationalist ideology. Dällenbach ultimately suggests two qualities in regard to the mise en abyme: that the utterance must have a reflexive quality, meaning it must shed light on the other 'utterance' and that there must be an intra-or

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[67] It should be noted that Christine Ramsay, in reading *Goin' Down the Road* as a film about the intersection of regionalism and masculinity, also refers to the core-periphery divide enunciated in the film ("Canadian Narrative Cinema from the Margins: 'The Nation' and Masculinity in 'Goin' Down the Road'").

[68] The lyrics for *Goin' Down the Road*'s theme song were written by Bruce Cockburn.

metadiegetic quality, meaning these utterances occur on different levels of narrative, either inside or outside the prevailing narrative (35). In the case of *Goin' Down the Road*, while the highway narrative frame is bridged with the interior narrative of Toronto, I will also ultimately demonstrate that it encourages a meta-diegetic reading that insists upon the responsibility of the viewer. However, before addressing the role of viewer, I will first demonstrate how the Toronto narrative functions in relation to the Trans-Canada Highway as a mise en abyme.

To reiterate an earlier point, the ideology of the Trans-Canada Highway conflates vertical and spatial mobility, lending Joey—and even more so Pete—a false economic optimism that surfaces in the presentation of mobility in the film. As long as Pete is moving, he maintains hope that economic mobility will follow. However, the encroachment of a gradual stasis and directionless mobility during the two protagonists' time in Toronto ultimately builds an inverse reality into the meaning of the Trans-Canada Highway, calling into question the verity of the national vision attached to Canada's road. This alternative experience of mobility recalls Zygmunt Bauman's conclusions regarding the uneven distribution of movement; his work is an apt model for understanding the ways in which mobility is utilized in *Goin' Down the Road* to illuminate the problems with Canada's post-WWII economic platform. Bauman largely considers two polarizations. The first is between the "globally mobile" of the "first world," and the "locally tied" of the "second world" (individuals who are barred from movement due to their lack of capital) (88). The second dichotomy Bauman establishes is between tourists and vagabonds, where "the tourists move because they find the world within their (global) reach irresistibly attractive—the vagabonds move because they find the world

within their (local) reach unbearably inhospitable. The tourists travel because *they want to;* the vagabonds because *they have no other bearable choice*" (92-93). According to Bauman, globalization increasingly stratifies individuals into two hierarchized camps of mobility. While *Goin' Down the Road* does not depict the globalized world to which Bauman refers, it does explore class stratification and its implications within the realm of social mobility by displaying a mobile difference between two camps: those who are constantly on the move but cannot attest to progress, and those whose socially mobile acts are rewarded. The movie demonstrates the stratifying experience of social mobility through presentations of physical mobility: as Pete finds himself further and further foreclosed from a comfortable bourgeois existence, the world around him is marked by both an increasing stasis and a form of mobility without direction.

Pete's fear of a purposeless mobility—and perhaps his realization that he has become victim to a directionless mobility—is conveyed in one particular scene where he attempts to voice his dissatisfaction with the ginger ale factory job. Pete starts by conveying the math behind the amount of cases accumulatively stacked: "in one minute you've stacked about 20 cases, huh. You know how many that is in one hour? 1200. Now eight hours, that's 9600. Nine-thousand, six-hundred cases everyday. So in the two months we've been working there, we've stacked — now get this— 304,000 cases each. That's over one quarter of a million." Joey, content with a steady income, asks Pete what he means—Pete explains further: "everyday is the same thing. Same bottles go in the same machines go in the same cases … everything keeps goin' around in the same stupid circle, and the same stupid thing over and over and there ain't nothin' happenin', hmm? You can't see what you've done, there ain't nothing there." Pete expresses his repulsion

with a mobility that doesn't lead anywhere, a comment that casts a shadow on his and Joey's original journey from Cape Breton to Toronto. The same fear of senseless movement undergirds Pete's dislike of the friendship between Betty and Selena (with whom Joey has attempted to set Pete up): "All they do is talk, talk, talk… two broads talk at the same time, and nobody knows what they're sayin.' You know how? They don't say anything that's how." Pete's frustration with a circular mobility belies his own fear that he may never arrive at a desk job and a secure middle-class existence.

Moreover, as the narrative of the film progresses, a spatial stasis begins to enfold Joey and Pete. Thus not only freedom of movement, but freedom of space—a space that enables room for movement—becomes bound up with the presentation of middle class success in the movie. The Trans-Canada Highway—with the possibility it engenders of movement through 5,000 km of nearly 'empty' spaces—grants plenty of room for mobility. This spatial alignment with unencumbered movement is represented in *Goin' Down the Road* by the camera shot that transitions the scene of the two protagonists leaving Cape Breton to the scene of their trip on the road: the wide blue sky. From here, the audience joins Joey and Pete in a car whose open roof reinforces the protagonists' optimism regarding unencumbered opportunity. However, gradually life becomes constrained by financial and social limitations, a reality that is visually redoubled. The series of jobs that Pete and Joey take on enforce further spatial confinement, dramatizing the greater financial insecurity of each job. After they lose their jobs at the factory, they take on jobs washing cars in a car wash—a subtle dynamic that also suggests how, instead of the car's mobility working for them, they have become 'slaves' or victims to the hegemonic presentation of mobility. After the car wash job, Pete takes on a job

working at a bowling alley, where he is confined to a space perhaps 3ft x 4 ft in total, as he is tasked with setting up pins for each bowler's turn. Another example of increasing encroachment: when money troubles intensify, the protagonists' primary residences shift from separate spacious apartments to the shared rental of a one-bedroom apartment in a poor neighbourhood by Pete, Joey and Joey's new (and pregnant) wife Betty. As the decline steepens for Pete and Joey, Shebib reflects this by including longer close-up shots of each main character's dejected and silent face. By now, whenever Pete and Joey drive in Joey's car, the roof remains closed: a symbolic assurance that the two have realized their confinement by systemic economic inequality.

The climax of the film happens towards the end, when out of financial desperation Joey and Pete succumb to petty theft by stealing groceries. Just before the two decide to steal groceries—leading to their ultimate demise and their futile escape back on the road—Joey and Pete sit on a bench outside city hall. It's Christmas, and there is movement all about them: as Christmas music plays people skate, walk along the sidewalk carrying bags—presumably full of Christmas gifts—and traffic moves along Queen Street. And while Pete and Joey huddle on the bench, looking on, they remain still and silent amidst the movement. The type of mobility that the two had once confused with the highway is ultimately a mobility unavailable to them by any legal means. Moreover, after stealing the groceries, their life worsens—the getaway car stalls, a grocery worker catches up with them, and Pete and Joey react by brutally beating the worker. They quickly realize that even illegal approaches cannot vault them out of their static imprisonment and class condition. Pete tells Joey that their only choice is to hit the road again, leaving Joey's pregnant wife Betty behind. Pete's actions reveal that he is still

under the impression that the physical mobility of the road might compensate for their stymied social mobility, though the audience is well aware at this point that driving to Vancouver will likely not be the solution to Pete's and Joey's problems. By demonstrating the reversal of the Trans-Canada Highway's discursive formation in the central narrative, Shebib is rewriting the meaning of the highway as he demonstrates that its vision of economic possibility (in terms of social mobility) offers little more than a nationalist mirage designed to promote Canada's federal economic platform.

While Joey and Pete are isolated from the nationalist vision, the Canadian viewer of the film is identified as culpable in replicating and maintaining this vision. Geoff Pevere has noted *Goin' Down the Road's* widely-recognized documentary influence (21), and I argue that the documentary impulse of the movie reinforces the audience's incorporation as implied participant of the story's final outcome. Shebib originally envisioned *Goin' Down the Road* and received approval for the story as a documentary for a CBC current affairs program *The Way It Is*—a program Shebib worked on. Shebib's father was from Cape Breton, and the story was partly inspired by a cousin who had moved from Cape Breton to Toronto and stayed with them as he unsuccessfully attempted to find work (Pevere 23). While *Goin' Down the Road* was originally intended as a documentary, when *The Way It Is* was cancelled in 1969, the CBC backed out of the project.[69] That the original intent of the show's documentary format was to influence the opinions of Canadian citizens is partly illuminated through lyrics from the theme song: "I will show you what I know/ Sometimes we will disagree/ If we learn at all to grow/ Then I have done my small duty." While *Goin' Down the Road* lost its immediate nationalist

[69] Shebib subsequently received $19,000 from the recently launched Canadian Film Development Corporation (now Telefilm Canada) (Pevere, 36).

connection as a documentary for CBC when the show folded, by framing the film with the Trans-Canada Highway Shebib was able to maintain the nationalist scope of the film in relation to its citizens. The viewer's investment in the film is most prominently established through an analogue that aligns the audience with two characters in the film. When Joey and Pete first get to Toronto, they assume they can live with Pete's aunt and uncle. As the two protagonists knock on the door, however, the aunt and uncle pretend they are away, peering at Joey and Pete through a window from behind the curtains, remaining merely observers of the scene. The aunt and uncle thus embody the viewers of the movie, reflecting the audience's own position as fellow Canadians peering at a screen flanked by curtains, with the autonomy to remain merely observers or to intervene.

In the final scene of the movie, there is a sudden transition from the previous bleak, emotionally desolate winter scene where Joey and Pete drive away from Toronto. The movie shifts to a wide landscape shot, where the snow is now gone, the roof of the car retracted and an expanse of sunny blue sky (with some clouds) prevails. As the car drives off into the horizon, one wonders if the scene presents British Columbia or flashes back to the drive at the beginning of the movie. As a gap widens between audience and the car in the distance, I argue that the scene's indecipherability leaves the car's —and the highway's—direction up to the audience. While *Goin' Down the Road* establishes the weaknesses within the Trans-Canada Highway's symbolic reconstruction optimism, it is the audience who is tasked with taking up the reigns of economic nationalism and rewriting the meaning of the highway and its possibility for all Canadians.

Kiyooka's Transnational Trans-Canada Highway

By the time Roy Kiyooka published *Transcanada Letters* in 1975, the economic nationalism movement in Canada was still strong; however, it had been inflected by the OPEC crisis in 1973, which demonstrated just how interwoven and interdependent the global economy had become. While Gould, in "The Search for Pet Clark" (1967), connects the highway to Americanizing forces by relating the Trans-Canada to the branch plant economy, Kiyooka's vision of the highway's relationship to Americanizing forces is more totalizing and irreversible. For Kiyooka, the Trans-Canada Highway is an example of an infrastructure whose nationalist aspects are irrevocably mediated by a series of material and cultural relations that transcend national borders. The highway, as a system reliant on the production of gasoline and on oil markets, is inherently caught up in a transnational economics. Thus, Kiyooka's *Transcanada Letters* is less concerned with providing a utopian alternative that asserts the economic nationalism movement. While Kiyooka is concerned with Canada's economic system—stating, for instance, that he has "never felt so strongly how perilous/ almost precipitous our free enterprise system turns/ out to be" (161)—he is just as concerned with the movement of cultural protectionism that reactively arose.

While the highway is presented as a transnational reality, it does not mean that Kiyooka finds the infrastructure an unhelpful symbol for reflecting on Canadian society. In fact, Kiyooka uses the highway as a symbol of nationalist sentiment mediated by transnationalism to examine the shortcomings and limits of the cultural protectionist movements that categorized not only the economic nationalism movement, but by extension the artistic community in Canada. The highway becomes the infrastructure on which Kiyooka builds a vision of the artistic community in Canada as no longer fearful of

transnational forces, but accepting of the way that these forces currently fundamentally mediate—and have always mediated—experiences of Canada. As such, the thematic artistic vision of Canadian nation produced by Kiyooka works directly against the culturally protectionist literary theories previously discussed in this chapter, by authors such as Margaret Atwood, Robin Matthews and Gail Dexter. In fact, in *Transcanada Letters*, Kiyooka directly criticizes Atwood's *Survival,* calling it "one of the deep probes into Canuck-Psyche via mainline W.A.S.P. eyes" and stating that her "thesis/ is too pat for your truly who does not if / he has had thoughts abt it at all think of himself as / an anima/ victim despite the hazards of the 49th Peril and Yankee mendacities" (289). By distancing himself from this reading of victimization that Atwood extends in *Survival*, Kiyooka is indirectly expressing his disapproval of cultural protectionism, which positions Canada as a form of victim in need of protection while evading Canada's larger history of active colonization.

And while Kiyooka does not produce a utopian vision of the highway that corrects Canada's economic embroiling with transnational forces—because he views this dynamic as an unalterable reality—he does ultimately use the artistic community and Canadian cultural production he envisions to reframe the logic of social mobility attached to the Trans-Canada Highway, the same logic that Shebib critiques in *Goin' Down the Road.* As Kiyooka concretizes his vision of artistic community, he similarly troubles the unified vision of linear economic success embedded in the Trans-Canada Highway by contrasting it with the paths of Canadian artists, where there are "no such momentums as 'upward mobilities'—only a scattering of way-stations from coast to coast" (233). The arts community thus works to destabilize the Trans-Canada Highway's bourgeois

economic vision as the community's own alternative flows of mobility cast a shadow on the highway's linear, unidirectional logic and drive.

To give some context, *Transcanada Letters* is a hybrid form: combining poetry and a photo essay with the epistolary form, the book of letters spans the years 1966 to 1975 and reflects Kiyooka's creative correspondence with poets and literary figures such as George Bowering, Daphne Marlatt, Phyllis Webb, Sheila Watson, Atwood, bpNichol and Victor Coleman. The letters, periodically spliced with images and poems, are each/all addressed from Kiyooka to others and frame the mid-section of the book, which features a photo essay on the Trans-Canada Highway from the Pacific Coast to the Atlantic Coast. In the series are included those stereotypical tokens of the "Canadian" landscape—the Rockies, Grain Elevators, a moose statue—as well as a number of more personalized photos of encounters with writers—such as Atwood and bpNichol—that Kiyooka stopped off to see along the way. While the "trans" in transcanada letters has been explored in various ways—for instance Douglas Barbour has discussed, using bpNichol's term "borderblur," the hybridity of Kiyooka's letter form and its relationship to Japanese art form; and Greg Lowry has evaluated the ways in which the hybrid forms and content serve as an active critique against the structures of Canadian cultural production ("Roy Kiyooka's Transcanada Letters"); the analytical attention given to the "trans" of transCanada highway and the highway photo essay's relationship to the artistic community envisioned in Kiyooka's work has been cursory.

The photo essay, appearing at the centre of *Transcanada Letters,* is 18 pages long, and each page includes 24 photo stills. It begins on the West coast, and the first page includes only pictures of water, trees, grass and rock, suggesting a space untainted by

human presence. The second page begins with a shot of the interior of a white cargo van—it later becomes evident that this is the vehicle Kiyooka will drive across Canada. Only after the image of the van does Kiyooka introduce photos of the passengers and people who accompany Kiyooka on the trip. The ordering of the introductory photos in the essay, then, implicitly highlights the necessity of infrastructures such as the highway as a tool for any mediation between the human and a now intelligible and traversable Canadian space. The photos repeatedly capture more intimate moments of Kiyooka and his group of friends among Canadian space by highlighting familiar localities across the country. However the photo essay also reveals an interest in the infrastructural form of the highway—there are repeated images of bridges; close-ups of the highway itself with cars and trucks along its asphalt; images of built form such as urban space, energy grids and antennae along the highway; as well as some specific pictures of highway construction.

There are also photos that highlight gas stations and other car-related stations: Texaco, Gulf oil, Good Year, Esso. This focus on gas stations functions concomitantly with a section among Kiyooka's 1973 letters, when reflecting on the OPEC crisis, Kiyooka predicts that "anyheyday now/ Yankee super tankers gonna be ploughing'/ Greasy wakes thru Juan de Fuca/ & We'll be ready for 'em-for the sake of Oiling corporate palms. When—It come to year-end dividends its always/ hands-across-the-border, into each/ other's pockets" (321). The section clearly demarcates the relationship between oil consumption and global capitalist economies and posits Canada and the United States as economic bedfellows. Moreover, Kiyooka writes that "It'll go on— & on til the very last drops been siphon'd … Concrete highway stretchin'a-/way to pin-

point horizon strewn w/millions of/ rusty burnt-out hulks of our tin dinosaurs" (322). Hence, Kiyooka directly links the crisis of and dependency on this global economy with driving across the highway, the reference to tin dinosaurs echoing the societal prioritizing of cars and the attached system of consumption.[70] In the photo essay, Kiyooka actually does include a series of shots that capture a burnt out car, encouraging a parallel reading with the words of his letters, as well as suggesting the way in which the Trans-Canada journey and the cultural representation of Canada it produces can easily be interrupted when the vehicle on which one depends fails.

Kiyooka's personalized nationalistic experience of driving across the country on the Trans-Canada Highway, as the photo essay demonstrates, is reliant on a network of material relations that produces a highly mediated vision of Canadian nationspace. It is then unsurprising that the photo essay series also contains a number of rearview or side-view mirror reflective images, which aesthetically realize a sense of mediation. The mediated nationalism produced by the highway encourages Kiyooka's representation of the artistic infrastructure underlying the production of Canadian artistic and literary works—thus the highway photo essay both physically and symbolically resides at the centre of this additional rendering of an artistic infrastructure. As Larkin has stated, assessing infrastructure is a highly political movement, based on the way that an infrastructure is categorized (330). By deciding to extend his reading of national highway infrastructure to the artistic community in Canada, Kiyooka is indeed performing a political act that culminates in a protest against cultural protectionism. In the following, I first highlight how Kiyooka extends his reading of highway infrastructure to consider the

[70] The reference to dinosaurs may also recall the long history of fossil fuels, made up of decomposing material from millions of years ago.

elements that mediate the production of Canadian artistic works, before then concentrating on Kiyooka's representation of transnational forces as a foundational part of the infrastructure that underlies the creation of Canadian literature and art. As he extends the transnational reading of the Trans-Canada highway to artistic infrastructure, Kiyooka simultaneously builds his critique against cultural protectionism. For Kiyooka, the "trans" in Trans-Canada and *Transcanada Letters* represents both the traversing of the nation, as well as the crossing beyond the nation—it is anchored to an infrastructure that mediates the experience of the Canadian nation in multiple ways.

The text that surrounds the Trans-Canada photo essay primarily functions as a representation of the Canadian artistic community that Kiyooka was part of in the late 1960s and 1970s. While each letter Kiyooka includes in his text can be read as a record of the individual relationships Kiyooka maintained primarily in Canada's artistic community, collectively the letters also function as an addendum to the production of cultural and artistic works in the 1960s and 1970s, demonstrating the interpersonal infrastructure that allowed for the realization of these works. In this manner, the letters collectively realize an artistic infrastructure that parallels the highway infrastructure featured in Kiyooka's photo essay. Hence, Kiyooka's title—*Transcanada Letters*—in which "letters" has replaced "highway," implies the infrastructural quality of letters. This infrastructural quality also extends to the second meaning of letters: the materiality of words. Kiyooka's concern with the structures and materialities that mediate the production of artistic work organizes his thoughts regarding the materiality of language and its affects on literary production. His interest in language as a material form is emphasized by his constant use of phonetics to destabilize the logic of the written

language as a uniform sign system. His decision to use a lower-case c to spell "canada" works in a similar manner as it distances the discourses of official nationalism attached to the capital C "Canada." While Kiyooka's work is certainly aligned with the contemporaneous work of the Language Poets, a group who focused on the intersection of language's materiality, meaning and politics, Kiyooka's acts throughout *Transcanada Letters* can also be classified as anticolonial, as his words call attention to the assumed uniformity and colonizing tendencies of language.[71] Kiyooka's interest in the influence of language's materiality is perhaps most directly established in the following:

> There's only the act of taking up
> 'words' as they occur in an thru their occurrences tell
> how wood has innate substance not to mention a
> shapeliness, pungency and heft. And yet the *urge* nonetheless
> to hew/ chisel/ hack/ saw or whittle a form into
> its very substance—whc may show forth another
> shapeliness, inherent, in wood and the mind's combined
> substance … must have something to do with so-called
> Aesthetics. (40)

Here, Kiyooka is reminding the reader that the literary act begins with the form of the letter and the word. The material word itself contributes to the infrastructure that affects the meaning of a literary work; the labour of aesthetics involves considering the

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[71] A foundational text on the anti-colonial potential of linguistic structure and word play is *The Empire Writes Back: Theory and Practice in Postcolonial Literatures.* The authors Bill Ashcroft, Gareth Griffith, and Helen Tiffin focus largely on two how two linguistic tactics—the abrogation and appropriation of language—contribute to the formation of post-colonial literatures. Just as Kiyooka differentiates between capital "C" Canada and canada, the authors of *The Empire Writes Back* consider the distinctions between "English and english" as crucial to post-colonial literary analysis (8).

substance of language and contemplating how it can be manipulated and shaped to express meaning.

This reflection on the mediation of cultural production in Canada forms the basis for his critique of cultural protectionism. In his epigraph for *Transcanada Letters*, Kiyooka quotes Gertrude Stein: "The business of art is to live in the complete actual present … and to completely express that complete actual present." For Kiyooka, that expression entails acknowledging the intersectionality of various influences—specifically the way in which the personal and forms of community intersect with various levels of politics, culture and economics from the local to the global—and the way that all these forces intervene and affect the creation of what is usually read as a specifically Canadian artistic work. This intersectionality is apparent in Kiyooka's photo essay on the highway; however, it is also what he wishes to surface in his consideration of artistic and literary production in Canada. Secondly, the dedication to *Transcanada Letters* reveals that Kiyooka's working title for the book was "From Under the Granville Street Bridge——Sunday after the War——Outwards." Thus, Kiyooka, from the beginning, emphasizes the way in which his work is attentive to how in the post-1945 period, a sense of localism had increasingly been marked by an outward momentum, or by those forces that transcend the local. For Kiyooka, a core structure that fundamentally mediates the production of Canadian work in Canada is the network of transnational flows, which includes Americanization. Just as Canadian communities and the materiality of words inflect the production of Canadian literature and art, transnational flows also affect this production and are similarly just as fundamental an infrastructure for the Canadian artistic scene.

Moreover, transnationalism is not just a geopolitical and spatial reality for Kiyooka's artistic contemporaries, but a historical reality that has always traversed national borders. Thus, while *Transcanada Letters* is partly concerned with Kiyooka's own heritage as a Japanese Canadian—the very first page of the book featuring a photo of his mother and grandfather in Japanese dress—the book is also rife with references to the various cultural influences on authors, for instance the way that Eastern philosophies influenced the Beat writers. At one point, in a poem that accompanies his 1973 letters, Kiyooka breaks down the word "linkages" into "link-ages" (340), emphasizing the dual nature of the word in terms of its spatializing and temporalizing qualities. Kiyooka parallels this word play with other examples, including: "Tu Fu's China/ Whitman's U.S.A." (340) as well as "Mao's China/ Nixon's U.S.A" (342). The first, the linking of Tu Fu—a Chinese poet from the Tang dynasty—with the American poet Walt Whitman, is suggestive of the way in which various historical global influences have long been built into the poetic tradition. The second linkage, between Mao's China and Nixon's USA, reminds the reader that contemporary global politics and a globalized spatiality have just as much bearing on the perspective of the writer. Moreover, the references cast a shadow on the presentation of Americanization as a monolithic force, instead demonstrating the various ways in which the definition of America has always been influenced and inflected by external cultural and political dynamics. Appropriating a McLuhan-esque perspective, Kiyooka also writes that "'here' as over 'there' or almost 'anywhere' theres television—you get the so-call'd 'real world' com in' at u via technicolor'd visors'(55). The Canadian perspective is concurrently immersed in a global perspective where "here" simultaneously implies "there."

For Kiyooka, cultural protectionism is not an answer to Americanization; in fact, Kiyooka critiques the movement's glossing over of Canada's own history of colonization attached to the British Empire. Regarding anxieties over American influence in the university system, Kiyooka writes:

> Much sound and fury concern-
> ing our sic sovereignty, our 49th Peril:
> Everyone yackin' about Yankee take-
> over of our Academentias but not
> a whisper concerning the Ole Eng-
> lish take-over of Can/Art Fine/Art Depts…
>
> We both know how pernicious the
> colonization-mentality can be (237).

Kiyooka addresses here the myopic thinking in regard to protectionist reactions against Americanization that avoid similarly critiquing the nation's English colonial presence and history. This thinking avoids the acknowledgement of Canadians' culpability, not just in the establishment of American imperialism, but in Canada's own historic colonization. It avoids the admission of Canada's position as a second-world colonial state, where Canadians have been simultaneously colonized and colonizers (Slemon). This evasive colonial logic Kiyooka identifies—where one form of colonialism is acknowledged and the other denied—is symptomatic, for instance, in Grant's *Lament for a Nation*, when Grant argues that a return to Canada's English colonial connections is the only possible way to retreat from the damage of Americanizing forces. Similarly, when Kiyooka calls

Survival "one of the deep probes into Canuck-Psyche via mainline W.A.S.P. eyes" (289), he highlights *Survival's* reproduction of master narratives of nationalist discourse, which do not seek to question or remediate Canada's colonial pasts and the ideological frame that Canada has inherited from that past.[72]

Kiyooka also views cultural protectionism as a "pernicious" force that, through systems such as the Canada Council, affects the realization of Canadian art. He disapproves of the Canada Council's intervention into Canadian cultural production through national protectionist measures and nationalized economic goals. He implores the cultural body, which he repeatedly refers to as the "Canadian taxpayer's Medici" (183) to "don't tamper w/words or (pamper) (pauper) poets to death" (324). He disapproves of the way that economics has been couched within a national context, writing that "as an erstwhile/ free enterprise concept our G.N.P. seems a grey/ weightless/ odourless 'confection' on the backs of our gross national identities" (204). Kiyooka views this nationalist economics as having extended into the art world, calling for instance the art at Expo '67 desperate because it is "all for BIG BIZ's sake" (12). He pillories the notion of art as nationalist big business and asks of Canadian artists more generally, "who has not attended their own vernissage & not been sick to the pit of their stomach" (210)?

For Kiyooka, economic and social mobility aspirations are not helpful to the creation of art; for the artistic community, to refer again to an earlier quote, there are "no

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[72] Kiyooka, whose family was in a Japanese internment camp during WWII, comprehends intimately the systemic violence also inherent in Canadian governance; a comprehension that distances him from dominant literary narratives about Canada's primary position of victim that ignores its own violent acts. As he states: "Thank gawd I'm not a poet-modern/ Frontiersman who has to abide a place/ Like Prince George after Opal Alta/ And the 2nd W.W. I feels I served my / penitences" (305).

such momentums as 'upward mobilities'—only a scattering of way-stations from coast to coast" (233). In his criticism of the logic of social mobility, Kiyooka enforces his most direct critique of the Trans-Canada Highway. While he views in the highway's infrastructure a dynamic that helps him approach the problem of cultural protectionism within the Canadian arts community, the symbolic economic logic attached to the highway is something with which Kiyooka disagrees. In the photo essay on the Trans-Canada Highway, Kiyooka separates each image with a gap, and the series also includes some blank images as well as some sideways images. Jameson contends that because the system of Americanization is so spread out and the total picture of imperial power is impossible to fully trace, the stylistic expression of neocolonialism and modernization is realized through presentations of gaps and lack ("Modernism" 51). I would also argue that the gaps in the photo essay imply the ways in which the particular nationalist vision produced by the Trans-Canada Highway occludes alternative meanings of nationalist belonging, particularly as it advertises a unified hegemonic vision of Canadian nationalist progression that compels individual citizens.

More specifically, the gaps are a placeholder for the alternative vision of mobility Kiyooka establishes through his portrayals of the artistic community in Canada; a vision that works against the confluence of linear geographical mobility and social mobility by mapping instead a series of random intensities and divergences that mark those "way-stations from coast to coast" (223). One of these spatial way-stations is described in a letter to Engledink (a pseudonym for Vancouver writer Bradford Robinson); Kiyooka writes that he, al and marguerite "were leaving when dr. wu and david sewell/ come by with cameras to see the sea & goin' down the road towards / their van the lighthouse rock

& rollers aren't they from Winnipeg … &shit!/ what are we all doin converging here at 3 o clock of a sunny afternoon, at peggy's cove" (171). A few paragraphs later, Kiyooka again reflects: "whats real, whats surreal is/ The fact of our mobilities/ how it enables al and marguerite to be / here in Halifax with us as earlier there in Ottawa" (1972). Later that night, the crowd watches Shebib's *Goin' Down the Road*, and Kiyooka further reflects on "a table momentarily at ease with each other, at this, this windy crossroad—/Before shipping out on different roads, & that's also some/ Kinda movie, aint it?" (172). Kiyooka's mapping of Canada is about these random convergences and the choice of multiple overlapping roads, producing a spatial experience of Canada that is not linearly motivated by progress, but aligned more with Doreen Massey's configuration of spatial definitions as fluid and actively dependent on social relations. As Lowry notes, Kiyooka defies the official narrative of nationhood attached to the Trans-Canada Highway by producing a text that "confounds a stable, unified sense of the here (and now)" ("Afterword" 375-76). The spatial sensibility Kiyooka attaches to the highway does indeed rewrite the linear symbolic meaning of the highway; while Lowry views this as a critique of the "so-called westward expansion of the nation" (375), I would argue that Kiyooka is also writing against a Canadian post-1945 logic that encouraged symbolically an alignment between the geographical mobility of the highway and economic mobility.

For Kiyooka, the highway is not simply an imperialist infrastructure, though he does identify how its symbolic configurations of mobility align with a bourgeois nationalism. The Trans-Canada Highway is also a contemporary infrastructure that bespeaks of the ways in which nationalist production itself is inseparable from a greater infrastructure and network of material influences—including Americanizing and

transnational forces—that mediate the experience of Canada. The physical centrality of the highway photo essay in *Transcanada Letters* implies its symbolic centrality to Kiyooka's own conceptualizing of Canada's cultural infrastructure; however, the photo essay of the Trans-Canada Highway is also slightly off centre in its placement—a decentering that implies the ways in which the highway is also an imperfect symbol, open to critique and re-envisioning.

Conclusion

As the movement of economic nationalism arose in the late 1960s and early 1970s in reaction to increasing anxieties over the consequences of massive foreign investment in Canadian economy—particularly in the form of American dollars—Canadian writers responded in kind. I argue that during this period the Trans-Canada road narrative became one locus for working through the implications of American foreign investment on Canadian identity, and for participating in the conversation impelled by Canada's anti-imperial economic nationalism movement. Since its construction in the post-1945 period, the Trans-Canada Highway existed as a national structure that focalized the ethos of Mackenzie King's and C.D. Howe's reconstruction era vision, which primarily emphasized Canada's combined economic and social promise, as well as the liberal economic potential of individual Canadian citizens. The highway emblematized the liberal reconstruction vision that critics, such as Grant, later blamed for the steep rise in American imperialism. The highway represented Canada's own nationalist investment—and thus culpability—in the American imperial project.

Published between 1967 and 1975, the works of Gould, Shebib, and Kiyooka consider this symbolic structure of the highway within the context of the anti-imperialist economic nationalism movement; as each artist evaluates Canadian identity critically, the structure of the highway becomes the aesthetic basis for re-envisioning Canadian community and nation space amidst the era's economic context. The contrasting direction of this re-envisioning, specifically between Gould's and Shebib's texts and Kiyooka's text, is partly revealed through the formal construction of the frame narrative and mise en abyme: in Gould's and Shebib's case, the highway narrative frames a second central narrative, suggesting how the highway's symbolic re-investments are directed inward towards the nation. In Kiyooka's case, the rendering of the Trans-Canada Highway is emplaced in the centre of the text, its symbolism radiating outwards, suggesting Kiyooka's own investment in the transnational or extranational. The late 1960s and early 1970s were years of upheaval, when a generalized discontent with Canada's economic circumstances was impelled by a series of other forces, such as Canada's rising discontent with Vietnam and the arrival and passing of Canada's centennial year. As a nationalist symbol, the Trans-Canada Highway became a touchstone for considering Canada's economic circumstances and the nation's neocolonial context; as Canadian writers reflected on the relationship of Canada's economic vision to the nation's material reality of American imperialism, the Trans-Canada Highway infrastructure became an apt medium for measuring and analyzing the distance between Canadian reality and Canadian ideal. As authors such as Gould, Shebib, and Kiyooka re-envisioned the meaning of the country, the highway—and particularly its relationship to American

imperialism and an Americanized economic logic—too advanced in new symbolic directions.

CHAPTER THREE

Open Border, Open Road: The Canadian Road Movie and the Aesthetics of Free Trade

The prospective Canada-U.S. Free Trade Agreement (FTA) agreement became the primary focus of the 1988 federal election, as the Liberals led by John Turner vehemently opposed the Brian Mulroney-led deal on nationalist grounds. During the campaign, the Liberals aired their now infamous political ad where one character—allegedly an American politician—refers to a particular line of the free trade deal "getting in the way." The next shot reveals a map of Canada and the U.S.A. as the politician erases the border between the two countries: the proposed line getting in the way of the deal, it would seem, is the border itself. While politicians, public intellectuals, and polls during the period indeed revealed anxieties over the deal's potential to erase the border between the two countries, this chapter focuses on a filmic line drawn up during the period: the road.

Evaluating three different road movies, I analyze how the Canadian road narrative functions as a revised nationalist border amid worries over the disappearance of any distinguishing line between the culture of Canada and the United States. While Sandy Wilson's *My American Cousin* (1985), Bruce McDonald's *Highway 61* (1991), and Michael McGowan's *One Week* (2008) span different time periods, I argue that they are implicitly caught up with aestheticizing the possibility for Canadian identity amid open borders between the United States and Canada. The context for each movie, I

demonstrate, is the discourse around free trade that began in the lead up to the signing of the FTA agreement in 1988, proceeded with the signing of the North American Free Trade Agreement (NAFTA) in 1994, and continued into the twenty-first century with the seemingly irreversible flow of globalizing forces. *My American Cousin, Highway 61* and *One Week* all loosely follow the bildungsroman genre, as the protagonist's self-realization—and by extension national realization— is catalyzed through contact with American forces emblematized by either car culture or the road trip.

The bildungsroman is traditionally fictional in form, and is often traced back to the development of liberalism in Europe during the post-French Revolution period. The road movie is a particularly American form that often collapses self/national realization with the aesthetic and technological production of speed. By employing the road movie bildungsroman, directors Wilson, McDonald and McGowan not only transpose the road movie onto a Canadian context and national setting—asserting the contours of Canadian nationalist difference—but simultaneously employ the bildungsroman form to demonstrate how the Canadian nation is harmoniously effectuated through this contact and negotiation with American influence. If borderlands, as Gloria Anzaldúa writes, are present "whenever two or more cultures edge each other" (preface), then *My American Cousin, Highway 61,* and *One Week* enact a border during a period when the physical border between Canada and the United States was being erased in many contexts.[73] In this manner, I argue, the Canadian road movie bildungsroman can be viewed as an instantiation of free trade aesthetics.

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[73] Of course, within a post-9/11 era, the security of the border was redoubled. However, the border's meaning as a line limiting mobility is different from its meaning as a line that symbolically represents national difference—in a post-9/11 globalized era, for instance, the Conservative government under Stephen Harper continued to reduce support for Canadian cultural institutions whose roles help buoy Canadian difference.

In the next section, I consider the economic forces that led to the introduction of free trade discussions in the Canadian political realm, before then analyzing and contextualizing the dominant rhetoric of Canadian free trade debates within globalization scholarship. From there, I contextualize the notion of free trade aesthetics within the realm of established Canadian scholarship, before discussing generally how the form of the Canadian road movie as bildungsroman both contributes to and swerves from this existing academic context. After this discussion, I turn to an individual analysis of *My American Cousin, Highway 61* and *One Week* respectively, illuminating how each text in its own way expresses the aesthetic dimension of free trade by portraying a Canada vulnerable to a lack of national-cultural border protections.

From Branch-Plant to Free-Trade Worries

When the period of economic nationalism arose in the late 1960s—railing against control of Canadian resources and production by American branch plants—the economy was still generally strong. However, there were some signs of changes to come, made more apparent when one fixed one's gaze to the south. Inflation had been growing in the United States, and so had the country's debt from its involvement in Vietnam. The early 1970s became marked by stagflation, a period in which rising unemployment rates were combined with rising inflation rates, a dynamic that cast a shadow on the viability of the Keynesian economic model. Richard Nixon implemented several wage and price controls in 1971 in response to American economic worries and divested the United States dollar from its direct conversion into gold. Dubbed the "Nixon Shock," the events ended the Bretton Woods system and prompted rising prices in the rest of the Western

world. In 1973, angered by American involvement in the Middle East, the Organization of Arab Petroleum Exporting Countries (OAPEC) implemented an oil embargo, creating an economic shock as oil prices drastically increased. The 1973 OPEC (Organization of Petroleum Exporting Countries) crisis, along with rising stagflation, resulted in the 1970s recession. While the recession was generally considered to have recovered by 1975, a second oil shock in 1979 triggered another economic recession.

By the early 1980s, the economy in Canada was significantly weaker than the economy in the United States. As Jack Granatstein notes, Pierre Trudeau's attempts to reduce economic reliance on the United States by forging stronger trade links with Europe and Japan had failed, and the Liberal government was worried that the "protectionist pressures all over the globe, not least in Washington, threatened to leave Canadian exporters out in the cold" (249). Trudeau authorized the Royal Commission on the Economic Union and Development Prospects for Canada (the Macdonald Commission) in 1982, a commission that considered the viability of free trade as an economic model. The United States Congress had been considering the implementation of protectionist economic bills and Trudeau had warmed to the prospect of procuring increased free trade with the United States to avoid further economic setbacks; as Granatstein states, the "Liberals had decided that they had to secure the best arrangement possible with the Americans to guarantee Canadian manufacturers and producers access to the vast, rich US market" (250). However, the United States government was uninterested in considering the Liberals' economic proposals (251), and in 1984 Trudeau retired from politics. Facing an election in 1984, the Liberals were beat out by the Progressive Conservatives, led by Mulroney. While Mulroney initially opposed the idea

of free trade, considering it a dangerous policy for Canada (251), Canadian business support for the deal was strong. Moreover, the report by the Macdonald Commission was published in 1985 and its final recommendations supported free trade between Canada and the United States. By 1985, the implementation of free trade became a prominent discussion in Cabinet (253), with Mulroney's about-face apparent.

The relationship between Mulroney and the United States' President Ronald Reagan was markedly different from the more hesitant relationship between Pierre Trudeau and Reagan. Mulroney was determined to establish a closer political alliance with the United States and was enthusiastic about American values; as Richard Gwyn noted in 1985, "Of all Canadian prime ministers, Mulroney is the most wholly North American… he admires unstintingly the American dynamic of egalitarian individualism of which his own climb from Champlain Street in Baie Comeau to 24 Sussex by way of the presidency of Iron Ore of Canada amounts to a shining example" (307). While Reagan had been more reluctant to work with Trudeau (Gwyn 310), by 1986 American and Canadian negotiators had begun to work on the details of the free trade agreement, with a deal for approval reached on October 4, 1987.

With the Free Trade Agreement projected to be implemented in 1989, Liberal leader John Turner put forward a motion for a general election in July 1988 enabling Canadians to vote over their views on the free trade deal. Free trade was the focus of the election. As Granatstein notes, the issue was conceived in psychological terms, with the guiding question being "could Canada continue to survive as an independent nation if it shared an open border with the United States?" (270). As polling indicated, by October 1988, the Progressive Conservatives were solidly in the lead in terms of support, while

the Liberals, again led by Turner, were trailing at a distance.[74] However, an especially compelling performance by Turner at the October 25 leaders debate dramatically shifted support. Turner alleged that Mulroney was turning Canada into a colony of the United States, effacing the nation's historical attempts to maintain its independence (Granatstein 265). A week after the debate, the Liberals were first place in the polls (266) and a Liberal majority seemed possible. However, Canadian businesses soon became a palpable presence in the election, lobbying for the Progressive Conservatives; businesses contributed between $2 to $10 million to the pro-FTA campaign (268). The Progressive Conservatives accused the Liberals of being anti-American, and on election day—November 21, 1988—the Progressive Conservatives won a majority with 43 percent of the vote and 169 seats (271).[75] The Free Trade Agreement was implemented on January 1, 1989. In 1994, the agreement was folded into the North American Free Trade Agreement (NAFTA)—an expanded continental agreement that included Mexico in its negotiations.

Canada in an American World: The Rhetoric of Free Trade and Globalization

In the lead up to Free Trade negotiations, a rift developed between those who supported free trade with the United States and those who opposed free trade, particularly within the context of the deal's effects on Canadian nationalism. Collections of essays such as *Free Trade, Free Canada* (1988) were published to sell the positive aspects of free trade, while *Canada Not for Sale* (1987) and *If You Love This Country* (1987) rallied

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[74] As an October 21 poll indicated, Tories were leading at 43 percent, NDP at 30 percent, and the Liberals had 25 per cent support (Granatstein 264).

[75] The election also demonstrated impressive results for the left, with Ed Broadbent's social democrats receiving 20 per cent of the vote and 43 seats. Liberals gained 83 seats and 32 percent of the electoral vote.

against the deal. Most of the rhetoric revolved around either the life or death of Canada, with pro-free trade arguments positioning the deal as a positive one that would catalyze the maturation of Canada as a nation, while anti-free trade arguments revealed anxieties over the inevitable demise and passing of a nation. This rhetoric infused even official documents, such as the MacDonald Commission report, which supported free trade. The report repeatedly asserts that Canada's success in a free trade world is a matter of national "confidence" (e.g. on pages xii, 72, 353, 354, 380), while also explicitly attaching the experience of free trade with Canada's maturation as a nation:

> From the psychological, as from the economic, point of view, protective barriers may seem, on the surface, to offer a measure of security in a harsh and uncertain environment. We must also recognize them, however, as unmistakable confessions of weakness. Until these barriers are gone, the exhilaration that can come from a true sense of maturity will remain beyond our nation's reach (354).

While the report viewed the acceptance of free trade as inseparable from Canadian maturation, others feared the death of Canada. Text on the cover of *Canada Not for Sale*, for instance, stated that the book would reveal "how Canada may disappear as a country." Author Matt Cohen joked that if he wrote an essay on the free deal trade, his children might later find it: "imagine having to explain the concept of 'Canada' a generation from now" (31). Writer Harold Horwood stated that when Americans "talk 'free trade' what they really mean is annexation—Manifest Destiny—their presumed right to rule the whole North American continent" (116). Just as some viewed free trade as the potential for Canadian maturation, there were many who augured that it spelled the demise of the country.

One of the central conversations concerning the prospective demise of the country revolved around the effects the free trade deal would have on those Canadian cultural industries that upheld national difference. While the Progressive Conservatives insisted that there would be an exemption in the deal in regard to Canadian culture, others pointed to other aspects of the deal—such as guidelines regarding film distribution policy and the destruction of special postal rate agreements for Canadian magazines—that would threaten the protection of Canadian cultural industries. As John Hutcheson, former *Canadian Forum* editor, stated, the United States had long been interested in expanding and strengthening their cultural markets (117),[76] and thus acquiescence in economic cultural matters was not to be assumed. During both the House of Commons Committee on External Affairs and International Trade, and the Parliamentary Committee on Free Trade (both occurring in 1987), Canadian artists and public intellectuals presented both in favour and against free trade. While Margaret Atwood suspected the deal could mean the death of Canada—stating that the "issue has the potential to fragment and destroy the country in a way that nothing else has succeeded in doing" (17)—other Canadian cultural luminaries were less foreboding. Christopher Pratt, presenting for the House of Commons committee, stated that "the strength of Canadian culture is precisely that it is part of an exciting, vital, open North American culture. It is not a monolith. It is not an assembly of protectorates" (98). Pratt, like others artists in favour of free trade, assumed that Canadian culture was made more interesting by its proximity to America.[77]

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[76] This motive for instance, was present in Ronald Reagan's specific request to Mulroney in 1985 that Canadian TV operators pay royalites to U.S. broadcasters (Hutcheson 116).

[77] Mordecai Richler assumed a Social Darwinist position when he stated he felt unthreatened by the deal: "if free trade meant the dubious wines of Niagara would be displaced by the far more palatable stuff distilled in California, I would not be displeased. There is only so much plonk I am prepared to drink for my country" (102-03).

The rhetoric over the fate of the nation that marked Canadian discussions over free trade echoed more widely what would become one of the central concerns of early globalization studies.[78] For scholars such as Arjun Appadurai, Zygmunt Bauman, and Michael Hardt and Antonio Negri, the deterritorializing and liquefying aspects of late modernity severely threatened the continuance of the nation-state. Appadurai contended that the nation-state as a social organization unit was being surpassed by more fluid and flexible communities he refers to as "ethnoscapes," "technoscapes" and "finanscapes."[79] Similarly, for Bauman, nomadism, fluidity, and speed had become the markers of power in a globalized world—these, as Bauman, explained, were extraterritorial and resisted markers of space, such as the nation-state (*Liquid* 11). Hardt and Negri viewed the globalized world as iterating a new form of imperialism that resisted the nation, identified as Empire, "a decentered and deterritorializing apparatus of rule that progressively incorporates the entire global realm within its open, expanding frontiers" (xii).

Those scholars who insisted on the nation's continuance in a globalized world posited arguments that hinged on a redefinition of the meaning of nation-states. For Saskia Sassen, the nation-state had become an administrative unit for globalization: "The state itself has been a key agent in the implementation of global processes, and it has emerged quite altered by this participation" (27). Similarly, in the image Thomas Friedman presents of globalization in *The Lexus and the Olive Tree*, the nation produces its strength by competitively participating in a global economy based on technologies such as microchips, satellites, and the Internet: "these technologies mean that developing

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[78] More recent scholarship on globalization focuses more on deconstructing the discursive power of the concept. For instance, in "Global Modernity? Modernity in an Age of Global Capitalism," Arif Dirlik considers how globalization might be conceptualized from a non-Eurocentric perspective.

[79] As Appadurai explains, he uses this terminology to "stress different streams or flows along which cultural material may be seen to be moving across national boundaries" (45-46).

countries don't just have to trade their raw materials to the West and get their products in return; they mean that developing countries can become big-time producers as well" (xviii). While Sassen and Friedman differ in their enthusiasm for globalizing forces (Friedman a staunch supporter of globalized capitalism), each critic's description of the nation-state in a globalized world reflects a neoliberal perspective: whereas the state intervened in the economy during the Keynesian era, a neoliberal government is organized around the market—essentially, the market dictates the role of the state.[80] As Sassen writes, many nation-states embrace this doctrine believing that it will strengthen their role and presence in the global economy (24); this is the rhetoric reflected in the MacDonald Commission, which was also espoused by the Progressive Conservatives in the lead up to the FTA.

My American Cousin, Highway 61, and *One Week* all consider the possibility for the nation's continuance in an Americanized world. More particularly, they are concerned with how the affirmation of Anglo-Canada's distinct cultural nationalism can maintain the nation-state when territorial borders begin to fail. While the films' narratives correspond differently in their resonance with neoliberal discourses around self-confidence and the maturation of the nation in the free trade era, all suggest that the immersion of the nation in Americanizing forces can encourage the realization of Anglo-Canada's distinct cultural nationalism. While the globalized economy is a somewhat shrouded context in these narratives, America—in varying manifestations—becomes the

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[80] For one definition of the neoliberal state, see David Harvey: "The free mobility of capital between sectors, regions, and countries is regarded as crucial. All barriers to that free movement (such as tariffs, punitive taxation arrangements, planning and environmental controls, or other locational impediments) have to be removed, except in those areas crucial to 'the national interest,' however that is defined. State sovereignty over commodity and capital movements is willingly surrendered to the global market" (66).

force with which the protagonist in each film must contend.[81] By employing the bildungsroman form, each movie emphasizes how the maturation of the nation (as emblematized by the self-realization of the protagonist) does not result from global economic participation, but through a conflicted process in which the self must both interact with and ultimately measure itself against, the other (with America as other). The bildungsroman is in essence a Hegelian form,[82] and in all three movies, it is through the dialectic of self and other that a truer form of consciousness or maturation is realized. While Francis Fukuyama applied a Hegelian theoretical frame to explain globalization as the end of history—or the final resolution of the dialectic—for Wilson, McDonald and McGowan, globalization represents the beginning of the dialectic in terms of a new national realization in the contemporary era.

The Canadian Aesthetics of Free Trade and the Road Movie Bildungsroman

The breaking down of borders and Canada's position in a globalized world has been a prominent theoretical discussion in Canadian cultural and literary studies for some time. Concerning the prospects of the nation-state, there are two themes that repeatedly

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81 Of course, globalized economy and America are synonymous in many ways. For instance, in regard to their rendering of Empire, Hardt and Negri concede that the United States has a privileged position in its conceptualization, though they do insist that the United States cannot be defined as a traditional imperial power (xiv). In the context of the FTA, Canada's opening up of its borders was a direct opening up to the American economy.

82 Hegel wrote of bildung in *The Phenomenology of Spirit*. In the tome, one of the most famous examples of the dialectic of struggle leading to universal spirit is of course the master-slave dialectic. The analogy outlines how self-realization depends on a negotiation of the relationship with the other, where the master can only understand himself in relation to the slave, and the slave in relation to the master. Hegel explains how the slave gradually becomes frustrated in the role he initially accepted, and through his labouring gradually earns the self-respect he needs to be free from the master-slave relationship. According to Alexandre Kojève, bildung is representative of the work undertaken that catalyzes the transformation of the individual subject, in this case the slave (52). As Franco Moretti explains "work" in the bildungsroman, "does not follow a strictly economic logic" but "creates continuity between external and internal, between the 'best and most intimate' part of the soul and the 'public' aspect of existence" (30). Work is the psychological duress of reconciling the self with the external world, or with the other.

arise, with the first casting doubt and suspicion on the Canadian nation as construct. Frank Davey's *Post-National Arguments,* for instance, suggests that Canadians in the free trade era had long been mistaken about the nation as a homogenous, coherent unit. [83] Kit Dobson's *Transnational Canadas* continues in the spirit of Davey's *Post-National Arguments* (as Dobson himself claims, xviii)*,* tracing different periods of transnational development in the Canadian literary realm. Regarding the erosion of borders, Herb Wyile makes a case for why the Atlantic region in Canada can be perceived as globalization's canary-in-the-coal-mine, stating that its longstanding economic instability and relationship to the rest of the country has resulted in a body of literature that can be studied to understand how the effects of globalization becomes manifest in society (*Anne* 243). And Ian Angus, in a tone reminiscent of George Grant, distinguishes his book *A Border Within* as a "swan song" (ix); his text's central thesis is that the philosophical outlook on which English Canada based its identity was erased with the success of the FTA and NAFTA.

Regarding the second thematic, critics working in the realm of border and continental studies have addressed the ways Canada has long been in an uneven, irresolvable power struggle with America. This thematic is most evident in Gillian Roberts' recent *Discrepant Parallels,* which utilizes Kantian theories of hospitality to highlight the uneven power struggle attached to and intensified at the Canada-U.S. border. Jody Berland's *North of Empire* relies on Fanon's investigation into double

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[83] The book, as Davey explains, was inspired by his reflections on two political-cultural ads that appeared in *The Globe and Mail* during the run-up to the 1988 federal election. One advertisement listed authors who supported free trade, while the other listed authors who hoped the deal would be defeated. Davey explains his frustration with these two poles of Canadian national understanding—one protectionist, one not—as presented in the ads, stating that "despite their conflicting political aims, both idealizing attempts to deny the heterogeneity of the Canadian discursive field" (23). This realization, Davey explains, prompted his attempts in *Post-National Arguments* to document how in many ways the nation has already been conceived as post-national since 1967.

consciousness and post-colonial race-relations in order to highlight the double consciousness of Canadians in relation to Americans,[84] this form of consciousness, for Berland, is based on an uneven structure of power where Canadians often define themselves against the United States.[85] Regarding a more generalist approach to continental studies and transnationalism, Winfried Siemerling, Sarah Casteel, Wyile, and Cynthia Sugars—both in the introduction to and essays throughout *Canada and Its Americas: Transnational Navigations*—ruminate on whether a turn to transnational scholarship is an imperial gesture itself, an instantiation of the nation's abandonment from within the academic realm. For instance, in his essay, Wyile asks whether the implication of "a comparative literary hemisphere paradigm" is that it would replicate "the politics of unequal exchange that currently obtains under NAFTA" (50). [86] The apprehension over continentalist scholarship reveals the anxieties Canadian scholars feel and reveal in regard to the Canadian power-struggle under Americanization.

The argument I form in this chapter departs from the above thematics as I contend that together *My American Cousin, Highway 61,* and *One Week* focus on the possibility—and even the strengthening—of cultural nationalism in an era marked by open borders. Contrasting Berland's application of double consciousness to the Anglo-Canadian identity, the three movies work towards a Hegelian resolution of identity conflict through the bildungsroman form, positing hope that a confident Canadian self-realization amid

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84 It should be noted that Winfried Siemerling, in *The New North American Studies*, views double consciousness as a phenomenological position that is inherently American in the continental sense, tracing the impulse back to early settlement of America, and the clash between the otherness of the space and attempts to define and organize the space according to European tradition.

85 One iteration of this binary, Berland writes, is "the projection of neoconservative values onto the United States—onto the dangerous and necessary 'other,'" which she deems a "vital feature of Canadian political discourse" and "a central meaning of the border" (58).

86 Wyile ultimately suggests a middle-way in his essay, in which a continental perspective can inform nationalist comprehension (58).

Americanization is possible. The movies both replicate and critique the discourse used by the Progressive Conservatives and the Macdonald Commission to sell Canada on free trade. Through the soul-nation allegory of the bildungsroman form (Bakhtin; Esty), the films capture the historical consciousness of free trade in Canada; together they represent an instantiation of free trade aesthetics. While Stephen Henighan has argued that free trade fiction in Canada is embodied by a "flight from history into metaphor" and thus evades the task of representing the social-political conditions of global-capitalism in Canada (142), I argue that his separation of metaphor from history is premature. For, in the road movies I consider in this chapter, the national allegorical form of the bildungsroman becomes a crucial frame for contemplating the historical consciousness of free trade.

The bildungsroman, or the "novel of development," is most popularly known as a genre of fiction rooted in the nineteenth-century German enlightenment concept of bildung—an aesthetic that insists on teleological growth and maturation according to certain inherent conditions. In the bildungsroman, the focus is on the formation of the individual. Critics have long argued that the bildungsroman is also an allegorical form steeped in historical time that augurs the development of the nation (Bahktin; Moretti; Esty). This rendering of nation is reflected both within the level of individual participation in nationhood, as well as in the represented maturation of the nation (oftentimes, both happen simultaneously). Jed Esty specifically refers to the bildungsroman form as the "soul-nation" allegory. Regarding the nineteenth century legacy of the bildungsroman—a genealogy that starts with Goethe's *Wilhelm Meister's Apprenticeship* (1795)—the genre is most specifically grappling with the intersection of

the aftermath of the French Revolution and the spread of liberalism, along with the rise of industrialization and capitalism; the novel form presents the transformation of a country —Germany—towards nationhood through the rise of the liberal bourgeoisie and the strengthening of economy (Moretti, Boes). At the heart of the bildungsroman is a liberalism inherent in the concept of German idealism—the state is not forcing individuals into a nationhood; instead, as the logic of the bildungsroman dictates, an individual who freely develops her faculties will eventually find that her innate telos aligns with the telos of the nation; thus, the individual freely submits herself to a national socialization.

While American liberalism arose out of European liberalism (France's gift to the United States of the statue of liberty a nod to this genealogy), American liberalism is distinct from the German idealism attached to the notion of telos. There is a dominant strain of American liberalism that follows more closely Isaiah Berlin's distinction of "negative liberty"—it is less Hegelian, less concerned with a teleological alignment between the individual and society and more concerned with not obstructing any individual's rights to pursue what one chooses. Regarding the uniqueness of American liberalism, Foucault writes:

> Liberalism in America is a whole way of being and thinking. It is a type of relation between the governors and the governed much more than a technique of governors with regard to the governed. Let's say, if you like, that whereas in a country like France disputes between individuals and the state turn on the problem of service, of public service, [in the United States] disputes between individuals and government look like the problems of freedoms (*Birth* 218).

If American liberalism is about the individual embodiment of freedom, whereas European liberalism historically extends more from the government to the people, the process of self-realization in an idealist American context is concerned not with the individual's socialization—and thus the individual's immersion within a social setting such as the city—but the individual right to break away from socialization;[87] the exercising of one's given right to liberty as set out in the Declaration of Independence. Perhaps this is why the iconic image of American liberty is the frontier, a space where colonial settlement—and socialization—has not yet occurred.

The road movie is a genre that embodies this teleological liberal realization of the American individual based not in the process of socialization, but the breaking away from societal dictums. As Steven Cohan and Ina Rae Hark write, "forging a travel narrative out of a particular conjunction of plot and setting that sets the liberation of the road against the oppression of hegemonic norms, road movies project American Western mythology onto the landscape traversed and bound by the nation's highways" (1). Cohan and Rae Hark demonstrate how the genre in its popular contemporary conception was crucially inflected by the figure of the rebel personified both by James Dean, and Dean Moriarity in Kerouac's *On the Road*. They consider Kerouac's novel as crucial "in redefining the road protagonist as marginal and inassimilable by mainstream culture" (7). While *On the Road* may have influenced the cinematic presentation of the road movie, the cinematic genre also uniquely redoubles the celebration of speed and technology—and their association with a liberal-masculine assertion of individual mastery over landscape—through the filmic form itself. As the term "movie" implies, movement is a key element

[87] Of course, one could argue that the breaking away from socialization *is* the iconic pattern of American socialization—a mise en abyme of sorts.

of differentiation with film; as a modern innovation, the cinematic form also represents a technological achievement. Thus, it is the thematic doubling of materiality and narrative that positions the road movie as particularly American.[88]

My American Cousin, Highway 61 and *One Week* are films that not only replicate the narrative conventions of the genre, but that celebrate the speed and technology of the car and road in their cinematic iteration. A repeated motif of *My American Cousin* is the car mise-en-scène, where the shiny red Cadillac convertible belonging to the protagonist's cousin dominates the film frame. Similarly, the speed of the vehicle is captured particularly during a road race between the American and a local. In *Highway 61*—a narrative that, as Christopher Gittings states, is inspired by *Bonnie and Clyde*—the film genre successfully expresses the visceral experience of car as getaway vehicle. *One Week* features a motorcycle, not a car; nevertheless, it is a vehicle that expresses even more intensely the immediate experience of speed (which the cinematic lens is advantaged in its ability to capture).

Several critics of Canadian national cinema consider genre films as culturally American suggesting that a Canadian iteration of the genre film inherently repeats its American essence with a difference (Leach; Gittings; Arroyo). Gittings—building on the work of Tom O'Regan—suggests that Canadian cinema indigenize American genres, pointing to the road movie specifically as "a Hollywood genre synonymous with American culture and society [that] becomes, perhaps surprisingly, a fertile field for the

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[88] This intensified embodiment is itself something that Jean Baudrillard considers particularly American, when he states: "Here in the US … culture is space, speed, cinema, technology. This culture is authentic, if anything can be said to be authentic. This is not cinema or speed or technology as optional extra (everywhere in Europe you get a sense of modernity as something tacked on, heterogeneous, anachronistic). In America cinema is true because it is the whole of space, the whole way of life that are cinematic" (97).

ironic interventions of Canadian film-makers who hijack this cinematic vehicle for the expression of a rebellious American freedom to visualize Canadian road adventures" (149).[89] While irony, as Linda Hutcheon and others have argued, is an important trope in Canadian culture that ultimately achieves distance between Canadian identity and American identity, I argue that the function of the road narrative in Canadian film is not simply ironic. Indeed, as the bildungrsoman form produces identity through the harmonizing of difference, the road movie bildungsroman moves beyond the function of irony to demonstrate growth through negotiation.

If the European, and particularly the German, bildungsroman, relies on a Hegelian form of resolution—typically embodied in the protagonist's return from the city to the country, and the harmonious folding of the changed individual into country/society—then continuity with the road movie as rebel narrative begins to flounder. For in movies such as *Bonnie and Clyde* (1967), *Easy Rider* (1969), and *Thelma and Louise* (1991), harmonious resolution fails as the heroes often suffer death before they are forced into containment. In these films, as Cohan and Rae Hark note, the endings are "unable to imagine any form of synthesizing integration of individual freedom and social order" (9), a lack that suggests more deeply the position of negative liberty at the heart of the American order: social resolution is not plausible as the surrender of the liberal American individual to the social order would defy the meaning of negative liberalism in America itself; death thus represents the ultimate defiance.

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[89] During a commentary featuring *Highway 61* writer and actor Don McKellar and critic Geoff Pevere included on the film's DVD release, McKellar notes Bruce McDonald's American influences, such as American movies like Monte Hillman's *Two Lane Black Top.* McKellar discusses how McDonald's fluid shots and movement diverged from Canadian art house films at the time—more characteristic of Atom Egoyan's highly structured and static aesthetic style—and reflected an American film sensibility.

However, in the three Canadian road films I consider in this chapter, only one hero dies and it occurs after a peaceful resolution.[90] *My American Cousin, Highway 61*, and *One Week* all present a harmonious resolution of the changed character with pre-existing society, and thus these road narratives do follow the more traditional bildungsroman form. They present what Berlin would deem a more positive liberty, where the integration between self and society is possible—a turn in narrative that perhaps makes more sense when one considers the Canadian tripartite equivalent to the American declaration of independence is "peace, order, and good government" (British North America Act/Constitution Act). The rebellious actions are not propelled by a deep aversion to mainstream society, but a sense of stasis. While in the American road movie the rebellious driver often self-identifies with the American landscape in a manner that recalls Walt Whitman and the American Transcendentalists' celebration of nature, in the three Canadian road movies I consider the protagonists encounter America symbolically—the Canadian heroes are influenced by this encounter, but ultimately do not fully self-identity with America. As Franco Moretti explains, the inner-directed negotiation between the self and other in the bildungsroman is the impetus for the protagonist's self-realization:

> it is activity—*any* activity, at least potentially—that must be submitted to the service of the individual. It must become proportional to 'his abilities and resources.' If the enterprise succeeds, 'an individual can realize his intentions,' and the world acquires the comforting dimension of familiarity. It is no longer the

[90] It is revealed that Ben Tyler in *One Week* has terminal cancer in the first scene of the movie. Thus, his death is anticipated.

> world of hardship and duty. It is a world where man truly is the measure of all things (34).

Thus by negotiating the outside world, the protagonist is able to reframe meaning according to subjective purpose. In the European bildungsroman, the city is the primary space through which the individual negotiates a sense of self; in the Canadian road movies an encounter with "America" allows for a realization of Canadian selfhood and maturation. In this manner, immersion in American forces becomes the condition for the growth and realization of Anglo-Canada's unique cultural nationalism. Moreover, as this chapter—and this dissertation—evidences, it is important to historically situate Canadian-American relations in regard to genre to understand the particular historical consciousness that gives rise to form. As the following close analysis demonstrates, the aesthetics of *My American Cousin, Highway 61* and *One Week*—particularly in relation to Canadian cultural nationalism and American forces—are shaped by the broader concepts, conditions, and anxieties of free trade and the notion of open borders.

Adolescence and the American Romance in *My American Cousin*

Sandy Wilson's *My American Cousin* (1985) is a coming of age story set in 1959 about a girl on the cusp of her teenage years, whose frustrated, quiet life in Penticton, British Columbia is interrupted by the arrival of a distant cousin from California. Much has been written on the autobiographical nature of the film, which is based on an event from the director's childhood. The protagonist shares the same name as the director—Sandy Wilson—and many of the characters and place names in the film reflect the

director's own childhood reality.[91] The film's meditation on American-Canadian relations has been considered from a variety of critical perspectives, such as Joanne Yamaguchi's contention that the movie represents an instance of cultural freedom whereby the protagonist Sandy "emerges quite free from contamination" by her American cousin Butch Walker (70); or Blaine Allan's declaration that the film functions as a retelling of *Rebel Without A Cause* from the perspective of a young extra "off to the side, watching James Dean and Natalie Wood" (72). Gittings reads the film as both a Canadian inflection of American genre, as well as a reflection on Canada's "coming of age at mid-century," when the country "shifted her gaze from the UK to the US" (152). While the movie is not solely a road narrative, Butch Walker's red Cadillac El Dorado convertible features prominently in the film, emblematizing the American presence. Moreover, the portion of the film dedicated to Sandy's own coming of age is tied closely to her experiences travelling in the car with Butch.

While the film is set in the late 1950s, and reflects Wilson's own childhood, I argue that the film as a road movie bildungsroman is a text that is conditioned by the economic discourse leading to the free trade agreement in 1988.[92] As this chapter's introduction set out, free trade conversations began with Trudeau in the early 1980s, as a way to help Canada correct the early 1980s recession—by the time *My American Cousin* arrived in theatres, conversations over free trade were well underway. While Wilson's own nostalgia for her 1950s childhood is an important element of the film, as Jameson has demonstrated nostalgia itself is a tactic that reveals much about the contemporary

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[91] E.g., the ranch in the film is named after Sandy's childhood ranch, and the names of Sandy's family members are also unchanged in the film.

[92] While Jameson refers throughout his body of work to historical modes of capitalism as the political and historical unconscious, *My American Cousin* also reveals the way in which a period—such as late capitalism—is also inflected and mediated by nationalist anxieties and hopes in relation to capitalism.

moment.[93] And as Wyile has contended, writing about the past is often "energized and framed by an engagement with, and often an anxiety about, the present" (237). I argue that *My American Cousin* implicitly explores the dynamics of free trade by returning to the space of the 1950s teenager—a space that embodied many of the same romantic impulses that later came to categorize free-trade rhetoric. By considering an earlier romanticized iteration of the opening of the border—as well as the subsequent unraveling of the romantic illusion—the film implicitly sets up a comparison with the free trade era, indirectly questioning what might happen once the romanticized aura of free trade becomes lacklustre.

The opening montage of *My American Cousin* sets up the dominant ways in which the film can be read, not just as a coming of age tale about a girl on the cusp of her teenage years, but as a narrative that explores more deeply the intertwining of Canadian maturation, economics and American relations. The film opens with a shot of Paradise Ranch at night, with "Some Enchanted Evening"—a song from one of Rodgers and Hammerstein's most imperialist musicals, *South Pacific*—overlaying the visual scene, interrupted only by the sound of a loon: a scene that anchors the imperialist romance in the Canadian landscape. We are then introduced to Sandra, a frustrated nearly 13-year-old, who writes in her journal her emphatic belief that "Nothing Ever Happens." The scene then shifts to Sandy's mother, Kitty Wilson, who paces the living room as she practices her lines for her role in the local production of Henrik Ibsen's *Hedda Gabler*. As she paces, we hear: "from now on, you have a hold over me … in your power all the

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[93] In Jameson's particular case, he considers nostalgia film and their relation to pastiche as pertinent thematics of postmodernism, whereby the period of late capitalism has troubled notions of historicity (see *Postmodernism, Or, the Cultural Logic of Late Capitalism,* and more particularly the first chapter, "The Cultural Logic of Late Capitalism").

same." Kitty then walks over to her husband John, who is reviewing the finances for their ranch. After Kitty complains to John, "you're always adding up numbers, and we still don't have any money," John responds: "if it hadn't been so cold last winter, we would have come ahead this year."

While the entire sequence occurs in fewer than two minutes, the scenes simultaneously foreshadow the narrative development of the film while also revealing the allegorical, national-political underpinnings of its story. Sandra's diary doodling reveals her position as a frustrated tween yearning for experience, which—unbeknownst to her—will presently change with the arrival of her cousin in his Cadillac. Kitty Wilson's role in the play *Hedda Gabler* is also prescient. The play is about the demise of a woman at the hands of men who take advantage of her; the relationships culminate in Hedda's involvement with Brack, the most self-absorbed of them all, who reduces Hedda to a "slave" (a revelation revealed as Kitty rehearses her lines in a later scene), eventually driving Hedda to kill herself. The thematic of the play, about a woman's mercy and enslavement at the hands of men and one male in particular, could function just as easily as an allegory for Canada's own imperialistic history under England and then the United States—the death of the play's protagonist refracting anxieties about Canada's own survival with the arrival of open borders between the U.S. and Canada. As Gittings notes, *My American Cousin* genders Canada as female and the US as male (152); while he applies this reading to the characters of Sandra and Butch, it can also be symbolically extended to the presentation of *Hedda Gabler* in the film. That Kitty's rehearsal scene directly transitions into a conversation over the future finances of the ranch and the tenuousness of economic survival only further reinforces this politically allegorical

reading of nationhood. While Gittings reads the financial scene as reflecting anxieties over the arrival of the branch plant economy in Canada (150), I would also point to the generational rift to suggest that, if the parents represent the branch plant economy years, Sandy represents the Canadian future, and particularly a political compulsion that culminates in the early 1980s.

While Sandy's parents are characterized as generally against American controlling interests in Canadian economy—a perspective compounded towards the end of the movie when the father John dismisses the proposal to transform his ranch into a retreat for American vacationers—Sandy is enamored not only with the idea of America, but with running away from home. While her parents want to preserve the tradition of Canada and Canadian space, Sandy's romanticizing of America—focalized through her idealization of her cousin Butch and his red Cadillac convertible—capture not simply 1950s teenage rebellion, but a romanticism that later characterized the 1980s and particularly Mulroney's shifted attitude towards the States upon becoming prime minister in 1984 (a change from Trudeau's more traditionally hesitant approach to official relations). Moreover, this romanticizing of America attached to Butch's arrival is also inseparable from Sandy's desire for experience and maturation, a thematic that was also replicated by the dominant pro-free-trade rhetoric, such as found in the Macdonald Commission. While the movie does not directly reference the free trade agreement, Sandy is portrayed as a future-directed character and so too is her orientation towards America—thus her romantic ideals of America and their attachment to her own maturation ultimately recast free-trade as an absent presence, as the logical future (and the director's contemporary moment) to which Sandy's proclivities point.

As Gittings emphasizes, though the nationalist allegories of the film are imperfect, they are nevertheless present (152). Butch's representation of American ideals is most succinctly encapsulated in the first mise-en-scène to include the car: in the scene, the red convertible El Dorado Cadillac encompasses the majority of the frame, while two human figures are dwarfed in the background. The car's largess and grandiosity compels Kitty to declare, perhaps a little obviously, "it's so American." However, the mediation of the film's American display also becomes evident as Sandy enters the scene and becomes the punctum of the frame—the view of the car rotating as the camera follows her. Sandy carries a camera with her, a metatextual reference to how the director of *My American Cousin*—Sandy Wilson—is also mediating the narration and the representation of Americanism.

My American Cousin is narrated by Sandy, and the film's title—through the possessive "my"—makes clear that the story of the film revolves around the impact that the arrival of Butch and his car will have on Sandy. That Sandy views both the car and Butch as not only an extension of America, but her exit from a dull pre-teenage life, is revealed in a conversation with Butch as the two sit on the grave of a shared ancestor. Sandy asks Butch to guess her age, and when he guesses 14 or 15, she immediately asks "can I have a ride in your car?" While Sandy had already confessed to a friend her intentions to ride in Butch's car, Butch's assumption that she is a teenager— feeding her own fantasy of adolescent life—gives her the particular confidence to directly ask him for a ride. Moreover, the two's positioning on the grave of their great-grandfather further concretizes the film's implied temporal clash—in this instance, the shared continental history of American-Canadian relations becomes encapsulated in the tombstone, while

the audience is encouraged to interpret the two teenagers as presenting the future iteration of Canadian-American relations.

The extension of this romanticized relationship of Sandy and Butch as a reading of the potential of Canadian-American relations amid open borders is further reified by the movie's metaphorical invocation of the national border. Just after Butch arrives at the ranch, for instance, John decides it is time to have a talk with his daughter about the meaning of sexual attraction, which he interprets according to a cow/bull scenario. Explaining the masculine sexual urge, he describes how "when a bull knows there's a cow nearby … that bull will break through fences, barn doors, walls, anything that stands between him and that cow." John's description of sexual attraction elicits the spatialization of the border, with desire attached to the breaking down of the border. Moreover, the border's destruction is seemingly initiated by male desire, a suggestion reaffirming those power relations attached to the border that Roberts described as unevenly controlled by the United States (11). While the romance between Sandy and Butch is perhaps more innocent, the conversation between John and Sandy informs the way Sandy is to perceive her romanticized relationship with Butch. Moreover, the ranch's gate also marks a boundary that distinguishes the ranch as Canadian space/home from the outside world, which in the movie is collapsed with Sandy's Americanized escape in the Cadillac. The audience's first glimpse of the gate occurs at the beginning of Sandy's and Butch's car ride; as Sandy opens the gate to let the car pass, the conversation turns to America. She asks Butch: "do you like livin' in the States?" to which Butch replies: "are you kiddin' … of course I like it … anything you want, we got in the USA." The opening of the Canadian-American border—as attached to the enticement of American life—is

reinforced through the physical opening of the gate and Sandy's entry into the world outside the ranch.

Sandy's ride in Butch's Cadillac—which begins with the opening of the gate and quickly transforms into a day of adventure—becomes the vehicle for realizing Sandy's romantic expectations regarding the experience of teenage life as attached to American culture. The adventure partially relies on the American road movie's own conflation of rebellion and driving, as a drag race turns into a chase by the police and a narrow escape. The culmination of the day's adventure is the Teen Town Dominion Day Dance, an event that not only spatializes the experience of teenage life—casting the concept of the teenager onto the social space of the town[94]—but simultaneously nationalizes the experience (the dance is held on Canada Day, called Dominion Day before 1982). While Gittings notes that the event marks the deflation of the American other, as Butch gets into a fight with the Canadian Lenny (153), Sandy's participation in the event—particularly as it serves as an act of rebellion against her parents (who had grounded her for her earlier misdemeanors in the day)—symbolizes her official entry into teenage life. That night, as she and Butch make their way back to the ranch, Sandy also meets another assumed standard of idealized teenage maturation: she receives her first kiss. The moment represents the peak of Sandy's romanticized maturation as attached to her exposure to Butch/America.

While Sandy's romantic adventures with her cousin in his car do lead her into a world where she can fulfill her fantasy of becoming a teenager, her most significant

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[94] As Cynthia Comacchio explains, Teen Towns were a Canadian postwar youth organization that was "modelled on municipal councils," and that "were specifically designed to provide for peer-group socializing and, just as important, to impart citizenship training, in a more engaged and participatory manner than had most groups, by actively demonstrating to their young members their future roles as leaders and voters" (206).

coming-of-age moment arises with the realization that a romance based on fancy must inevitably end. As Butch and Sandy drive home from the dance, they know punishment from Sandy's parents is looming—John had been at the dance searching for the two of them, with Sandy spending much of her time hiding from her father. The next morning, Butch's parents arrive from California, and it is revealed that the Cadillac actually belongs to Butch's mother—an emasculating moment, as Gittings states, that reveals the misleading nature of Sandy's vision of America (151). While Sandy has not yet given up on the idea of running away from home, the inefficacy of her plan has become increasingly clear to the audience, particularly since Butch is no longer her rebellious teenage hero but now a child—himself—in trouble. While she waits at the gate for Butch to pick her up in the Cadillac and take her away, her dreams of running away become fully deflated when it is Butch's father who appears at the gate driving the Cadillac. Butch can only shrug as he passes by, and Sandy can only stare at the car receding in the distance while she remains in the liminal space the gate represents.

Desolate, Sandy begins to close the gate as "Some Enchanted Evening" accompanies the visual scene. When she looks back, she can only see a cloud of dust, implicitly suggesting how her own romanticized ideals are now clouded. The next scene features Sandy, sitting by a tree, looking over the lake, as once again the sound of the loon is heard. Both audio clips—the song and the loon—suggest Sandy's metaphorical return to the space at the beginning of the film, when frustrated she wrote in her journal about how "Nothing Ever Happens." The cycle both reflects and swerves from the more classical bildungsroman, with the film's audio symbolizing the novel's presentation of

the protagonist's return from the city to the space of the country/home as a matured individual.

And again, just as the film began with a car pulling into the ranch, another car now pulls up and parks beside Sandy. However, this time the driver is Sandy's mother Kitty, not Butch. After Sandy skulks over to the car, the mother attempts to soothe her through two actions. Firstly, she tells Sandy that "as you get older you'll see, boys are like buses. If you miss one, another one will be along before you know it." The advice not only conflates boys with transportation—an echo of Butch's attachment to the Cadillac, and more generally masculinity with technology and mobility—but foreshadows later cycles of romance with America and open borders: the next big romance arrives with the era of free trade, the period in which the film was released. Secondly, Kitty hands over the transistor radio that Butch had wanted to give to Sandy and invites Sandy along to her dress rehearsal. Sandy's entry into Kitty's car suggests that Canada's romantic idealization of America and flirtation with more porous borders during the 1950s was ultimately safeguarded by the presence of the parent generation: Sandy may have been heartbroken, but the prevailing generation of Canadian adults were there to ensure she is not left desolate at the border. Sandy's coming-of-age moment, attached to the dissolving of her romantic ideals about running away, is met with the stability of a return to home, represented by her mother. And yet, Sandy has also been changed through her rendezvous with Butch, a change symbolized by the transistor radio—a mechanism that enables continued contact with the outside world—left behind as a reminder. The moral undertone of the film suggests that for survival to remain on the horizon, a more matured and Americanized Canada must consciously enter into the world

with mother—representative of the more British conservative Canadian tradition—at her side.

Implicitly, the question the movie leaves open—and which encourages the nostalgic element of the film—is what happens when mother is no longer at one's side? When one no longer can return to close the gate on the ranch? The film's final scene portrays Sandy opening the gate once more as her mother's car coasts through the entry. The mise-en-scène of the gate and car is accompanied by a narration from the Sandy of the future—in its retrospection the narration reveals a matured, reflective protagonist:

> I don't recall ever seeing my American cousin after that...Somehow my dreams about a prince charming coming to rescue me were badly battered. I never gave up planning my escape though. Funny, I used to think about Butch whenever I opened the gate. I was in such a hurry to get off the ranch. Then when we sold it, I missed it more than I ever would have thought possible. My mom gave a wonderful performance as Hedda Gabler…and she was right about the boys too.

While Sandy may never have met her cousin again, other boys did come along—suggestive of other Canadian-American romances in the future, existing outside of the film's narrative frame. And yet, the monologue's final disclosure is also tinged by a sadness as the narrator reflects on her continued fascination with escape, open borders and America—these continued fascinations implied by her revelation that the opening of the gate reminded her of Butch. The nostalgic sadness emerges from the incongruity of the continued desire for escape and her eventual regret of the disappearance of the ranch, of home, of a nationalist space to which she could return. The final monologue, as the words interact with the mise-en-scène of the car in front of the gate, imply the border—

the gate—has opened again, though there is no longer a possibility of return. In this retrospective looking towards the future, the film ends by leaving the audience with the question of what happens when a romance with open borders—such as the one suggested by the free trade discussions occurring at the time of *My American Cousin*'s filming—no longer has the safeguard of the space of familial return once the romance dissolves. By examining the romance with American culture in the 1950s, *My American Cousin* is simultaneously a nostalgia film and a film that looks towards the future—the contemporary moment in which the film was released. By highlighting both the temporariness of the romance of opening borders and suggesting how Canada has historically survived this context, the film leaves open the question of what happens when those mechanisms of survival are no longer in place. After all, Sandy never actually mentions what ultimately happened when those other boys came along.

Highway 61 and the Projection of Free Trade Canada

While the road narrative in *My American Cousin* was limited to the space just outside Sandy's British Columbia home, in *Highway 61* (1991) the road trip spans from northern Ontario to New Orleans. And though the bildungsroman format of *Highway 61* is more spatialized—character development plotted spatially along the highway—the two movies do share a number of concerns: both feature a protagonist who is compelled by the concept of running away from home and a somewhat frustrated, sleepy life; both set up a comparative perspective between the spaces of home (Canada) and away (the United States/America); and both propel individual and national maturation through the demystification of America. Moreover, *Highway 61* seems to pick up where *My*

American Cousin left off. While *My American Cousin* leaves the audience with the question of what happens when the space of the familial no longer offers protection from the outside world, *Highway 61* begins with a protagonist who became an orphan as a child. In this sense, the Canadian protagonist of *Highway 61* no longer has the family—representative of the genealogical and Canadian conservative tradition[95]—to safeguard identity as he goes off in search of America.

In Bruce McDonald's *Highway 61,* Pokey Jones is a barber in a fictional northern Ontario town whose life becomes disrupted by the discovery of a dead body and the arrival of Heavy Metal roadie Jackie Bangs. Jackie, on the run after stealing a bag of cocaine, reads about the dead body in the local newspaper and decides to claim the unidentified corpse as her deceased brother, realizing she can mobilize the dead body as a vessel for smuggling drugs across the border into the U.S. on her way to New Orleans. Pokey, after falling for Jackie's story, offers to drive Jackie and the body and they take off on Highway 61. Critics have generally recognized the centrality of the film's meditation on Canadian-American relations, considering theoretically the way the film mediates American culture from a Canadian perspective (Byford, Gittings, Simmons) or commenting on the way the film establishes Canadian difference (Pevere, McEwan). Geoff Pevere examines the implications of the film's commentary on American-Canadian relations as a story that offers "Pokey as a lost Canadian soul who finds his way"—a narrative that departs from the reigning trope of "irredeemable Canadian fatalism" that

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[95] Different critics have written on the significance of the orphan figure in Canadian literature. For instance George Woodcock, reflecting on the orphan figure in Hugh MacLennan's work, suggests, "what more potent image can a writer find who is dealing with the fate of a country barely emerging from British colonialism before it is threatened by a greater and closer imperialism—an image that at the same time disguises and justifies his didacticism—than the relationship of orphan son and surrogate father that recurs so often in the novels I have been discussing?" (93).

marks Canadian cinema (36)—however his criticism stops short of probing the context of this particular shift. Similarly, Gittings remarks on a shift in the narrative when he highlights the way that the barber pole—as a motif determined by its spinning colours of red, white and blue—begins as a symbol of America, but transforms to dually symbolize Pokey's identity as a barber and as a Canadian (158). I argue that the shifting perception of America by Canada allegorized through Pokey's own development and maturation, especially when considered in relation to similar films such as *My American Cousin*, must be considered according to its particular nationalist context. I contend that *Highway 61* is a commentary on the discourse that marked the free trade era, and as such the film is an aesthetic realization of the Canadian free-trade consciousness. The progression of American representation in the film must be considered in light of the dual visions of Canadian identity that came out of the discourse of free trade; Pokey's ultimate self-realization at the end of the film becomes an instantiation of the possibility of Anglo-Canadian nationalist survival in an era where cultural protectionist measures could no longer safeguard Canadian difference amid open borders.

The opening sequence of *Highway 61* begins by juxtaposing scenes of the two main characters: Pokey and Jackie. The audience first sees Pokey packing up his trumpet and a suitcase and getting into his car and turning on the engine. Jackie is then introduced, and the audience sees her destroying a guitar at a rock concert, stealing a package of cocaine that was hidden inside, and then escaping the premises by bus. Her mirrored reflection in the window transitions to Pokey's reflection in the rearview mirror. The title of the movie then appears, along with the red, white and blue of the barber pole, enabling a temporal shift to the next morning. We then hear Pokey telling his friend

Claude "I swear to god I almost left last night," and that he wants to find a place where he could "play his horn." Claude invites him to join his band, which plays covers of Bachman-Turner Overdrive, Guns 'n' Roses and Metallica. Pokey declines and then heads over to his barbershop, where he finds a dead corpse in the back alley. The story of the corpse quickly becomes news and is published in a special edition of the local paper. When Jackie arrives in town, she reads the paper, realizes the body is unidentified and decides to claim it as her brother, thinking the corpse would be the perfect vessel for transporting drugs down to New Orleans.

By beginning with a juxtaposition of the two characters, the film encourages a comparative reading of two polarizing characters. Pokey is a mild-mannered small-town Canadian, who wants to leave but is stymied by fear. Pokey's inability to leave moreover is redoubled by his inability to play the trumpet. Jackie is the embodiment of a criminal and rock n' roll culture, whose existence as a roadie and escapee is marked by transient movement. The reflections of both characters in glass subsequently suggest that their actions are reflective more deeply of their disposition and psychic makeup. Critics such as Chris Byford and Gittings emphasize how the references to music (such as Claude's cover band and Pokey's idealization of American music culture attached to Highway 61), coupled with the rotating barber pole, establish the presence of American culture in small-town English Canada. Moreover, scholars have also generally read Pokey as stereotypically representative of English Canada, while Jackie embodies America. For instance, Paul McEwan writes "it is not difficult to see in Pokey Jones a stereotype of the emasculated Canadian male" (45), while Gittings refers to Jackie as "the Canadian who masquerades as the film's sign of American outlaw culture" (156).

I suggest that it is important not to simply read Pokey as an embodiment of English culture and Jackie as a Canadian embodiment of American culture, but the two as polarizing discursive renderings of English Canada that frequently circulated during the late 1980s and early 1990s, produced by anxieties over the effects of free trade on Canada. Pokey—as a green, wide-eyed individual in need of protection, intrigued about America but too afraid to change, and clinging to the remnants of his familial history (he projects his attachment to his dead parents onto the car, one of the few belongings of theirs that remained in his possession)—reflects the popular depiction of Canadian culture as fragile and endangered by free trade and thus threatened by change. Jackie, as a Canadian in an American's wolfish clothing, represents what those anxious of free trade feared would become of Canada after the deal. As Cohen, reflecting on Canadian support for free trade, asks, "have we, unbeknownst to ourselves, become them?" (31). Either Canadians had become American or, Cohen writes, "we are obliterating ourselves for no reason" (31). Two potential Canadas emerge from this context: one in need of protection, suffering from what Richard G. Lipsey identified at the time as the "national inferiority complex" (86), and the other, a "country absorbed into the ethos of the United States" (Salutin). The visual juxtaposing of Pokey and Jackie at the beginning of *Highway 61* highlights how they represent the two most prominent, polarizing manifestations of a homogeneous English Canadian identity at the time the movie was filmed.

The above reading of Pokey and Jackie also aids the interpretation of the two characters' actions both in the opening sequence of *Highway 61* and throughout the film. This is particularly evident in relation to the characters' reactions to the found corpse, which embody the two extremes of the discourse around the death of Canada with free

trade. When Pokey initially finds the body, he assumes it is alive, and attempts to warm the body up with a hairdryer. His refusal to view the body as a dead corpse symbolizes a Canada that refuses to see its own culture as dying (even, if perhaps—as the movie grimly suggests—it is already dead). The corpse's symbolic potential in this manner is concretized by Claude's comment that the body "froze to death because he was no longer insulated from the harsh reality of the world." For Jackie, the dead body is simply a potential vehicle for her personal profit. The perspective reflects contemporaneous cries that Canada as a nation was simply a body to be sacrificed to the gods of economic profit, as implicit in former Canadian Labour Congress president Shirley Carr's statement—for instance—that "when Brian Mulroney talks about his free trade scheme with the United States, he sounds a bit like an undertaker" (86). Moreover, Jackie's interaction with the body is bound up with economic transaction and a scheme of profitable gain that crosses borders: she hides the cocaine in the esophagus of the dead body, assuming that this maneuver will open the borders into the United States for her. The body, with the drugs hidden inside, then comes to represent a dead nation attached to immoral economic profit—it is an exaggerated version of the Canadian free trade economy that pollster Angus Reid would come to write about in *Shakedown*, describing how "all that matters, it would seem, is personal greed. All that matters is unrestrained free market economics. If anything gets in the way, throw it over board" (277).

The familial is also a thematic that emerges with the corpse, and that further characterizes Pokey and Jackie in polarizing manners akin with their nationalist discursive representations. While Jackie claims a familial connection to the corpse, it is clear that the bond is an empty one (she has lied about the body being her brother)—the

dynamic a manifestation of fears that free trade supporters had cut ties with their own, with their nation. Pokey, on the contrary, is an individual driven by a familial consciousness, though he is also simultaneously an orphan. Pokey's car—a Galaxie 500—becomes a substitution for the family he lost in a house fire due to an electrical wiring problem. As Pokey explains to Jackie, he would often show his report cards to the car. The shifting of his familial relationship onto the car is an instantiation of reification, where the traditional values of the family—those conveyed as strong in the 1950s of *My American Cousin*—have by the 1990s become transposed onto a material object that, in this case, is actually central in the symbolic order of American culture. Thus, while Pokey himself values the familial, the family bond is again conveyed here as tenuous—though not because of a fabrication of allegiance (as in the case of Jackie's ties), but because Pokey is ignorant to the reality that the foundation of his bond is empty: at the foundation lies a hunk of metal, not a family.[96] Nevertheless, Pokey feels this bond strongly, and the intensity of this familial bond emerges when he explains his decision to give Jackie a drive to New Orleans. While Pokey has never actually driven the car before, he explains his change of heart: "I didn't want to drive it unless it was for something really important, something my parents could be proud of. Driving your dead brother down to New Orleans is something a parent could be proud of …" What drives Pokey is an allegiance to family, more properly represented as an allegiance to the past or to tradition—a family Pokey once had, but has no longer. This allegiance to a vanished

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[96] And just as *My American Cousin* enfolds the category of the familial into a certain representation of Anglo-Canadian nation, the tie between the nation and familial home is established at the moment of Pokey and Jackie's border crossing: as a border guard warns Jackie upon entering America, "you can do anything you want in the privacy of your own home, but not in my house." However, while Americans might be portrayed as having their house in order, as *Highway 61* demonstrates, the continued existence of the Canadian familial house is a threatened one. This is also a theme Roberts addresses in relation to borders and hospitality in *Discrepant Parallels.*

familial past is implicitly a comment on the Canadian conservative tradition—long considered one of Canada's main reserves of cultural distinction by critics such as Grant and Angus—that by the mid-1990s had ultimately vanished.

Pokey ultimately decides to give Jackie a ride to New Orleans when he sees her attempting to hitchhike with a coffin. While the moment represents a self-aware gesture of chivalry—simultaneously categorized as an act that "a parent could be proud of"—Pokey reveals too his longing to escape the small town, and to see America and experience American culture. As he exclaims, the trip is "a chance to walk down those legendary streets, a chance to drive down the highway, hear the music, meet the people, see America … it's a dream come true!" The trip begins at the northern end of Highway 61, which continues straight down through the United States to New Orleans. Pokey later confesses to Jackie that "I never left home but I know every inch of this highway." Like Sandy in *My American Cousin,* Pokey is driven by a naïve, idealistic sense of America, based mainly on its rich musical cultural history; as he explains to Jackie, "when you travel south on Highway 61 to New Orleans, what you're really doing is tracing the history of music back to its roots." That the America Pokey will experience strays from his ideal vision is partly invested in the mise-en-scène of the car with a coffin on its roof.[97] When Pokey begins the trip, he is immersed in the familial order of his Galaxie car and his safe "dream" of what constitutes America. However, the coffin attached to the familial order suggests the portentous death of Pokey's organizing logic and perception of self. A prospective shift is also implicit in Jackie's initial response to Pokey's enthusiasm: "You have never been to America, have you?"

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[97] As Pevere notes, the coffin on the car also recalls a famous scene from Claude Jutra's *Mon Oncle Antoine* (1971).

Counter-balancing Pokey's idealist America based on its rich musical history, Jackie and Pokey are also trailed by an equally extremist, exaggerated Canadian perspective of American culture—one embodied in the character Mr. Skin, a self-identified Beelzebub. As the movie reveals, Mr. Skin has been in the profession of granting individuals wish fulfillment in contractual exchange for their souls after they die. Realizing that the coffin strapped to Pokey's Galaxie contains the body of a former client, Mr. Skin is in pursuit of the vehicle, determined to possess the corpse so that he can remove its soul. As Gittings writes, Mr. Skin is "a sign of an aggressive, if laughable, US cultural and economic neo-imperialism" (157). Moreover, Mr. Skin's main goal in the movie is to track down and extract the soul of a corpse that symbolizes the deadened nationalist identity of Canada. He comes to emblematize the nefarious America that categorizes so much of the anti-free trade rhetoric and is personified as the killer of Canadian identity. Not simply neo-imperial, Mr. Skin is also a neoliberal character dependent on his own entrepreneurial, individual realization as the manifestation of Satan. Mr. Skin's pursuit of Jackie and Pokey leaves open the question of whether the nationalized corpse will remain in the hands of Canadians or an American neoliberal.

Pokey's maturation as an individual is inseparable from the gradual demystification of these two polarizing Canadian stereotypes of America as the road trip progresses. He realizes America is neither simply a cultural utopia nor land of immorality. One of the first images of the United States as Pokey and Jackie cross the border is a roadside house in complete disrepair, followed by an image of construction: the juxtaposition of this two forces—of building and collapsing—complicate the definitive characterizations of America that mark the movie through Pokey's cultural

ideals and the character of Satan. As Byford notes, the highway is simultaneously a space of the real and metaphorical, with Pokey's preconceived comprehension of the cultural space overlapping the physicality of the space (15). While Byford conceives of Highway 61 in the film as a hybrid space (16), it is important to note that these two alternating definitions of space—real and metaphorical—are also in negotiation with each other. As the trip continues, Pokey's idealistic comprehension of the highway shifts; he writes to Claude about how the Mississippi Delta is a place that "is fallen apart." Moreover, as critic Rochelle Simmons addresses, the two groups of people Pokey gets to know along the way—the travelling Watson family musicians and the rock stars Otto and Margo—are portrayed as individuals who are either failing to achieve their ambitious dreams, or who have fulfilled their ambitions yet remain unhappy (60). The deviation of the road trip from Pokey's imagined expectations is comically alluded to when, stopped at a gas station, Pokey purchases ice and pours it over the corpse to ensure it doesn't overheat in the hot weather. The scene is simultaneously transposed with the voice of Pokey's letter to his friend Claude back home, in which he states that he is "beginning to feel the heat." The events leading to this moment have led Pokey to reconceive of what a trip through America means, and it is through this comparative process—between surroundings and expectations—that the road trip contributes to Pokey's self-comprehension and the form comes to resemble the bildungsroman.

The unraveling of stereotypes and Pokey's preconceived comprehension of America—as *Highway 61* demonstrates—is also accompanied by a gesture that represents Pokey's ability to survive without cultural protectionism: a form that, through distance, encourages the production of extremist presentations of America. Mr. Skin

eventually catches up with Pokey and Jackie at a motel. While the two Canadians sleep, Mr. Skin steals the coffin from the roof of the Galaxie, torching Pokey's car before escaping. The burning of the car symbolizes the final collapse of Pokey's attachment to the familial as both comfort and form of protectionism. Without the car, Pokey no longer has any barrier to protect him or distance him from the outside surroundings of the United States. After Pokey and Jackie find the ruined car they begin fighting, when Jackie belittles Pokey by stating: "You're no musician. A barber. A small-town barber. A Canadian." Angrily, the two split ways. However, once Pokey discovers that the wreck of his car is the work of 'Satan,' he realizes he needs to get to New Orleans, where both Satan and Jackie are headed. The penniless Pokey manages to pay for his way to New Orleans not by busking for money as a musician, but as a barber, offering a shave and a haircut. Hence, Pokey's unshielded travel—as he is no longer protected by the shell of the Galaxie—motivates the self-realization of his identity as a barber, and by extension as a Canadian (Jackie's earlier insult having lumped the two together). The scene's implications extend to Canadian self-realization, suggesting that identity does not require 'change' per say, simply a change in perspective, especially concerning what it means to be American and what it means to be Canadian. *Highway 61* thus suggests that it is not cultural protectionism, but the elimination of barriers—in this case psychological—that lead to national realization. In this manner, we can comprehend the movie as actually resonating with the discourse that circulated in support of free trade, which linked the maturation of the nation with the disruption of national economic barriers. Pokey himself only manages to acquire money once he is forced out of the protective shell of his car and forced to become self-reliant in an unprotected manner.

Moreover, while Mr. Skin was perhaps responsible for Pokey's own shedding of his protective layer (the Galaxie), the film also works to undo the stereotype of America as evil empire. The burning of the car, in collaboration with the film's demystification of the Satan character, come to represent the two dominant positions that function as requisites for the maturation of Pokey, and thus Canadian maturation: America isn't evil, and it only becomes apparent through direct confrontation (not cultural protectionism and barriers) that the United States does not actually have the capacity to enslave Canada's soul.[98] This message regarding Canadian identity is affirmed when Pokey arrives at the suburban house of Satan, where he learns the corpse's identity. The corpse transforms from a nameless individual whose body is more important than identity, to Ronald Quarry—a Canadian boy who "worked in a hockey stick factory in Nipigon." Because the corpse is so closely linked with Pokey's own perception of self and national identity, when Satan calls the corpse a "nobody," Pokey responds vigorously, "You're lying!" Moreover, Satan subsequently entraps Pokey in the coffin, completing the analogous alignment between Pokey and the dead body, though Pokey—with the help of Jackie—frees himself from the coffin, representing his parallel individuation and entry into selfhood. Meanwhile, the scene is juxtaposed with Mr. Skin's own public audience attempt in his backyard to remove the soul from Ronald Quarry's body. As he enjoins the soul to "come out," Jackie and Pokey appear at the door to Mr. Skin's right, fulfilling the alignment of the body's soul with the Canadian nationalist representation of Jackie and Pokey. And yet, the scene functions ironically, as it becomes clear that Mr. Skin's powers

[98] Affirming the parallels between Mr. Skin and America, the first scene of the character on the patio of his suburban home is juxtaposed with an interior scene where the camera follows a ceramic statue of a red, white, and blue eagle fall off a shelf and smash to the ground—perhaps a foreshadowing of the way Mr. Skin's own self-crafted image is about to shatter.

are self-imagined—the only actual substance to eventually surface from the body is the package of cocaine.[99]

Just as the cocaine surfaces, so too do Jackie's original intentions. While Pokey is rightfully upset at this revelation, the audience is already aware that Jackie once attempted to tell Pokey the truth about the corpse and the drugs and that she herself has gradually grown into a more moral character. The climax of Jackie's own conversion comes when she reaches the house where she intended to deliver the drugs, only to tell the drug-lord that "the drugs stay in the body." In this moment, Jackie is interrupting the illicit economic transaction that ultimately fuelled both her and Pokey's trip to New Orleans—her own immorality has become tempered by Pokey's influence. Just as Pokey's character was tempered by an American immersion and by Jackie, *Highway 61* demonstrates that Jackie's own representation of neoliberal Americanism too is an extreme position, and that a matured, confident Canadian identity will only arise through the mutual negotiation and tempering of these two extremist discursive renderings of the contemporary Anglo-Canadian identity. Moreover, the growth of Pokey and Jackie is effected by their own influence on each other during the road trip, suggesting how the nation's self-realization also results from the simultaneous engagement with and mediation of both positions.

The final sequence of the film begins with Jackie enacting a funeral for the body by setting the coffin into a river, only to then plunge completely into the water—a scene that realizes what Pevere calls her "born-again, moral baptism" (36). As she emerges, Pokey is playing his trumpet—an instrument he long had trouble playing in public—

[99] Tellingly, a close-up shot of the exterior of Mr. Skin's front entrance reveals that his house number is not credibility; for instance, a close up on his house reveals that the house number is not "666" but "668"—a subtle revision implying the unfounded bedevilment of America by Canada.

signaling his own newly-minted self-confidence. Though, rather than a born-again moment for each character, I argue that the scene simply recognizes the gradual growth and transition that occurred as the narrative progressed—a growth, moreover, anchored in the negotiation between self and other, self and surrounding. From the intimate moment of realization in New Orleans, the film shifts to a shot of Claude reading a letter from Pokey in Northern Ontario, and then to a shot of the coffin floating along into the Gulf of Mexico, presumably on its way to Mexico.[100] While *Highway 61* is a film that meditates on the possibility of Canadian national survival and the maturation of Canadian identity in an era marked not only by free trade but by all the attendant discourses and anxieties surrounding the shift, the movie ends by motioning towards Mexico. The visual sequencing, bringing together the United States, Canada, and Mexico, is a reminder that in a free trade era, it is not only the Canadian nation that must work through its existential doubt. Indeed, at the time *Highway 61* was released negotiations for NAFTA—which began in 1990—had already begun the process of bringing Mexico into the fold.

One Week and the Spectre of Nation

While Michael McGowan's *One Week* (2008) was released 17 years after *Highway 61*, many of the concerns regarding open borders that plagued Anglo-Canadian nationalists in the 1990s have remained. For instance, *One Week* was released in a year marked by the global financial crisis—a recession, considered the largest since the Great Depression, that originated with the housing market crisis in the United States and reverberated around the world. For Canada, the crisis was a reminder of the country's

[100] As McKellar states in the special feature commentary on the *Highway 61* DVD: "I always liked the idea of the road continuing on into the Gulf of Mexico."

dependence on American trade and American financial markets. However, the conversation around open borders by 2008 had also shifted; after September 11, 2001, the border increasingly became the dividing line between two categories of individuals. As Bauman differentiates in *Globalization: The Human Consequences*, the world has separated those with the freedom to move between countries—and whose lives are marked by the visceral sensation of movement—from those whose movements are restricted and whose lives are marked by stasis (88). September 11 particularly affected the Canada-United States borders, as fear rhetoric deemed the border a potentially dangerous site, a place where terrorists could cross from Canada into the United States. As Roberts writes, with 9/11 "concerns were raised about Canadian sovereignty" (8). Indirectly, the rhetoric of fear that arose after September 11 brought to the foreground the question of what it means to be Canadian and how Canada is itself differentiated from the United States.

One Week does not directly reference the border, nor the security concerns and stratification of mobility that arose after 9/11. However, one might ask why such a transparently and stereotypically "Canadian" film such as *One Week* might be made in the twenty-first century. The film is replete with tokenistic Canadian references, as Cassandra Szklarski acknowledges in her review: "Tim Hortons, Gord Downie and the Stanley Cup—it doesn't get much more Canadian than that. Add in a Canuck soundtrack and a Canadian-bred movie star and you've got an ode to Canada rarely seen on the big screen." Peter H Stranks review of *One Week* for Maclean's also wryly notes the Canadiana of the film, the review's subtitle stating: "Joshua Jackson's stardom takes a back seat in the most slavishly Canadian movie of all time."

In the film, Joshua Jackson plays the protagonist Ben Tyler. After receiving a Stage 4 diagnosis of cancer, Tyler decides to put his life on pause—taking a break from his career as a high school English teacher and from his fiancé—to ride a motorcycle solo from Toronto to Tofino. The film functions as an ode to Canada (minus Quebec and the Atlantic provinces), as Tyler rides along the Trans-Canada Highway, not only visiting some of the more well-known roadside stops and sites along the way, but also—as Szklarski notes—spending time with the Stanley Cup and with Gord Downie. The tokenism of the movie seems to support Berland's question of whether the national identity has become "simply a convenient motif for slick Toronto advertising executives and corporate brand promotions" and "an optional brand in a marketplace of identities" (62). And yet, I would argue that the movie is not simply the product of Canadian branding, as a close analysis reveals the ways in which the movie contemplates the very possibility of Canadian nation in the twenty-first century. Like *My American Cousin* and *Highway 61*, *One Week* is about a protagonist in search of himself and his identity, a journey that is simultaneously transposed onto the space of the nation through its road narrative. The film is a coming-of-age story that resonates with the bildungsroman form, and its central message belies the continued vexation into the twenty-first century of the problem of the Canadian nation and the nation's possibility of revival and survival.

While *Highway 61* may begin with the discovery of a corpse, *One Week* begins with the pronouncement of the protagonist's impending death: throughout the film, the audience is aware that Tyler's time is limited; constantly shadowing his quest to discover himself—and intensifying the quest's urgency—is the inevitability of his death. The film's Heideggerian orientation towards this death, I argue, marks a shift from *Highway*

61 and *My American Cousin* that speaks of the guaranteed impermanence not only of Tyler, but of the form of the nation itself. While *Highway 61* and *My American Cousin* still offered an aesthetic that acknowledged the possible survival of national community and sentiment as tied to national sovereign independence, *One Week* implicitly announces the inevitable death of nation—an announcement that figures the twenty-first century conditioning of the film. For while free trade anxieties announced fears over the nation's disappearance, an alternative was still deemed possible. However, the fields of globalization and transnational studies, which developed in the 1990s and early 2000s, have since generally announced that if the nation-state continues to exist, it does so as a mechanism of wider neoliberal and globalizing forces.

The question, then, that arises with *One Week* is: can one still celebrate one's country and national community, and indeed even realize a national self, when the collapse of the nation-state is impending? Is it possible for Canadian nationalist sentiment and for a cultural nationalism to transcend a dying sovereign nation-state? *One Week* opens with the narrator asking a question: "what would you do if you only had one day, or one week, or one month to live?" The question establishes the dynamic of the film, in which there is an attempted renewal of life before the guaranteed arrival of death.[101] A doctor's office then appears on screen, as Ben receives his diagnosis of Stage 4 cancer. After the diagnosis, Ben imagines a bird smashing into the window, followed quickly by his own imagined death by shotgun. The parallel between the outside world—the death of a bird—and Ben's own imagined death suggests the way in which Ben's own existential

[101] Throughout the movie, there is also a motif of narrowly escaped deaths that intertwine with Tyler's journey towards renewal—another instantiation of the film's preoccupation with the dual drives of living and dying.

grappling extends beyond the self, and into the space of the outside world, which as the movie establishes, is the nation-space of Canada.

After the appointment, Ben runs out onto the street and on his way home encounters a man selling a motorcycle. With the motorcycle unveiling Ben's immediate future trajectory—he is going to buy the motorcycle and embark on a journey—the narrator returns to introduce and contextualize Ben's past, particularly in relation to his "life-changing moments." The first moment is revealed with a flashback to Ben's tee-ball days, when he was ridiculed for not having enough hustle on the field, his coach telling him: "maybe if you stopped sticking your finger up your nose every two minutes, you might actually catch the ball." The second flashback—and life-defining moment—begins with a boyish Ben singing "Un Canadien Errant" to his parents before Ben then auditions for an elementary school production of *H.M.S. Pinafore*. As Ben sings "he is an English man," his teacher responds: "Stop before you make my ears bleed; that was dreadful." The third event—the narrator reveals—was the rejection of Ben's "thinly-veiled autobiography" called "On the Hill." Not being able to find a publishing house that would accept the monograph, the narrator reveals that Ben "had created an orphan." Thus the establishment of two temporal trajectories, one reaching into the past and the other into the future, are established by the explication of the three "life-changing experiences" as they contrast the motorcycle's potential.

The reflections on Ben's past reveal that his upbringing, and thus his form of maturation, was propelled most profoundly by instantiations of failure and disappointment. Moreover, these reflections further affirm Ben Tyler's disappointments as inseparable from, or emblematic of, the Canadian nation. The tee-ball scene's

implications for Canadian nationalism is perhaps less immediate, however the coach's berating of Ben for his lack of "hustle" positions Ben nicely in the trajectory of what Pevere and Grieg Dymond have deemed the loser syndrome in Canadian cinema, where American ambition is contrasted with a Canadian lack of ambition or, in Ben's case, lack of 'hustle.' The relationship between the second life-changing moment and the Canadian nation is more readily apparent as the two songs link Ben to the French and English tradition of the Canadian nation. "Un Canadien Errant," a French-Canadian folk song written after the Lower Canada Rebellion, is about a Canadian who has lost his home country and is wandering in exile. *H.M.S. Pinafore* is a Gilbert and Sullivan comic opera ensconced in the British imperialist milieu of the Royal Navy, with Ben's singing line—"he is an English man"—evidently establishing Ben's attempted embodiment of Englishness. Underlying Ben's failure here is perhaps the broader turning away from these two traditions that occurred in the post-WWII period—and perhaps the increasing stiltedness of one's allegiance to these two cultural traditions—as Anglo-Canada gravitated more towards United States culture. Finally, the revelation that Ben's autobiographical novel was called "on the hill" implies an additional confluence between the individual personhood of Ben and the nation-state as embodied in Parliament Hill—as the politics of the nation occurs, according to the colloquial saying, "on the hill."

The motorcycle, in contrast, represents Ben's petition against the life that had resulted from these life-changing events, including a safe job as a teacher, and the safe choice of a partner (his fiancé Samantha works in insurance, and as the movie reveals, is vehemently opposed to motorcycles). While Ben's current life is defined by a certain stasis—as the narrator reveals, for instance, "Ben taught the same books that he had been

taught, that his father had been taught, that in all likelihood Shakespeare's father had been taught"—*One Week* repeats the common road movie convention where the vehicle and escape come to represent social or psychological movement in addition to physical movement. Moreover, Ben's decision to take a road trip is concretized after he rolls up the rim of a Tim Horton's coffee cup to reveal the prophetic advice to "Go West, Young Man." While Jim Leach discusses more generally how popular film genres reflect American culture, leading other forms of national cinema to inevitably struggle with adapting the conventions of these genres (50), the mise-en-scène of the Tim Horton's cup with "Go West Young Man" written on the rim becomes a visual indication of the way the film maps the American frontier impulse onto the space of the Canadian nation.[102] Moreover, the moment signals how the motorcycle, and the future-moving trajectory of the narrative becomes attached to this American frontier impulse, with the static present and stultifying past of Tyler's life associated with Canadian nationalist tradition. Hence, while *One Week* does not consciously replicate the border between the United States and Canada, the movie does reiterate the theme of *My American Cousin* and *Highway 61*, wherein an engagement with an American cultural ideal—or immersion in American culture—becomes the means through which a character manages his own self-realization.

By mapping Ben's self-realization across the space of the Trans-Canada Highway, *One Week* weaves together Ben's own development with the realization of the Canadian nation. Moreover this quest for discovery is coupled with Ben's attempts to find an elusive mystical figure from his childhood stories named Grumps. The search for Grumps represents Ben's own search for greater meaning, and Ben just so happens to

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[102] "Go West Young Man" is a phrase attributed to American writer Horace Greely, to describe the movement of westward expansion (the pushing west of the frontier in the United States), and the related concept of Manifest Destiny.

discover the figure once he has reached the Pacific and crossed the country. The series of events that lead to the discovery of Grumps further concretize the relationship between this search and the discovery of the greater meaning of Canada, or its nationalistic quality. Just before the discovery, the film includes a montage that juxtaposes Ben sitting in a diner with a truck that backs into and crushes his motorcycle. Just after the accident, we see Ben similarly collapse after taking a bite of food. The visual repetition enforces the overlapping reading between the physical journey of Canada engendered by the motorcycle and Ben's own self-directed, internal journey. The collapse of the motorcycle also suggests the end of the journey; it is no coincidence that Ben's journey of self-revelation and his discovery of Grumps should coincide with his arrival at the territorial edge of Canada. The journey's end is somewhat more positively affirmed when afterwards, as Ben walks towards the ocean—surfboard in hand—he stops to converse with two German tourists. One tourist exclaims to him, "may I say that you live in one of the most beautiful counties in the world," to which Ben replies "I know." This confirmation of national beauty and uniqueness simultaneously affirms Ben's own successful journey of self-discovery.

Wading into the ocean, Ben meets his Grumps: a whale breaching out of the water. We then hear the narrator: "… a good rule of thumb his father always believed, you'll definitely know him when you see him. And Ben was positively certain that a universe had coughed up a Grumps." The Grumps definitively marks the success of Ben's own search for self-discovery, but it also marks the finding of the Canadian white whale. The *Moby Dick* narrative is perhaps just as central to the American literary imaginary as the frontier myth, representing the fulfillment of the spiritual search for a

force greater than the human. While the whale in *Moby Dick* is also a violent one, significantly the whale of *One Week* fits more with what Frye termed the "peaceable kingdom" (848), the notion of Canada as pastoral, serene and law-abiding. Hence, the whale in *One Week* represents an American myth revised for a Canadian context; it signifies the twenty-first century inseparability of the realization of Canadian nation from American paradigms.

Just as Ben's journey collapsed Canadian space with the American edict to "Go West Young Man," the whale at the end of the journey manages to conflate a particularly American literary construct with the discovery of a uniquely Canadian experience. It is in this conjuring that I argue *One Week* reveals its unique argument regarding the possibility of nation. Just as the white whale in Moby Dick represents the transcendent or sublime, Canadian nationalism is posited as simultaneously immersed in an Americanized milieu and yet somehow transcendently unique. In *North of Empire*, Berland extends the work of W.E.B. Du Bois, Frantz Fanon and Paul Gilroy when she posits that Canadian identity— in relation to America—manifests as a form of double consciousness. Explaining double consciousness in its racial-imperial historical context, Berland elaborates that "the black person sees himself from the vantage point of both the other and himself, and experiences an irresolvable schism between the two perceptions" (3). While acknowledging how Canadians do not remain "invisible behind the veil of the raced body," she does emphasize how "the Canadian hides behind verisimilitude, 'passing' as the other while recognizing the other as not oneself" (3). Hence, double consciousness is not a resolvable condition, but defined by the schism between the two inconsolable identities. *One Week*, in contrast, highlights how Canadian identity is

grounded in American culture—inseparable from American forces—and yet simultaneously transcendent. The whale in the film represents how Canadian culture shares the same material reality as American culture, and yet metaphysically extends beyond to make manifest a differentiated nationalist meaning. In this manner, the dialectic between Canadian and American culture is resolved.

After the whale sighting, the narrator announces that "there was just one more thing to do." Ben returns home to Toronto and his family and, as we learn, he has now returned to his authorial ambitions, penning a book called "One Week." In the penultimate scene the audience hears the narrator reading the final section of the book as part of a broadcast and it is revealed that—though Ben has died—his book, and its message, lives on. The moment marks a shift: while Ben's story had been redoubled by his physical embodiment (meanwhile the narrator was a disembodied presence), here the narrator is present in physicality, while it is now Ben's voice that carries on, though Ben himself has passed.[103] Through Ben's literary voice, the audience is reminded of the possibility of a message—or individual/nationalist essence—transcending or living beyond the limits of the physical body. In this manner, *One Week* posits the continuance of the uncanny or spectral nation, or a national essence that defies the material logic of globalization and open borders while nevertheless being grounded in their presence. In the final scene, the last line from Alfred Tennyson's "Ulysses"—"to strive, to seek, to find, and not to yield"—is written on a chalkboard above an empty wooden chair. Though the body is absent a presence is felt, and the striving and journey for nationalist meaning continues into the twenty-first century.

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[103] While it is likely coincidence, it is worth noting that the only American actor to appear in the film is the narrator—thus it is through an American medium that the "Canadian" voice carries on.

Conclusion

Though the spectral nation that distinguishes the ending of *One Week* may not have been the sort of "spirit" Hegel had in mind when he discussed the resolution of the dialectic—or the telos that would result from the work of bildung—the film does extend the spirit of *My American Cousin* and *Highway 61* by presenting the realization of national identity as a coming-of-age story based on a vanishing border between the United States and Canada. As all three films allegorically reflect on how immersion in an American milieu might propel the realization and maturation of nation, they not only reflect the bildungsroman form, but more broadly reverberate with the same discursive anxieties and hopes that were invested in national conversations regarding free trade and open borders. When the Canada-U.S. Free Trade Agreement was signed in 1988, Canadians were divided as to whether the agreement would usher in the death of the Canadian nation, the total Americanization of Canada, or would foster the maturation and strengthen the nation. When the North American Free Trade Agreement was later signed in 1994, similar conversations continued, and have persisted into the twenty-first century. This chapter demonstrates how all three films were conditioned by the discourse of free trade and open borders, and considers how the films simultaneously replicate and critique the rhetoric and discursive power structures of free trade, in the process producing what I consider a filmic aesthetic of free trade. Critics have generally agreed that the road movie is a particularly American genre, and its cinematic form redoubles the American symbolic force of both the vehicle's speed and technological prowess. *My American Cousin*, *Highway 61* and *One Week* distinguish a form of road film that replicates, and

yet extends beyond, the conventions of the American road movie. The road in each case becomes the means, not only to American culture, but to the idealistic realization of Canadian nation that was just romantically waiting for the right moment—or perhaps the right environment—in which to grow up.

CHAPTER FOUR

Driven Beyond the National: Writing an Ethical Mobility Against the Global Crises of Automobility

While the previous chapter ended by demonstrating how Michael McGowan's 2008 film *One Week* refused to relinquish the possibility of nationalist sentiment in the twenty-first century, this final chapter of my dissertation addresses the liability of a continued nationalist impulse when the repercussions and effects of global capitalism cannot be contained by borders. What happens when we consider the environmental effects of driving? When we refuse to ignore automobility's fundamental relation to the oil industry and to carbon emissions? When we consider automobility's ideological engine, which still primarily encourages the individualist and colonizing impulse over the collective impulse? What happens when the Trans-Canada Highway becomes a symbol not of Canadian unity, but of the Western world's addiction to oil consumption and Canada's contribution to global climate change?

The poets I work with in this chapter— Sina Queyras and Karen Solie—challenge the ethics of the symbolic national road given the global devastation of neoliberalism and late capitalism. Both poets take a somewhat genealogical approach,[104] realizing driving and the highway as discursive formations that connect with similar patterns circulating within the very form and content of lyric poetry, and which replicate and promote those

[104] I am referencing Michel Foucault's analysis here as exemplified in his essay "Nietzsche, Genealogy, History,' in which genealogy comes to represent the rigorous study of a system of thought or morality in a more totalistic or holistic manner, a study that astutely makes connections between an ideological system's manifestation in various, differentiated aspects of society.

same attitudes that also advance global capitalism. Each poet recognizes the connection between these discursive formations or practices and current environmental catastrophe within the Anthropocene; hence, viewing categories such as nation, language, and automobility as positive formations and self-contained is ethically dangerous when the workings of global capitalism and its related logic similarly penetrate each realm. Solie's and Queyras' work refuses treating automobility as separate from the ethics of poetics and language when both perpetuate the same logic that advances global crises and an increasingly precarious state of human and more-than-human affairs. In this chapter, I assess how the poetry of Solie and Queyras functions in manifold ways beyond the frame of nationalist automobility in order to trouble the car and the road's organizing structure. Moreover, I suggest that the poetry included in this chapter ultimately envisions a new form of ethical mobility essential to any notion of a hopeful future and an equitable, sustainable public. Through a phenomenological revision that foregrounds the proprioceptive—the relation of the body to surroundings— both Solie and Queyras present a form of radical mobility in which the individual's movement through space is supplemented with the movement of environment through the individual: or a sense of being moved.

Queyras and Solie, in their respective works *Expressway* (2009) and *The Road In Is Not the Same Road Out* (2015), dramatize the current environmental catastrophe attached to automobility. Solie's *The Road In Is Not the Same Road Out* is concerned with the relationship of the local to globalizing forces, the implications of late capitalism for both humans and non-human species, and the roles that driving and mobilities embody in shaping both our present and our future. While Canada exists for Solie, it is in

a state of ruin;[105] as *The Road In Is Not the Same Road Out* attests, the ruinous forces of globalization operating at a local level need to be confronted, and the scale of this confrontation necessarily must match the scale of late-capitalism. Solie too is concerned with how a prevailing cultural outlook is both replicated and perpetuated within aesthetic realms; in *The Road In Is Not the Same Road Out*, a necessary shift in perception becomes the basic force that makes possible both a more ethical poetry and mobility that counters the destructive forces of capitalism. Queyras' *Expressway* functions as a long poem; it is divided into nine sections, and foregrounds a pilgrimage as the subject "she" travels on foot and attempts to comprehend the meaning of the future within a world defined by superhighways and precarity. While Queyras does reference the Trans-Canada road trip—describing in the third section a drive through the Rockies with CBC on the radio—Canadian nationalism largely appears as nostalgia in *Expressway*.[106] Collectively, the sections consider the medium of the car crash, the highway's relationship to Romanticism, to America and Americanization, and how the mentality of the highway interrupts notions of self, home, nation and global public. In *Expressway*, it is through the process of revision and undoing that Queyras begins to realize a more ethical form of mobility that addresses the harms of both poetry and automobility.

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[105] For Solie, Canada's ruinous state is not necessarily a space without hope. As she writes in the poem "VIA": "ruins imply not / failure, but a lesson in patience. Memorial / to all that will neither be remade nor fall apart / completely" (30). Canada as a space of ruin is reflected in those poems operating at the local level. For instance, "For the Ski Jump at Canada Olympic Park, Calgary" addresses the ski jump infrastructure as ruin. Similarly, "Sault Ste. Marie" presents the city as ruinous amidst a transnational presence.

[106] The iconic Canadian road trip through the Rockies turns almost grotesque as the image transforms and the drive becomes disconnected from land. Queyras ends the description with "The safari not around, but inside/ US: that which fuels" (33). The statement emphasizes the Americanizing shift ("US" standing for United States) and neoliberal shift ("US" also standing for a community of individuals, corroborating the turn to the "inside") that has taken place and altered Canadian nationalist associations with space.

Both works evaluated in this chapter are intimately concerned with late capitalist tendencies and meditate on their global environmental outcome and possible remediation by using automobility as a device. Before turning to my close reading of each poet's work, I will first explore more generally the current age of the Anthropocene, a term that identifies the large-scale human violence currently being inflicted on the environment, and which has increasingly been conceptualized as inseparable from capitalist logic. From there I will extend the ways that automobility intersects with Anthropocenic concerns, before then considering the interrelationship between the logic of driving and the ideological structures within language and specifically lyric poetry. I will afterwards embark upon a discussion of phenomenology in the Anthropocene and the possibility for an ethical mobility, positioning Queyras' and Solie's contribution to prescriptive Anthropocenic theories. Finally, I then turn to a close reading of Solie's and then Queyras' poetry.

Driving and Writing in the Anthropocene

The term Anthropocene, though still largely unrecognized by official geological organizations, was popularized in the 1980s by atmospheric chemist and Nobel Prize-Winner Paul Crutzen to describe the large-scale human-catalyzed changes happening to Earth on a geological scale. While the circulation of the term overlapped with the advancement of neoliberal politics and globalization—intertwined movements I discussed in the previous chapter in relation to Canada's free trade agreements—it has only been in the twenty-first century, as the effects of late capitalism have been

increasingly made manifest, that theorists have begun to focus more on the meaning and implications of the Anthropocene.

Dipesh Chakrabarty, in his article "The Climate of History: Four Theses" (2009), puts forward several main suppositions of the Anthropocene. For Chakrabarty, the era heralds the collapse of any distinction between natural history and human history, as humans are now a major force affecting the natural and the geological (201). Chakrabarty also states the importance of realizing how the development of those discourses of human individual freedom—so central to modern thinking and globalization—is inseparable from the development of humans as a geological force restructuring the natural environment (207). According to the article, a critical approach to the current global dynamic must foreground the centrality of capital to human progress and species history (212), while simultaneously acknowledging that a successful remediation of the planet must outline the limits of, and function beyond, the human and human comprehension (220). Since the human in relation to capitalism is responsible for our current environmental crisis (read climate change), remediation entails diminishing the power of the human over the environment.

The Anthropocene has also been linked closely with the term Capitalocene, which many critics argue more appropriately foregrounds the role of capital in the advancement of environmental degradation (Foster, Clark and York; Klein; Haraway; Altvater; Malm etc.). As John Bellamy, Brett Clark, and Richard York have argued, it is specifically capitalism's ingrained logic of constant expansion—and the process's reliance on cheap raw extractive resources for this continued expansion—that has created the conditions described by the term Anthropocene. While the Anthropocene addresses environmental

degradation, critics such as Eileen Crist and Daniel Hartley have emphasized the insufficiency of the nomenclature, with Hartley—for instance—specifically addressing the ways in which the term positions humanity as uniformly guilty, and not cut across by the conditions of class struggle (155-56). Critics such as Andrew Malm connect the progression of the Anthropocene and Capitalocene with the industrial revolution, and the rise in the use of steam power and the coal industry, which enabled higher control of production and labour, and a divesting of energy production from any dependence on nature's rhythms or cycles. Other critics, such as J.R. McNeill and Peter Engelk focus on tracing our contemporary moment back to the "Acceleration" period that took place in the post-WWII period, when there was an explosion in both population and energy use. Moreover, as Christian Parenti has noted, the nation-state has been a crucial facilitator in regard to the creation and maintenance of those conditions required for the Capitalocene, stating that "the capitalist state has always been an inherently environmental entity" (166), as the state is a primarily geographical, territorial demarcation.

While the nation-state is seen as having an active role in producing our current ecological conditions, those critics focused on a more prescriptive approach to the Anthropocene and Capitalocene—addressing how we as humans might reorient ourselves in order to grapple with and begin to remediate this accumulating ecological harm—tend to espouse a position that moves beyond the nation-state, and in many ways beyond the human. Most cite the necessity of an epistemological and ideological shift away from the logic that has positioned humanity, at least since the Enlightenment era, as an exceptional species hierarchically superior to nature and environment. For instance, Jason M. Moore argues that the Anthropocene is a term trapped in a Cartesian separation of the human

from nature, and suggests that humanity's first action must be to shift towards a sense of "double-internality" that recognizes the way in which humanity resides within nature, and nature within humanity (79). This emphasis on a greater resonance with nature also marks Bruno Latour's interest in a cosmological shift that embraces the notion of "Gaia" not as a providential earth, but as a reacting, feeling agent that is simultaneously "not a superorganism endowed with any sort of unified agency" (10). Latour uses the model of Gaia to exemplify the necessity of an ontological shift in the way we address the Anthropocene, based on scale, where our focus turns to asking the following questions: "what world is it that you are assembling, with which people do you align yourselves, with what entities are you proposing to live?" (7).

Similarly, Donna Haraway and Anna Tsing look towards the systems earth already offers us as alternative ontological and epistemological models for living. For Haraway, it is crucial for humanity to live in what she terms the "Chthulucene," a word that combines the notion of the chthonic—those beings of the earth "replete with tentacles, feelers, diggers, cords, whiptails, spider legs and very unruly hair" (2)— and kainos—meaning "now, a time of beginnings, a time for ongoing, for freshness" (2). Haraway proposes looking not towards the human-oriented gods of the sky, but towards the earth, towards compost, and towards the way in which the creatures of the earth are actively engaged in a delicate ecosystem based on reciprocity, communication, and interdependence. As Haraway describes, in the Chthulucene, "the order is reknitted: human beings are with and of the earth, and the biotic and abiotic powers of this earth are the main story" (55). For Anna Tsing, one form of vegetation in particular can provide a model for sustainable living in the Anthropocene: the matsutake mushroom, considered

the first plant to thrive in the damaged Japanese environment after Hiroshima, today becomes an emblem for surviving and transforming spaces of environmental degradation into active, thriving ecosystems.

Automobility—the larger system that sustains the driving of vehicles—has been a significant contributor to the arrival of the Anthropocene and the Capitalocene, both in its material relationship with the capitalist system and climate change, as well as in regard to the discursive meaning that driving perpetuates, and that in turn promotes the continued dependence on driving. Highways and cars have been a central infrastructure of capitalism, maintaining and enabling flows of both workers and products. Matthew Huber has illustrated an additional relationship of driving to the capitalist system by demonstrating the influence of oil overproduction in the United States on the New Deal, and the way in which acts of oil consumption—such as driving—were subsequently encouraged. By securing greater rights in terms of job security and income, the New Deal afforded workers a lifestyle of conspicuous consumption that included driving a car; this lifestyle increased the energy needs of the population and thus addressed the problem of oil overproduction in America (29-33). The direct link of driving to the oil industry and consequently to environmental degradation and climate change has also been explored in Timothy Mitchell's *Carbon Democracy*, and John Urry's and Kingsley Dennis's *After the Car* (2009). The consideration of the car as a factor in one of global capitalism's largest ills—climate change—has been well summed up by Brian Ladd, who writes in *Autophobia* (2008) that "the car has become the leading symbol of our 'unsustainable' lives, dependent on diminishing resources while inexorably poisoning our world" (185).

As this dissertation has demonstrated—particularly in the first chapter—it was during the Cold War period that the discursive links between driving, consumption, and the presentation of North American freedom and ideal citizenship were concretized. While Huber addresses the relationship between gasoline consumption and personal economic success as cemented in the New Deal, during the Cold War this relationship was intensified as driving became one way of signaling to communist countries the liberal freedoms and success that the West, and particularly America, afforded. The car promoted a Western logic that had rebranded liberal enlightenment ideals of the individual as master over nature and himself; driving as an activity became intimately attached to what America ideologically signaled as successful citizenship. The foundation for this successful citizenship, moreover, was capitalist democracy.

While driving was a practice that recreated the individual freedoms of the frontier, the car's capability for speed too discursively aligned with a late capitalist logic. For Paul Virilio, it is speed that has defined Western democracy and its partner capitalism since at least the Second World War. Virilio envisions democracy (or what he terms dromology) as an extension of militarized warfare, where one's timing and speed is crucial for success; his is a world of the quick and the dead. Virilio sees this form of "moving-power" as pervasive and intensifying. As he writes: "Whether it's the drop-outs, the beat generation, automobile drivers, migrant workers, tourists, Olympic champions or travel agents, the military-industrial democracies have made every social category, without distinction, into unknown soldiers of the order of speeds" (119-120). Virilio first published his treatise in 1977 and his work augurs the discursive extension of neoliberalism, which was gaining traction during the same period. As neoliberalism is

based on the competitive advancement of "individual entrepreneurial freedoms and skills" (Harvey 2), it emboldens a system where success means beating competition, which means ever-increasing productivity, which ultimately translates as ever-increasing speed. That this notion of neoliberal speed would become bound up with the symbolism of automobility[107]—consider, for instance, the centrality of the word 'drive' to neoliberal rhetoric—also seems prescient in Virilio's work; Virilio states that "when a rich American wanted to prove his social success, he bought not 'the biggest American car he could lay his hands on,' but a 'little European job,' faster, less limited. To succeed is to reach the power of greater speed" (120).

While the car becomes a discursive practice that repeats the logic of neoliberalism and is linked to the damage of late capitalism, the poets in this chapter also realize the proximity of that logic to the structure of language and more specifically, the lyric form. The structures of language, as Charles Bernstein writes, "effectively rebroadcast, often at a subliminal level, the basic constitutive elements of the social structure" (59). Hence, exemplary writing is writing that breaks from this mold, and that is in some sense uncontainable. For Sianne Ngai, for instance, a progressive poetics is a poetics of disgust that breaks away from the "'seductive reasoning' of global capitalism and its pluralist dynamics," as it extends into language and expression (164).

The structure of the lyric poem specifically has garnered much attention. Much of this scholarship has focused on the anthropocentrism and egocentrism of the lyric poem

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[107] Critics suggest a somewhat amorphous and overlapping relationship between liberalism and neoliberalism, wherein the latter certainly amplifies and contains elements of the former, and likewise the car's relationship to both liberalism and neoliberalism is also layered and complex. Whereas previous chapters connected the experience of driving to an ideological American liberal experience of individual freedom, the car's attachment to notions of speed is certainly also neoliberal, and as the poets in this chapter demonstrate, the car comes to symbolize the neoliberal experience.

as it traces back to the Romantic lyric. While Timothy Morton, more recently, has become well known for considering the ecological implications of the Romantic era—stating, for instance, that "Romanticism is consumerism" (110), and that the transformative experiences of nature presented were really indicative of a reflexive consumerism, in which poets contemplated the idea of ingesting nature for its benefits (111)—the anthropocentric approach inherent in Romanticism has been noted for some time. For instance, in 1962 Geoffrey Hartman published the essay "A Poet's Progress: Wordsworth and the *Via Naturaliter Negativa,"* which advanced the argument that the nature conveyed in the Romantic lyricism of poets such as Wordsworth was a nature profoundly confined and altered by the imagination—a strain of thought further affirmed in Harold Bloom's *Romanticism and Consciousness* by essays such as Paul de Man's "The Intentional Structure of the Romantic Image" (translated from "Structure Intentionelle de l'Image Romantique"). In the seminal *Self and Sensibility in Contemporary American Poetry*, Charles Altieri reasons that the Romantic lyric's emotional, subjective pulse is in reaction to the Enlightenment's principle of lucidity. This contrast and dualism, moreover, destabilized the legitimacy of the lyric itself; hence late-Romanticism absorbs a form of lucidity—its allegedly deeper, transcendent clarity and truth endorsed—as a way to self-justify the importance of the lyric.

While Altieri's argument thus highlights the magnitude of Romanticism's anthropocentric tendencies, several critics more recently have focused on the continued legacy of lyric 'I' egocentricity in contemporary poetry. Mark Jeffreys' "Ideologies of Lyric: A Problem of Genre in Contemporary Anglophone Poetics" helpfully highlights some of the main precepts that have become and remain attached to the lyric. This

includes Marjorie Perloff's conflation of modern poetry with the ideology of the Romantic lyric (198), as well as deconstructivist views, which posit the subjectivity of the lyric 'I' as "the imperial assertion of self, the programmatic exclusion of otherness or difference, and the logocentric quest for presence" (Jeffreys 197). This stance is repeated in the introduction to *Against Expression,* in which Craig Dworkin emphasizes the lyric 'I' as the assertion of individual as ego ("The Fate of Echo," xliii). Jennifer Ashton's stance is perhaps most pertinent to the discussion unfolding in this chapter, as she underlines in "Labour and the Lyric: the Politics of Self-Expression in Contemporary American Poetry" a correlation between neoliberal logic and the continued strength of the lyric 'I' today (225).

In the work of Solie and Queyras, an emphasis on bodily sensation and movement over the egocentric and a revision of human perception becomes a way to not simply critique the system of automobility and acknowledge the limits of Cartesian control, but to work towards a global ethics that inherently connects the human to the beyond-human world. For the poets—as for Haraway, Latour, and Moore—environmental responsibility in the age of the Anthropocene necessitates a radical turning away from the humanist, enlightenment thought that undergirds both our current crisis and lyrical voice; the consideration of any form of community moving forward must be done from a radical position that subverts Cartesian reason. And yet while the limits of thought are firmly established, the poets' work offers the possibility of a revised sensory comprehension as a global ethics. In rendering an ethical form of perception inherent in movement, which considers the body's—and by extension the individual's—inseparability from the

surrounding environment, both Queyras and Solie advance critical work on the Anthropocene.

Perceiving a New Mobility and Public in the Anthropocene

For Solie and Queyras, the creation of a new public and ethical mobility in the Anthropocene entails altering not simply the process of automobility, but the most basic level of perception. For each poet, perception and proprioception are the determining ground on which our world—including our relationality to one another and our forms of mobility—advances and takes shape. In this way, both authors motion towards a formation of ethical public akin to Jacques Rancière's notion in *Disagreement: Politics and Philosophy* (1999) and *The Politics of Aesthetics: The Distribution of the Sensible* (2004) that new publics form according to a shift in sensibility enabling previously invisible members of society to become visible. For Rancière a political subject is someone who is sensed—someone who is visible, who is heard. To introduce new political subjects into a public is to shift the rules about how a realm is sensed, or as Rancière elaborates in *Disagreement* (building on Aristotle)—to shift the division between audible/understood speech and non-comprehensive animal noises, or voices that cannot be articulated in speech (21-23).

In Solie's and Queyras' work, the sensory shift that undergirds the creation of a new public relies not on making comprehensible the other in relation to the logos—hearing and interpreting someone's language—but on maintaining a level of intellectual incomprehensibility, where the acknowledged other can never be fully categorized, interpreted and/or contained. Solie's and Queyras' work, then, aligns with the ethical

prescriptions of critics such as Haraway and Latour in emphasizing a break away from a Cartesian ontology, though the poets work through the realm of linguistics in order to establish their theories of a proprioceptive mobility based on relationality. Each poet destabilizes a logic of substitution that undergirds contemporary perception—where not only non-human objects or landscapes are replaceable and commodified, but where even humans have become increasingly replaceable. This logic is promoted not only by the mobility of driving—in which one landscape is consumed and replaced by the next—but the mobility of poetry. Poetry—as both Solie and Queyras emphasize in their work—is often driven by metaphor or the capture of an image through language: a process of circumscription or delimitation that can blunt an innate animism.[108]

Linguist Roman Jakobson foregrounds the metaphor (or paradigm)—along with metonymy or syntagym—as a fundamental function of language expression. Jakobson positions metaphor and metonymy in opposition to each other, placing metaphor—more representative of mimesis and replacement—along the vertical axis, while metonymy—signifying more the building connectivity of syntax—is positioned along a horizontal axis. Poetic function—as Jakobson writes—emphasizes the metaphoric axis by projecting metaphorical relations onto the metonymic or combinative structural expression or layout of language.[109] Jacques Derrida ruminates on this fundamental relation between substitutional logic and language expression in "La Différance." He acknowledges that each word—or even letter—has a trace. A descriptive word, for instance, ultimately is a

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[108] While the Romantics used the word "animism" to explore an anthropocentric approach to nature— the natural became *invested* with spirit—in this chapter I use the word "animism" in its proximity to vitalism or the display of an *inherent* aliveness, an uncontrolled and perhaps even undefined atomistic free-will.

[109] In "Two Aspects of Language and Two Types of Aphasic Disturbances,"Jakobson outlines the poles of metonymy and metaphor, and advances a description of the poetic function based on his work with aphasic patients and their particular language patterns (from *On Language*).

temporal *deferral* that can be traced back to the original encounter, and is spatially *different* (and thus always compared to or linked with another concept/word) as an imperfect representation of what is being described. Because language relies on an always imperfect approximation, Derrida reveals a fundamental flaw in structuralism and thinking on the sign and signified. He also extends the notion of *différance* and the trace to phenomenology and the history of being, emphasizing the illusive nature of an absolute absence or presence as all notions have a temporal and spatial trace.

Like Derrida, both Queyras' and Solie's work acknowledges the flaw of substitutional logic as it ignores difference. The poets dramatize substitutional logic as bound up with Cartesian thought: to be capable of ignoring individual essence or difference, or to be capable of conflating and substituting unique entities, one must first presume entitlement in terms of governing over and categorizing the non-human. The logic of substitution for Solie and Queyras assumes humanity's right to delimit and confine by category the other: thus the logic inevitably relies on the same upholding of individual freedom and autonomy that undergirds the 'I' of both lyric poetry and automobility. The inherent mobility of the logic of substitution (there is a reason why the metaphor is comprised of both a *vehicle* and tenor) as it relates to language and driving through landscape becomes contrasted in their work with a form of movement or animism that does not seek delimitation. The sensed public that both Solie and Queyras render dismantles the logic of substitution and is based not on the impulse to fix, contain and logically comprehend, but on an outward sensory reception that avoids the impulse of capture and celebrates instead an inherent animism. By emphasizing the ethics of incomprehensibility—where interconnection is established without the collapsing of

difference—the poets indirectly build on Morton's theory of dark ecology, in which the separation between human and non-human, and the inherent strangeness of the non-human, must be maintained for ethical reasons (5); however, while Morton supports an estranged or "weirded" objectification of nature as a respectful safeguard against the collapse of difference—which he argues is always ego-oriented—Queyras' and Solie's foundations lie in a form of phenomenology that accepts the difference and indefiniteness of the other, while simultaneously acknowledging inseparability.

By involving their work with the notion of proprioception and movement as an organizing structure on which a public is built, Solie and Queyras gesture towards an ethics intertwined with the very basic question of how we perceive and relate to our environs, a question that forms the basis of phenomenological inquiry. While this question is not a modern one—as Solie demonstrates in the book of poetry by including a poem on Greek skepticism via Pyyrho—the field's legitimation is most associated with the turn of the twentieth century and Edmund Husserl, whose works *Logical Investigations* (1900) and *Ideas* (1913) established the basic suppositions of phenomenology. Husserl elaborates how definitions of reality are circumscribed according to a particular perceiver's interaction with the object of perception; hence, the possibility of different perceptual realities for different people whilst viewing the same object. However, while Husserl acknowledged an "intersubjectivity" that led to perceptual realities, like phenomenologists that followed in his footsteps—for instance Heidegger and Sartre—his elucidation of sensory experiences was still biased towards a higher faculty of thinking prioritizing the human self and ego. And while phenomenologist Maurice Merleau-Ponty gives greater emphasis and importance to the

body's mediating role in perception in *The Phenomenology of Perception* (1945), it is not until his last works—and particularly *The Visible and the Invisible* (1964)— that Merleau-Ponty fully breaks down the perceived boundary between self and other.

The Visible and Invisible concentrates on the paradox in which we *see* our bodies as a part of the landscape (in an objective manner)—I see my hands before me, it is out there for others to see and touch as well—while at the same time *feeling* and *inhabiting* that same body subjectively. It is precisely through the body, through proprioception and perception, that we enter this interstitial space of inhabitation, where any known self is inseparable from the surrounding environment. As Merleau-Ponty develops his argument, he concludes that a rigorous phenomenology can no longer consider the self as separate from other, deeming this context "the flesh,"[110] an *immaterial element* that renders a truer state of being and philosophy, or "natural man":

> Like the natural man, we situate ourselves in ourselves *and* in the things, in ourselves *and* in the other, at the point where, by a sort of *chasm*, we become the others and we become world. Philosophy is itself only if it refuses for itself the facilities of a world with one sole entry as well as the facilities of a world with multiple entries, all accessible to the philosopher. Like the natural man, it abides at the point where the passage from the self into the world and into the other is effected, at the crossing of the avenues (160).

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[110] What I consider Merleau-Ponty's most succinct description of his term "flesh": "What we are calling flesh, this interiorly worked-over mass, has no name in any philosophy. As the formative medium of the object and the subject, it is not the atom of being, the hard in itself that resides in a unique place and moment: one can indeed say of my body that it is not *elsewhere*, but one cannot say that it is *here* or *now* in the sense that objects are; and yet my vision does not soar over them, it is not the being that is wholly knowing, for it has its own inertia, its ties. We must not think the flesh starting from substances, from body and spirit—for then it would be the union of contradictories—but we must think it, as we said, as an element, as the concrete emblem of a general manner of being" (147).

While Merleau-Ponty's stakes approach an ecological critique, it is David Abram's positioning of Merleau-Ponty's notion of the "flesh" in *The Spell of the Sensuous* (1996) that more directly establishes the phenomenological viewpoint as ecological critique. As Abram writes: "once I acknowledge that my own sentience, or subjectivity, does not preclude my visible, tactile, objective existence for others, I find myself forced to acknowledge that *any* visible, tangible form that meets my gaze may also be an experiencing subject, sensitive and responsive to the beings around it, and to me" (67). Hence, when one touches a tree, one also feels touched by the tree; and just as one sees, one also feels oneself seen (68). This dynamic also breaks down the possibility of substitutional logic, as it is only through the logic of separation that one can deny and delimit the full presence of another. However, as enunciated through Merleau-Ponty's use of the word "chasm" and Abram's description, this "flesh" functions as a form of gestalt, wherein separate parts still exist amidst the interconnected whole. Both Queyras and Solie advance this ethical frame of phenomenology in terms of mobility: just as one moves, one must also feel moved. For the poets, an ethical mobility necessitates an inseparability of these two categories of mobility. Sensational mobility thus becomes the phenomenological mode in each poetic work that corrects the colonizing impulse of movement by dismantling its fundamental Cartesian logic.

Finally, this rendering of a more ethical mobility also aligns with Emmanuel Levinas' writing on ethics in *Totality and Infinity: An Essay on Exteriority* (1961). When another's pain is registered, it is precisely in the suffering of the other that the self's subjectivity is called into question, and our responsibility towards the other cemented. According to Levinas, the other's suffering "invades" and interrupts intimate bodily

enjoyment, reorienting the self according to a wider ethics where an authentic experience of the other becomes inseparable from any definition of the self and by extension society. For Solie and Queyras, this ethics arises out of the body's inseparability from surroundings and sensory receptivity. For these two poets this ethical relationship moves beyond Levinas' humanist frame, and becomes framed in terms of an ethical movement that counters the isolative, individualist discursive practices of automobility in favour of a more gestalt approach in which environment and self are distinct yet inseparable.

Karen Solie's Phenomenological Gear Shift in *The Road In Is Not the Same Road Out*

In *The Road In Is Not the Same Road Out*, Solie renders an ethics of perception that radicalizes forms of movement and ultimately produces what I suggest is an ethical mobility, wherein the possibility of environmental reparation and a hopeful future necessitates this particular ethical engagement. For Solie, the radicalizing of a widespread phenomenological problem undergirding the realms of the aesthetic and driving—indivisible from anthropocentric roots in Western philosophy and Cartesian dualism—entails a form of animism attached to modes of perception, wherein one's ability to perceive is not an isolated phenomenon, but an instance of ecological situatedness marked by the porousness between self and environment. In this regard, Solie presents a form of mobility not defined simply by the individual's push through space, but by the process of *being moved*, a positioning that acknowledges the body's in-between position as subject and *object being acted upon*, where being sensed (the assertion of self on surroundings, a notion attached to prevailing ideologies of driving and movement) is

once again in equilibrium with the body's own attuned sensibility and responsiveness in relation to the environment. Formally, Solie also approaches this dynamic through her poetry, paving the way for an ethical community whose destructive path of mobile impulses has been replaced by a sustainable sensibility and a renewed vigor for "the Living Option" (the title of Solie's final poem in the series).

As Solie foregrounds in the poem "Rental Car," while automobility—or simply driving—operates or happens at the level of the local, it is inseparable from the discourse and infrastructure of global capitalism and neoliberalism. The poem imagines driving one of the most complex highway interchanges in Canada, starting from the 400 series highway, merging south on Highway 427, then heading West on the Queen Elizabeth Way.[111] However, the neoliberal impulse of these local spaces is belied in references to city slogans that link mobile directives with engineering attitudes: for instance, "Leading Today for Tomorrow" is Mississauga's slogan (3). As the protagonist drives, the verifiable landmarks along the way collectively envision the car not as a connector of Canadian geographies, but as a *vehicle* for capitalist and consumerist society:

> Accelerate into the curve by the Ford plant,
> its freshly birthed Fusions in the nursery lot
> behind razorwire, their cradle the duplication
> of goods and services. Oakville's motto is "Go Forward."
> And indeed, where is everyone? They are shopping
> in the Dixie Mall because their cars are there.
> They're working in pharmaceutical company offices

[111] While the QEW isn't explicitly referenced, its inclusion is revealed by the specific lineup of landscapes and cities passed on the highway.

because their cars are there. (3)

The description of the Ford plant collapses the mass assembly and production of cars with the human affair of birthing and raising a child. While Foucault writes in *The Birth of Biopolitics* of American neoliberalism's extension into the conduct of the individual (226), here the humanization of consumerist goods—goods more specifically "cradled" or nurtured by a department that monitors economic output—connotes the extent to which human behavior has become abstracted from "natural" environment[112] and instead entangled with the logic of capitalist gains, a dynamic reinforced by the specific type of car: the Fusion. Similarly, the car's relation to both shopping and working suggests its fundamental involvement in both enabling and promoting the consumerist cycle on which capitalism depends. The stasis of these cars described from the road—behind razorwire, parked in massive lots—assaults the protagonist's car in motion, belying the popular symbolic attachment of the car's mobility to freedom, highlighting the car's fundamental role in perpetuating capitalist economies. The frailty of this symbolic freedom is also emphasized by the very title of the poem: "Rental Car" suggests the limits of the driver's autonomy—renting is a precarious position in which the car's 'benefits' are always only temporary.

In the above scene, the parked cars also supplant the actual humans, becoming the main signifying factor for the presence of people. The logic of substitution that Solie hints at here becomes a major organizing trope through which *The Road In Is Not the Road Out* aestheticizes the phenomenological limitations associated with categorization and delimitation; for to apply the notion of substitution, one must render objects or the

[112] Many have argued for the social construction of the category of nature; see for instance, Bruno Latour's *We Have Never Been Modern* (1993).

other easily replaceable or exchangeable and thus delimit any inherent animism or individual aura. Solie repeatedly concerns herself with this process, ruminating on the notion of the "thing" as this easily replaceable stand-in, its animism blunted, for instance in "Museum of the Thing" and "Museum of the Thing II" and "A Western." The titles of the first two poems corroborate the notion of the "thing" as a preserved, unchanging form via an association with the museum. Solie begins "Museum of the Thing" by illuminating a "sad storm of objects becoming things,/ the objective correlative, tired of me/ as I am of it" (12). Eliot's notion of objective correlative addresses emotional attachment to objects, and thus the object's extension beyond materiality. Hence, Solie's association of a tired objective correlative with a form of conversion, where objects are becoming things, highlights this notion of thing as a form detached from anything but its material, unchanging disposition. The poem "Western," as a reflection on Western civilization, illuminates just how central this concept is to the workings of Enlightenment and Cartesian thinking, and thus to the modern and contemporary Western world. The poem begins with a creation myth, inaugurating not only Western civilization but its relationship to the "thing": "Its origins are to this hour undetermined./ The free-floating found its transformative agent. A third term / arose. It was a thing, it existed" (7). The establishment of the "thing" is concomitant with Western civilization. While Solie writes in "Museum of the Thing" that "People don't stand in for each other the way things do" (12), "Rental Car" makes it apparent—through the image of the parked cars—that things are beginning to stand in for humans. This logic of replacement as it extends to humans again explains the precarity of the rental car circumstance, which forebodes a limited accessibility of individual freedom. While Bill Brown traces the complicated and

manifold structure attached to the ideology of "things"—extending and reorienting William Carlos Williams' notion that there are "no ideas but in things" (qtd. in Brown, 11), Solie views the taxonomy of "things" as a byproduct of a strictly Cartesian thinking based on the notion of limitation, which only encourages objectification and a logic of exchange.

Moreover, *The Road In Is Not the Same Road Out* demonstrates how mobility drives or continues this process of objectification. In the poem "The World," about a cruise ship, Solie dramatizes the commodification and objectification of place in relation to tourism, where transformation of landscape into a "thing" promotes this logic of replaceability. As Solie writes: "In Reykjavik or Cape Town, it's the same. Familiarity without intimacy" (14). She emphasizes the individual's role in both deadening and consuming landscape by not only referring to the "the OLED high-def screen of our circumstances, which hides more than it reveals" (14), but reminding of the position of the self to the more-than-self world by reiterating how "the eye—the eye devours" (14). The extent to which the mobile tour promotes the individual's devouring or redefining of space—a process that implies the individual's autonomy or power over surroundings and thus distance—is also revealed in "Rental Car" when Solie writes: "A thing is what it is called./ Country has become the countryside" (3). Here the access made possible by the road also makes possible the driver's autonomy over surroundings and reconfiguration of place in relation to the self: country is now countryside, another thing. In the poem "The Corners," about a road intersection, Solie remarks not only on the relationship of roads to gentrification, but hints too at the organizing power of the driver and road by stating "Pedestrians, obey your signals"(2). Traffic lights are no longer for drivers here, but for

those surroundings at the mercy of the driver and the road. For Solie, the notion of the "thing" is inseparable from a wider logic that prevails in Western society, and that is encouraged by automobility: by claiming the authority to alienate and delimit one's surroundings, cutting the object off from its intangible uniqueness or constitution,[113] one is promoting the logic that everything is replaceable, and thus ultimately worthless. And it is precisely this logic—perpetuated by the individual driver—that has encouraged the current state of environmental crisis.

Solie's phenomenological project, then, is a reconstruction of the relation of the self to surrounding that dismantles a Cartesian anthropocentrism in which the self is separated from environment and has the authority to render existence replaceable. In *The Road In Is Not the Same Road Out* a different framing of seeing and moving becomes the basis for an ethical public in alignment with the work on the Anthropocene. To enter into Solie's theory, a good place to start is a close reading of her titular poem, "The Road In Is Not the Same Road Out." The first lines of the poem emphasize the poem's concern with the relationship between driving and perception: "The perspective is unfamiliar/ We hadn't looked back, driving in,/ and lingered too long/ at the viewpoint" (40). Solie follows these first lines with an extended description that enforces the general human perception of space and environment as a void one navigates:

> Many things we know
> by their effects: void in the rock
> that the river may advance, void

[113] In "Museum of the Thing" Solie writes: "sad storm of objects becoming tings,/ the objective correlative, tired of me/ as I am of 'it'" (12). T.S. Eliot defined the objective correlative as "a set of objects, a situation, a chain of events which shall be the formula of that particular moment"("Hamlet"). A tiring of the objective correlative, then, bespeaks of a detachment of objects from wider attachments; this is the process behind the object's transition into a "thing."

in the river that the fish may advance,

helicopter in the canyon

like a fly in a jar, a mote in the eye,

a wandering cause. (40)

The attachment of the study of "effects" to the pursuit of common knowledge reflects the Western empirical approach in which the study of effects enables the development of scientific theories. The "effects" that Solie describes presume a particular form of perception that, again, encourages the concept of environment as "void." As the metaphor builds—evoking a human technology via the reference to the helicopter—the concept of "effect" becomes eclipsed by a mention of "a wandering cause." The shift to the human element, coupled with the shift to a mobile form of causation, admonishes the reader to delve deeper than the study of effects and to understand the underlying cause. The section reveals that the wandering cause is the reason for the notion of void, a predicament that refracts back on not only the helicopter, but on the environmental sensibility of driving (given the title of the poem) and a form of perception based on the human predilection for mobility; by attaching causation to these human technologies, Solie is ultimately highlighting the inherent human bias built into the environment and the accumulation of environmental knowledge, which through mobility perpetuates forms of hierarchy and a distancing of the self from surroundings.

It is precisely the lines following this admission—that the human impulse for mobility is behind the perception of environment as void—wherein the necessity for an alternative phenomenology is enunciated: "it grew dark,/ a shift change and a shift / in protocol" (40). The repetition of shift in terms of protocol and a "shift change" suggests

the word's layered meaning as a form of transition, a recollection of the workings of capitalism (labour or job shift) and a mechanism essential for the continued movement of a car (gear shift). Moreover, that this change in 'driving' protocol is linked to darkness emphasizes the phenomenological quality of the transition Solie is beginning to articulate. Indeed, the cloaking and visually impairing quality of darkness is a condition Solie uses to signify perceptual change both in this poem and throughout *The Road In Is Not the Same Road Out.* And while Solie begins the poem by engaging the notion of 'empty' environment, and its phenomenological underpinnings, the following lines begin a form of reparation that literally broaches the ecologically harmful notion of the void: "To the surface of the road/ A trail rose, then a path to the surface/ Of the trail. The desert/ Sent its loose rock up to see" (40). Here 'wild' forms of environment—nouns increasingly distanced from architectural and 'human' influence—are the mobilizers, and their movement towards the road enacts a phenomenological reversal that both closes the gap on perceived empty space while suggesting too the necessary restoration of human receptivity towards environmental animism. The landscape is no longer a "thing," but an active agent to which the driver is receptive. From here, Solie returns to the concepts of darkness and invisible presence to elaborate on this necessary phenomenological shift:

> An inaudible catastrophic orchestra
> is tuning, we feel it in the air
> impelled before it, as a pressure
> on the brain. In the day
> separate rays fall so thickly
> from their source we cannot perceive

the gaps between them, but night
is absolute, uniform, and self-
derived, the formerly irrelevant
brought to bear, the progress
of its native creatures unimpeded. (40-41)

This "inaudible catastrophic orchestra" manifesting itself via the air as a form of pressure becomes a new form of attunement, wherein the catastrophic environmental damage resulting from global capitalism and the driver's logic now voices and makes itself heard via an 'invisible' means both palpable and felt. This validation of the intangible then works against Solie's logic of the "thing," in which exchangeability relies on a negation of the intangible or a fundamental animism that must be respected. Darkness as described here is not a void, but an "absolute" that is not derived by humans but "self-derived" and functions not as a colonizing or impeding force but as an equalizing force that protects species originally interrupted and delimited by Cartesian forms of thinking. Darkness is thus what revitalizes "the formerly irrelevant," in contrast to the Apollonian daylight that —while appearing uniform—is governed by minute separation, as underlined by the "separate rays [that] fall so thickly … we cannot perceive the gaps." Throughout *The Road In Is Not the Same Road Out*, light is presented in contrast to darkness, and it is within this realm of the uniform, inseparable, animistic unperceived—in the realm of the shadows—where Solie's ethics of perception and mobility cements.

While "Rental Car" includes separate stanzas, "The Road In Is Not the Same Road Out" is presented as one uniform stanza, a characteristic that reflects the ethical insistence on a perception and animistic phenomenology that attends our inseparability

from environment. Solie focuses on perception as a way of shifting how the self relates to environment; this becomes the basis for her ethical stakes regarding the necessity of *being moved* in addition to moving. Her phenomenological standpoint progresses from moments where one's normative understanding of sensory perception to some extent 'fails' or becomes frustrated: hence, her attention to forms of shadow and night. It is in these moments, as Solie demonstrates, that forms of the invisible become realized, and one's own comprehension of the limits of sensory perception itself shifts.[114]

In Solie's final poem, "The Living Option," she focuses on the atomic and sub-atomic level, musing on the possibilities and consequences of the Large Hadron Collider. While Merleau-Ponty approaches the body's inseparability from surroundings by first addressing the body's visual inseparability from the perceptual field, Solie is working at the sub-atomic level, relying on the discernment of a realm formerly considered 'invisible' as the vocalization of our inseparability: the discovery of the Higgs boson supports the existence of a Higgs field, an invisible energy field that realizes the interconnection of all particles, and is responsible for our very materiality, as particles are imbued with mass only by virtue of the Higgs field. The Higgs field is a manifestation of the uniform absolutism that Solie attaches to night in "The Road In Is Not the Same Road Out," and thus becomes the groundwork for Solie's insistence on the paradoxically palpable forms of invisibility, whose perception commands a realization of the inseparability of the individual from her surroundings:

If you can't see it,

it's philosophy. A game between us

[114] In this way, Solie's is partly motioning towards a formation of ethical public akin to Rancière's notion that new publics form according to a shift in sensibility enabling those previously invisible members of society to become visible.

> and the nature of things. People of intent in the valley
> of the shadow of. One hundred metres underground,
> a divine heart races in the apparatus
> and soon we will hear its voice. It will speak out
> from the invisible orders not as an attribute,
> a quality or quantity, but a truth perfected
> in all the ineffable places. A live
> hypothesis. A supersymmetry. (80)

Supersymmetry, a physics principle also being explored by way of the Hadron Collider, insists that forces and matter be considered inseparable and treated on an equal footing; for every known matter particle, there is equally a force particle and vice versa.[115] Bolstered by the etymological meaning of supersymmetry, Solie's use of the term again reinforces the impossibility of envisioning the world according to a Cartesian differentiation between self and other. When Solie opens the above quote with the notion of the 'invisible' as a philosophical game between "us/ and the nature of things," the separation of us from things reinforces the phenomenological tradition of the notion of separation, and the categorization of the world according to an object's "thingness." Within this tradition, the invisible has been read as void, encouraging the notion of bodily and material separation. Hence, the transition from thinking about invisibility as negation to thinking about invisibility's palpability invalidates this very philosophical "game" bent on keeping "things" and "us" separated.

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[115] Indirectly, the concept of supersymmetry demands that movement always be realized as inseparable from the matter it moves through and affects. The concept illuminates an essential relationship between movement and matter that Solie, in *The Road In Is Not the Same Road Out*, reads ethically.

While the notion of interconnection forms the basis of Solie's phenomenology, it is the implications of this inseparability in regard to how one must approach defining the environment that forms the basis of Solie's ethics. If one is fused with one's surroundings, and one is indeed lively, animate and mobile, then one must also consider the animate possibilities of the environment. There is a need for a revised attentiveness to a different form of mobilizing, what I term *being moved*: wherein the human individual is no longer simply moving through a largely static environment, but instead attuned to the aliveness, mobility and vitality of surroundings. This necessary ethical shift underscores Solie's poem "Lord of Fog," wherein driving through fog precludes a normalized human mobility, frustrates logic, and reorients the car passengers' relation to their surroundings, leading to an opening outwards onto environmental vitalist "movement." The poem first inhabits the frustration of the passengers, where "everything to the right resembles everything/ to the left, GPS prompts ring hollow though we were so close/ once. Unimaginable speed behaving like stillness" (55). The lines empty out the human mastery of geography, which relies on a form of stability inherent in the technology of GPS; without the 'security' of a mapped and visualized landscape, driving's mobility loses its anchoring, definition and ideological possibility. Just as night in "The Road In Is Not The Same Road Out"—by cloaking all uniformly—frustrates a human logic based on visual separation, fog in this poem acts in the same manner. But, it is precisely this circumstance of frustrated movement and visual perception that enables and sets the stage for the poem's opening out onto a dramatic scene comprised of the meadow vole's movements through grass:

A bad neighbour, his own kind crowd him. Justice

the predaceous gods of land and sky fail to exact in their satiety
or extinction he will carry out himself,
to keep what's his. Full of ire, in rage, deaf as the sea,
he scuttles under cover to the sleeping places of his kin. (55)

The line "full of ire, in rage, deaf as the sea," is originally from Shakespeare's *William II*, Act I, scene I, where the king arbitrates a dispute between the incensed Duke of Norfolk and the Duke of Hereford. By invoking the tragic form in relation to the meadow vole, Solie is implying that the high drama attached to humanity's most canonical expressions can be equally applied to the meadow vole, who is indeed the poem's *Lord of Fog*. While the scene can be read as anthropocentric, the simultaneous fog that stunts the logic of the human passengers in the car suggests the ethical critique at hand, where a necessary reorientation of the sentient possibilities of natural environment must be considered. The catharsis that "moves" an audience during a Shakespeare tragedy is in fact, just as present in the surrounding environs. While the passengers cannot visibly perceive the landscape, their other senses become inhabited as they sense that they've "just had a brush with" something (55), suggesting a more elemental, interconnected receptivity. A shift in visual perception collapses logical notions of separation between species and is the predicate for being moved by the very animism and movement rooted in environment.

Extending this principle to Solie's rumination on aesthetic forms, *The Road In Is Not the Same Road Out* supports and enables forms of expression that refuse to represent objects as stable, fully discernable, solitary and static, instead encouraging the perception of an object's invisible 'aura'[116] or vitality; its extended interactivity with the surrounding

[116] Walter Benjamin defines the aura in "The Work of Art in the Age of Mechanical Reproduction" as a marker of originality attached to a work of art; I more generally use the term to emphasize a characteristic

world. In "The National Gallery," while Solie presents the art gallery's function as one that perpetuates a dominant form of perception, where "all the seeds of colour are preserved," and where "around the corner of every era, every great advancement in perspective, the same/ security guard" (22), the poem also includes a revealing description of the artist's interest in Joshua Reynolds. Solie praises Reynold's persistence, having painted until his eyes "gave out" (22). While Reynold's visual capability may have dimmed, another form of enlivened perception arises in his work, "a kind of life" (22). Solie ends her description by stating "our eyes meet in the frame" (22): the admission presents not a uni-directional seeing, but a symbiotic seeing, which acknowledges the shared presence between the painting and viewer, refusing to isolate either the piece of art or viewer as separate. The form of viewing Solie advances here is infinitely different from the dominant forms of perception, for instance as portrayed in "The World" where for the passengers, "the visual field has no limits. And the eye— the eye devours" (13-14). With the Joshua Reynolds painting Solie establishes an alternative form of seeing that escapes a gaze or a colonial form of circumscription, instead experiencing a receptivity and connectedness that too is essential for the remediation of environment and human-environment relations.

Questions of perception, and the viewer's hierarchical, colonizing approach to surroundings and objects, also undergird Solie's poetic interests and stakes. In "Against Lyric," Solie outlines the problems inherent in the poetic form. The opening lines— "Asked for the eight hundredth time that day/ if one has remembered to lock the door" (73)—imply the lyric's unceasing harping on the same incremental issues. Meanwhile,

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of an object not immediately palpable or discerned by one of the senses; it represents the evasive and uncontainable or indefinite qualities of an object.

the next metaphor for poetry presents the problem of stasis inherent in the lyric form, where the description functions merely to make static what in reality is animate and changing: "Something contrived from lime Jell-O and Sprite—/ coloured marshmallows/ suspended like prounouns—/ and called salad" (73). While the formal suspension of coloured marshmallows on a single line emphasizes this problematic stasis, the relationship between this inanimate rendering (which happens in abundance) and Solie's perception of reality is also emphasized by her realization that, "odd my irratibility in its fullness should arise/ from a poverty of spirit" (73). Solie extends the analogy of stasis, by then comparing the lyric to "gilt-frame mirrors of the commemorative industry," that are "wheeled out on special occasions" (74), collapsing a mobile act with the lyric form's reflective and commemorative impulse, again providing merely a form of static expression whose reception is unaltered, and perhaps only intensified by this mobile "wheeling out." Finally, this static expression is again encapsulated in "faces/ around the holiday table chronically etched / in memory's iron ferrocyanide" (74). The reference to an etching in ferrocyanide effectively refracts Solie's argument regarding aesthetic forms such as painting (as discussed earlier), highlighting lyric's process of capture as a process that negates the interconnectivity and animism inherent within environment. Poetry simply replicates the process of concretizing and delimiting the other as a replaceable "thing." Hence, she ends the poem with the lines: "Reflection—/ there's no solace in it. Because / some of those faces have ceased to change./ Because, now, they will never change" (74).

I argue that Solie does indeed attempt to provide and produce an alternative to the inanimate poetry she recognizes in "Against Lyric" and that this attempt is most directly

realized through her use of indefinite pronouns. Throughout *The Road In Is Not the Road Out*, whenever the term "thing" is used, it delimits and reveals an objectification of nature and surroundings that refuses elaboration or complication; hence, the line in "A Living Option" that philosophy is "a game between us/ and the nature of things" (80). However, to return to "Museum of the Thing," and the first lines regarding the objective correlative, this transformation of objects into things is also attached to a tiring of the concept of "it." And indeed, references to the pronoun in the poem suggest that the notion of "it" runs contrary to the notion of "thing." By writing of "the inability to possess it"; that "it's impossible to know"; that "it does not satisfy" (12), Solie presents "it" as an indefinite pronoun that is actually an indefinite, uncontainable noun that refuses easy replacement and contrasts the semiotics of the "thing." In Scott Marentette's review, he picks up on the use of Solie's "grammatical ambiguity" (n.pag.) in her poem "The Road In Is Not the Same Road Out." Of course, what prompts the grammatical ambiguity in the section Marentette refers to is Solie's use of the pronoun "it." Marentette writes: "Does the 'it' refer to the rental car or to the violence under the hood? In a gesture of condensation, the pronoun refers to both. In a gesture of displacement, the pronoun also refers to the violence that the combustion engine wreaks upon the environment" (n. pag.). While Marentette interprets this act as a formal example of the poetry collection's "resistance to set a finite course" (n.pag.), I would argue that this resistance *is* indeed the collection's course: "it"—when perceived as a noun—instantiates a deliberate resistance to the notions of capture, stasis, material isolation and exchange that is indicted throughout the whole of *The Road In Is Not the Same Road Out.*

The use of "it" throughout the collection thus becomes a prominent means of producing a poetry that avoids the trap of capture illuminated in the poem "Against Lyric," and that supports instead a concept or object amenable to change and transition and hence an inherent capability for movement. The form of "it" presented in Solie's work promotes a form of animism within poetry that aligns with the work's phenomenological project.[117] Solie ends the poetry collection with "The Living Option," and with the final line: "I prayed it might happen to me" (80). The use of "it" here is not a form of lazy referencing, but illuminates the very possibility of extending the notion of "it" into (and beyond) the human realm; the poem expresses hope for a world where the deadened "thing" is no longer the prominent referential of capitalism and an object of exchange. Instead, "thingness" is replaced by an organizing system predicated on the extension of all materiality beyond form—another mode of acknowledging the invisible matter—to an extent that Cartesian logic is rendered antiquated, and an ethical animism becomes the norm.

Solie ends the poem "The Road In Is Not the Same Road Out" on a seemingly unresolved note: "the rental car stops at the highway intersection, a filthy/ violent storm under the hood. It yields / to traffic from both directions./ It appears it could go either way" (41). While the filthy storm under the car's hood positions directly the car's negative environmental contribution, the car's hesitation at the intersection, and the undecided perception ("it *appears*") of its future direction gestures to the fact that the decision is not Solie's alone, but belongs too to the reader; indeed, rendering the direction of the car—and envisioning its movement—is inseparable from the direction and

[117] In "Museum of the Thing II," Solie illuminates how the pronoun "them" too insists upon a vagueness that maintains an animism within the written language (69).

constitution of a global public. The acknowledgement that "it appears it could go either way" is inseparable from Solie's rendering of the pronoun, where "it" becomes the stand-in for a whole phenomenological framing that refuses to perceive the other as static, immobile and separate from the self. For the continued mobility of the human on earth is predicated on incorporating a more ethical movement, where each vital force is attuned to the inherent animism of surroundings, and each human capable of 'being moved' just as much as moving.

The Ethics of Dismantling in Sina Queyras' *Expressway*

Expressway is a political work that views the act of highway driving as coextensive with the liberal 'I' at the heart of lyric poetry (or at the very least both are symptomatic of a wider discursive frame), wherein both exercise a form of self-focused and self-satisfying mobility, a mobility that in its current intensified form is inseparable from the neoliberal impulse attached to Americanization and global capitalism. While the ideological act of driving has been previously discussed by several critics as a specifically American act, *Expressway* traces back a different influence as well: the lyric 'I' created by the romantic poets reflects—like today's driver—a liberal selfhood invested in an anthropocentric and Cartesian approach to consuming and delimiting surroundings, whose mobility becomes built into the form of the poem itself. For Queyras, any ethical attempts at stewardship—attempts to repair or halt the catastrophe resulting from Americanization and global capitalism (most specifically environmental)—must not only consider and revise human approaches to driving, but to lyric poetry as well. And that mobilization is what I ultimately term an ethical mobility that relies on an

openness and orienting toward the other, in which the individual no longer moves through an anthropocentrized landscape exacerbating injury, but instead *becomes moved* by those spaces previously circumscribed or ignored.

Expressway clearly delineates the highway's discursive relationship with America and American ideals. The section that most forthrightly alludes to the relationship between Americanization and the expressway, "The Endless Hum," begins with two quotes emphasizing the specifically American obsession with the car. [118] And yet, while Queyras writes that "the expressway was born in A" (60), she also demonstrates that the Americanist ideology of the highway is no longer defined by boundaries, but as it extends globally—in a sense replicating a structure similar to Hardt and Negri's definition of Empire—increasing emphasis is placed at the level of the individual; for the highway is "no longer carrying, but being us, moving us everywhere, all around the globe" (64). With the extension of the expressway, the process of mobility as a form of individualist identity iteration and performance becomes intensified. That this process is caught up with the American liberal/neoliberal ideals is captured in Queyras' creative recycling of stock phrases often appearing on the back of a truck: "Without trucks America Stops./ Do you need a driver?/ If you see something, say something./ 1-800-MyRights!/ 1-800-Freedom./ 1-800-Express" (18*).* When Queyras writes "The expressway was born in A./ What is more self-referential than A?" (60) an image of the highway as mirror to America is created, but simultaneously the centrality of the individualist drive—the emphasis on the self as the engine and core of Americanist ideals—is affirmed.

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[118] For instance, the William Faulkner quote: "The American really loves nothing but his automobile: not his wife his child nor his country nor even his bank-account first … but his motorcar" (59).

The self-referencing of "A" or American ideals, bolstered by a highway that is "no longer carrying, but being us," highlights too the logic of substitution that paradoxically but centrally accompanies an increasing emphasis on individualism. While the above truck bumper stickers reference those tenets associated with liberal and neoliberal individualism—my rights, freedom, express—each is presented as easily substituted, all merely amounting to a toll-free (1-800) number. The centrality of the logic of substitution to late-capitalist Americanization, specifically as it is bound up with mobility or constant movement, was reinforced by those who "decided modernity/ Was the new god, mobility its blood, those who understand/ Transactions to be the new gold: the exchange itself" (16). Here, the notion of substitution or metaphor is attached to the consumerist logic of exchange and transaction: our spending habits, our consumer tendencies are bound up with the notion of replacement and substitution and a fixing and categorization of the object in a manner that highlights exchangeability and promotes an alleged inherent lack of worth. The quote also reminds that what ensures the continuance of transaction and substitution is mobility itself: a movement from one to the next attached to a colonizing or delimiting gaze, whether in relation to landscape or consumer object.

Not only is the possibility of inherent worth subtracted from those objects or landscapes colonized by the logic of delimitation or substitution, but as the logic gains ground its reach extends into the human realm—the individual perpetuating the logic inevitability too becomes victim: for if all choices are ultimately exchangeable and thus the same, the people doing the choosing inevitably too will become similar. This perspective undergirds the dialogue sections in Queyras' work, wherein the separate

characters of A and B make statements that are indistinguishable from one another and that collapse any notion of individualism. The poem "Progress" presents in detail the empty variety and depth of choices attached to contemporary Americanized liberal principles: "What citizens of A lack in political options they make up for in pastry choices, in supermarket items, in numbers, in health-insurance packages, in phone plans, in ways to choose" (61).[119] While the mystification of choice in association with a loss of individualism is certainly one implication of neoliberalism, its full logical realization is expressed in Section IV "Crash," where cars—as well as the discursive aspirations of mobility—come to a grinding halt. The section's regurgitation of reported car crashes, presented through a dense prose that aestheticizes this traffic and immobility, demonstrates the extended logic of neoliberalism and its ideological mobility as the exhaustion of the individual. The repetition of car crashes too highlights how central the logic of substitution has been to this process: amidst the numerous crashes reported Queyras repeatedly writes "*Cached. Similar pages*" (italics hers), abstracting all sense of remaining individual worth. That this process of substitution is coupled with a sticky or immobilizing prose and the portrayal of an interrupted mobility—the crash—portends the ultimate failure of automobility as an ideological system. This portended failure implies the necessity of rethinking and reorienting automobility's very grounds of acceptability (which as *Expressway* demonstrates extends into the realm of the lyric) in order to approach and perhaps remediate the eventual exhaustion of the individual and environment.

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[119] The repeated reference to "A" in *Expressway* is also remindful of Derrida's famous introduction to his logic of the trace and critique of structuralism/substitution in "Differance": "I shall speak, then, of a letter— the first one, if we are to believe the alphabet and most of the speculations that have concerned themselves with it" (279).

The first section of *Expressway*— "The Endless Path of the New"—dramatizes this inherent link between the highway and the Romantic lyric form. That the expressway's symbolism and the Romantic poetic form relate is evident in the first lines, which replicate the ecology of the Romantic poets with an eye on contemporary environment: "What sympathy of sounds? What cricketing of Concrete?" (6) Here, Queyras' position bolsters the critical indictment of the Romantic lyric's attention to an anthropocentric and egocentric 'I.' In this section, as Erin Wunker notes, the subject of the poem seems more the expressway than individual human (47), where it is the expressway "smoothing each nuisance of wild, each terrifying/ Quirk of land, uneven, forlorn paths" (6); and it is the expressway who is the "wanderer,/ wander, lonely as a cloud" (6), thereby directly inhabiting the voice of William Wordsworth. While Wunker astutely reads *Expressway* as politically reorienting the lyric, she also reads *Expressway* as deeply romantic, as it effuses "a Romantic reverence for nature," as well as "the Romantic's fear of the future," suggesting that the poet whose concerns are most reflected in the work is William Blake's (39). It is helpful, however, to note how the Wordsworth reference Wunker cites ends: Queyras' invocation of the poem does not end with heartfelt pleasure and a dance with daffodils (as in Wordsworth's poem), but instead the wanderer and/or the cloud becomes "dappled, drowned" (6) as Queyras notes "a melancholic pace and nowhere untouched" (7). While the lines can be read as signifying how the urban landscape today has usurped the possibility of a contemporary Romantic reveling in landscape, I argue for a different reading. For if the expressway is indeed the subject, the "wanderer," then we have not here an innocent witness of destruction: the very subject or inhabitant of the poem—the highway—is deeply implicated in the spread

of urbanization and environmental damage. I argue that Queyras presents the highway as inhabiting the voice of the Romantic lyric (in this case, Wordsworthian), precisely because she is calling attention to their inseparability. Hence, the melancholic pace refers both to the pace of the romantic subject, and its heir—the highway. When Queyras writes "nowhere untouched," she is incriminating both the romantic lyric and the highway.

That the individual's anthropocentric delimiting of surroundings—reducing their uniqueness and rendering them exchangeable—can be traced back to a Romantic idealism becomes apparent in Section V of *Expressway*, "Some Moments from a Land Before the Expressway." The section introduces Dorothy Wordsworth as narrator; by having the reader view William through Dorothy's eyes, Queyras sets up her critique of Romanticism's legacy. The final stanzas in the section present this discrepancy between Dorothy's own relationship with nature and William's:

> Butterflies and Wm asleep
>
> In the window, his chest, the hills hoary,
> A winter look; God stripping the trees,
> Forms I skimmed, what freedom storms.
>
> Wm haunted with altering the Rainbow.
>
> Swallows come to the sitting-room
> Twitter and bustle, hang, bellies
> To the glass, forked fish-like tails

Swim round

And round again they come,
Wm (again) attempting to alter,
Then added a little Ode. (58)

The glass and window denote an inevitable distance between the human and the presence of nature on the other side, reflecting how access to nature is always mediated; however, while William's positioning in the window affirms this distance, Dorothy's position is undefined. Moreover, sleep also presents a distance between William and the butterfly: the state of sleep represents a retreat into the mind and imagination that functions as invisible barrier. This distancing encourages William's delimitation of nature and its anthropomorphization; only by categorizing and ignoring the essential qualities of the other, can William mold his metaphors and perform alterations, so that swallows become fish and the hills become hoary. Metaphor is revealed as a violent process. The swallows' metamorphosis into fish occurs after the statement "Wm haunted with altering the rainbow," linking the agency of this process specifically with William. And yet it seems that the section sets up degrees of anthropomorphizing between the forms that Dorothy "skimmed"—an attempt at proximity also bent on minimal alteration— and the more overt alteration that Dorothy applies not only to God (who strips the trees) but to William, suggesting that his materialization of an altered nature is indeed akin to playing

God. The final two lines—"Wm (again) attempting to alter,/ Then added a little ode"—reinforce the centrality of this colonizing alteration and playing God to the lyric mode.[120]

In the above quotation, an additionally important line is "what freedom storms"—reminding that the anthropocentric and delimiting approach to nature within the lyric genre is intimately tied to the individualist expression of freedom. The expression—"what freedom storms"—also echoes the storming of the Bastille, becoming associated too with the French Revolution's brand of liberal humanism.[121] And yet, simultaneously, the verb "storms" suggests the nascent tumult and contradictions in liberal philosophy and individualist freedom, which is realized in *Expressway*: the storm made manifest as contemporary catastrophe,[122] from environmental degradation, to "the self" who "hour upon hour"… "becomes less aware of the self" (32).

Queyras references most explicitly Wordsworth in *Expressway*, though as other critics have noted[123] the form of the chapbook also replicates William Blake's poetic book *The Marriage of Heaven and Hell.* The book is a Dante-esque pilgrimage, though Blake's main concern is resolving those dichotomies such as Heaven and Hell and Good and Evil by suggesting that Hell's flames are only the heat of desire, and that a new era of freedom will begin once humans realize the godliness within each of us (instead of seeking an exterior deity) and that our greatness follows upon the acknowledgment and

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120 The ode Queyras mentions likely references Wordsworth's "Ode: Intimations of Immortality from Recollections of Early Childhood," first published in *Poems, in Two Volumes* (1807).

121 Critics have recognized philosophies of liberalism as central to the Romantic era. See for instance, Nancy L. Rosenblum's *Another Liberalism: Romanticism and the Reconstruction of Liberal Thought* (1987), Anne Janowitz's *Lyric and Labour in the Romantic Tradition* (1998) and Andrew Franta's *Romanticism and the Rise of the Mass Public* (2007).

122 Queyras's linking of French Revolution politics with contemporary politics also appears in Section I's "A Memorable Fancy," which includes this "vision": "Louis XVI is alive and living in Washington, a staggeringly blind man filling his frame with BBQ ribs and glazed ham" (13).

123 See for instance, Guy Ewing's review; Brian Campbell's review of *Expressway*; as well as Wunker's article.

realization of our desires (whereas, religiousness is traditionally perceived as strengthened by acesticism and the restriction of desire). As Blake describes, religion had displaced any notion of individual godliness, wherein "men forgot that all deities reside in the human breast" (22). This perspective affects too humankind's relationship with animals. As Blake writes, before a system of Priesthood caused humankind to forget their power, "the ancient poets animated all sensible objects with Gods or Genuises, calling them by the names and adorning them with properties of woods, rivers, mountains, lakes, cities, nations and whatever their enlarged and numerous senses could perceive" (22); a revelation only affirming a Cartesian phenomenology that predisposes human perception and agency as always already intervening in the creation and comprehension of the external world. The opposite of this anthropocentrism is an ethical approach, in which humans move away from the centre, enabling a respectful space that maintains the totality of alternative existences.

While *Expressway* follows the form of *The Marriage of Heaven and Hell* in several manners, I argue that the work inhabits Blake's prose so that it can eventually critique and dismantle Blake's anthropocentric approach. Blake's work includes several sections, repeatedly entitled "A Memorable Fancy," a title Queyras replicates, also using repeatedly as a heading (six out of the nine sections include a "Memorable Fancy" as the final poetic installment). Section IX, "Proverbs of Hell," mirrors Blake's own "Proverbs of Hell" section, and indeed many of Queyras' proverbs are subtle manipulations of Blake's proverbs. It is in this final section of *Expressway*, however, that Queyras launches her most direct criticism of Blake. By subtly altering Blake's words, Queyras' revisions reveal the limitations and problems of Blake's thought. For instance, while

Blake writes “The road of excess leads to the palace of wisdom” (14), Queyras changes the wording to “The road of CO2s leads to rising seas”(96)—a revision that clearly demarcates excess in relation to the road not as an advantage, but as the reason for global environmental catastrophe. Queyras also directly revises and critiques Blake’s anthropocentric approach: where Blake writes “Where man is not, nature is barren” (21), Queyras counters with “Where man is, nature is bereft” (97). And while he writes “No bird soars too high, if he soars with his own wings” (15), Queyras emphasizes the necessity of a more nuanced, symbiotic comprehension of nature by writing “the eagle provides for himself, but the air provides for the eagle”(97). Moreover, Blake’s upholding of the fulfillment of individual desire and the place of the human in the world is interpreted by Queyras as the engine of capitalism and an impulse that paradoxically has caused the collapse of individual identity. Hence, while Blake writes “one thought fills immensity” (18), Queyras writes “Once thought filled immensity; now it purchases goods” (97)—emphasizing how the logical extension of Cartesian thought, as it relates to categorization outside the self and metaphor, is the capitalist logic of consumption and transaction.

The most telling section of “Proverbs of Hell” is Queyras’ alteration of Blake’s ending. Where Blake ends with, “Enough! Or Too much” (21), Queyras adds emphasis to “too much”—“Enough, or too much. Too much” (98)—making clear that humankind’s actions have indeed been too much, resulting in both the degradation of the human spirit of communion, as well as the environment. Additionally, Queyras includes two lines in her “Proverbs of Hell,” which in no form exist in Blake’s version: “Go Forth and undo harm/ Go forth and do” (98). The lines explain Queyras’ decision to inhabit Blake’s

phrasing—and by extension the Romantic lyric—as by altering its script she is indeed attempting to revisit and undo harm. The transition from the first line to the second enacts *Expressway'*s politics of undoing: by removing the word 'harm' as well as removing 'un' from 'undo,' the first line ultimately becomes the second line. As I will demonstrate in the next section, Queyras' ethical approach both to the expressway as highway and as lyric entails undoing in the form of revision. The undoing of spaces and modes of domination and hegemony not only interrupts the logic of substitution and the blunted meaning of the other, but also enables those spaces and margins once considered invisible to enter into the fold of visibility.

Queyras' dismantling of the expressway—most evident in a subsection of Section VIII called "Three Dreams of the Expressway"—outlines the unsustainability and damage resulting from the expressway impulse and its logic, and the necessity of undoing as solution. The first poem in "Three Dreams of the Expressway" is actually entitled "Dismantling" and renders the political stakes of the act of undoing and unmaking, also making reference to the discursive quality of the highway, citing it as "*a metaphor too unwieldy,"* and "*a symbol that has undone us*" before stating that "*the future/ of the economy is in undoing*" (88). The lines imply that the undoing of the highway affects not simply the infrastructural material, but its metaphorical quality and substitutional logic. The three dreams in this section are entitled "Dismantling," "Innovation," and "Renewal" respectively, suggesting that the process of undoing must be concomitant with revision and growth. As Queyras writes: "let no swath of concrete go without interruption, without/ puncture and connection" (93). This interruption of one form of connectivity (the metaphor) does not then promote an abandonment of connectivity, but instead

revises its meaning—*Expressway* ultimately embraces a more metonymic or syntagmatic connectivity, a sense in which the part can no longer be isolated but is in inseparable relation to the whole: a phenomenological base on which Queyras builds her ethics. The dream/poem "Innovation" begins with the line: "Getting closer to the source of the friction, where/ Tire meets pavement," a notion of connectivity not as metaphor but a place of meeting, an acknowledgement of interconnectivity also concretized with the line: "think of transformation/ As surface" (90).[124] By highlighting not the objects of transformation or exchange, but the process of transformation itself, Queyras is making visible the underlying mechanisms that promote substitution, thus reorienting the reader's relationship to the logic. It is through poetic form that Queyras paves the avenue for an altered experience of mobility and the establishment of a more ethical public that eschews notions of easy replacement.

In the third section of *Expressway,* "Because Every Road is Made with Dynamite," Queyras includes a feminist creation myth that begins to undo and interrupt the anthropocentric logos of the lyric poem:

> Web-toed she walks into the land, fins
> Carving out river bottoms, each hesitation
> A lakebed, each mid-afternoon nap, a plateau
>
> Quaint, at least that is my dream of her,

[124] This ethical impetus is even reflected in the way that Queyras reframes the notion of *Expressway*—while one might initially assume the poet works with metaphor here (overlapping the movement of the highway with the process of poetry), by tracing the history of Expressway's discursive formation and linking it to the Romantics, Queyras insists equally upon the interconnectivity of both.

Big shouldered, out there daydreaming

The world into existence, pleasuring herself

With lines and pauses. How else? What is a lake

But a pause? (28)

The association of the pause and hesitation (formal elements of a poem) in relation to the feminine and natural (the lakebed created by "her") posits an association between an interrupted mobility and the interruption of the lyric I's traditionally male-centered anthropocentrism as related to metaphorical movement.[125] As the lakebed is not confined by determinative thought but created through a pause or hesitation, an inherent aversion to the metaphorical process or process of substitution is established: a rejection of positively and firmly delineated, logically-thought-out formations and movement. The accentuation of the pause and hesitation over movement also reveals a form of trace in relation to the logic of substitution: the blank space (the pause) in lyric poetry is also the space or surface of transition (as mentioned in the previous paragraph) that tends to be ignored, its work remaining largely invisible. The blank space is the part of the poem that does not undergo objectification in relation to metaphor; its function is one of interconnectivity, not substitution. By making palpable the interconnection between words, stanzas and metaphors through an emphasis on the blank space or the pause, Queyras begins to dismantle the notion of containment and mobility in relation to the image, metaphor or isolated stanza and thus begins to establish a different

[125] By using the language of pauses and hesitations in relation to naturalist spaces, in addition to other parallels drawn between the text and capitalist geography, the section highlights the potential of mapping methods of critical geography — especially in relation to the capitalist process of uneven development — onto the terrain of the poem.

phenomenology based on bodily or textual relation.[126] The repeated use of enjambment throughout *Expressway* serves to put form in conflict with flow. For instance, Queyras repeats the form of the three-line stanza throughout—a common form within the romantic lyric—though the grammatical structuring of the sentence or clause constantly overflows the space of the stanza, creating an enjambment that troubles simple substitution and highlights interconnectivity. By placing the content of the poem in conflict with its form, greater attention is called to the purpose of those spaces around the stanza as well as their relationality. A porousness is suggested through this process (though, for the reader, the experience is still perhaps terse), wherein the connection between space and stanza begins to reflect textually Merleau-Ponty's notion of flesh; an ethics begins to build through an emphasis on interconnectivity and inseparability over substitution.

This porousness then becomes the precondition for a radical turning outwards and relationality towards both the other of the text, and as Queyras also demonstrates, a new public based on an ethical mobilization. Regarding first this radical movement within the text and form of *Expressway*, I turn to a particular poem entitled "Murmurings, Movements or Fringe Manifesto." The two easily substitutable speakers of the poem—A and B—return here. However, the repeated use of parentheses in the poem demonstrates a divergence. Following the typical pattern, the parentheses are isolated from the body of the text as a quiet aside. Here, though, the parentheses are also positioned as a trace that complicates simple substitution; they become the vehicle for the interruption of A and B's positioning. Before the "conversation" between A and B begins, Queyras includes an italicized, generalized statement—"*She asserts herself into the grain*" (64)—

[126] Queyras' work is inherently feminist, and the female position (such as in this case) aligns with the process of renewal and the dismantling of those structures established by a traditionally male-centred egoism and anthropocentrism.

foreshadowing the use of the parentheses as a way to launch a confrontation—a revolutionary *movement* (another anti-normative form of mobility)—against the master narrative or voice. While the parentheses first function as general contrast—"(unless published)"; "(unless it isn't)"—the statements within parentheses begin to vivify themselves and call attention to their own spaces: "(Recognizable.)"; "(What you don't recognize isn't there)"; "(Is anomaly)"; "(Who needs this?)" (64); "(Of no value on its own)" (65). These statements are then followed only by empty parentheses and an apparent change in discourse provided by A and B that vivifies an apocalyptic dismantling: "One morning thousands showed up and inch/ By inch tore up the expressway and carried it off" (65). There is clearly a shift here, as if the previously invisible content only rendered readable by way of the parentheses has now seeped out of the brackets and become incorporated into the dominant sentiment of the sentence, demanding a new relation that alters the discourse between A and B by honouring difference and inseparability. Crucial to understanding this shift wherein the previously invisible and segregated parenthetical expression has gained irrefutable currency and visibility within the dominant discourse is the following line: "B: She insists against the grain" (66)—a line that follows from the original "*She asserts herself into the grain.*" The transition between lines evokes a movement from an initial position that bespeaks of being ignored or unrecognized by the dominant mode, sacrificed in order to uphold the substitutional logic (hence the necessity of first becoming a part of the grain) to a positioning in which one is both recognized, relational and given the possibility of divergent vocalization (the ability to thus insist against the grain); the move renders an

increased visibility, receptivity and presence for a previously isolated and ignored perspective.

This radical removal of borders between the self and other (or with text, the isolation effected by parentheses) is also realized on the level of the individual and by the protagonist of *Expressway.* The most clear example of this shift is perhaps in the "Memorable Fancy" within Section IV of *Expressway*, where the protagonist "she" once again appears, and after passionately pleading for "*a sincerity that sees*!" (36), she experiences "the pain of the world moving through her, lengthening her limbs, restarting her heart; expanding her veins until she felt she could explode. Cells like engines. Skin like a touch pad. Her body lashed. It was painful to think of movement. She held her translucent hand up to the sun and tiny poems revealed themselves to her" (36). Instead of moving through the world, "she" feels the world—marked by painful suffering—*move* through her; the instance represents a radical opening and reorientation towards one's exteriority that simultaneously recalls both Levinas' ethics and Merleau-Ponty's phenomenology. Moreover, this sensational ethics is rendered precisely through an altered form of mobility whose possibility as an alternative to automobility is made manifest. While the protagonist "cannot *think* of movement" (italics mine), or produce a form of movement that is ego oriented—a movement replicated by the expressway and the lyric voice—an affective movement anchored within the ethical is already occurring: a form of *being moved* wholly reliant on, proximal to and open to an animated, unrestricted other. It is no coincidence, to refer back to *Expressway*'s depiction of *being moved*, that here tiny poems reveal themselves in "her" transluscent hand held up to the sun; these are not poems based on the lyric 'I' and acting as retainer of ego, but poems

composed through an ethical reciprocity and that reverse the usual Cartesian dynamic of the Romantic lyric by revealing "themselves to her." This radical movement of reciprocity is affirmed further through the poems' translucent positioning and reliance on the sun for reading, wherein the very material situatedness of the poems too suggest not a power structure of enforcement, but existence inseparable from exteriority, from the world.

This altered perspective, which renders too, an altered public, is apparent in Queyras' final rendering of community: "They stand in waves. They hold their passports in the air." The surrender of the passport suggests the surrender of one of the main categorizations that recognizes the human (and excludes some humans and all non-humans): citizenship. Moreover, Queyras' community—the "they"—forms as a wave. Just as assemblages are presented in Jane Bennett's *Vibrant Matter* as functioning rhizomatically and without points of origin, the wave structure implies no hierarchy and in Queyras' work, it analogizes a public who cannot produce movement except within a constant form of receptivity, plurality and difference. Similarly, the line "they stand in waves" implies a literal immersion and placement of the immobile self within a moving environment—the "they" are planted in a surrounding of waves. Inherent in this same image then, is a restful "they" receptive to the movement of the environmental other. In this one line, Queyras presents an image of an ethical mobility, as Solie does in her work: movement becomes an act that restores not the individual's push through empty environment, but functions as a network of connection and receptivity where the self is inseparable from—and tapped into—the inherent animism and movement of surroundings, of the earth.

Conclusion

Since the post-WWII period, the discourse of driving has revolved around a triumphant American liberal individualism; with the opening of the Trans-Canada Highway, this model of liberal individualism was transplanted (or asphalted) onto Canadian soil—albeit, in a restrained manner in comparison with the United States—and reinforced within Canadian nationalist rhetoric. While the Canadian nationalist sentiment attached to driving has thus never been fully contained by national borders—always implicitly refracting Americanist and North American ideals—as the relationship between driving, neoliberalist tendencies and global environmental disaster intensifies, the ethics of a nationalist automobility become increasingly unstable and exhausted. And as Canadian writers attempt to grapple with the global repercussions of local acts of driving and the possibility of a more ethical form of mobility, any attempted possibility or resolution must necessarily be considered within a geographical scale that matches the reach of the problem. The ethical mobility presented by Karen Solie and Sina Queyras in this chapter is a mobility that must function beyond categories of nation, citizen, and even the human. It is not a form of movement that replicates a colonizing impulse, but a form of movement relying on an openness and receptivity towards the environment that realizes the self's very inseparability from surroundings. An ethical movement realizes the impossibility of boundaries; it is an act that restores not the individual's push through environment, but the movement of an unencumbered, restorative environment through the individual.

CODA

Dis-Orientation and Re-Routing: Beyond the Anglo-Canadian Road Narrative

As my introduction emphasized, my project's attention to the way road narratives in Canada have formally realized Anglo-Canadian anxieties about Americanization narrowed my focus to mostly white heteronormative subject positions; for these are the subject positions that tend to be most seduced by Canadian settler nationalism, and as a result most concerned with the relationship of America to Anglo-Canadian identity. In contrast, those road narratives set within the nation-state and written from alternative subject positions—such as, for instance, French Canadian, feminist, queer, black Canadian, and Indigenous positions—have long cast suspicion upon Anglo-nationalist narratives; for those Anglo-nationalist narratives have historically precluded—and often continue to preclude—the inclusion of alternative subject positions as recognized citizens.[127] I argue that road narratives from non-normative Canadian subject positions do not attempt to reconcile Canadian nationalism with Americanizing forces, but trouble narratives of nation without any compulsion to redefine and represent an inclusive nationalist collective that takes the settler Anglo-Canadian nation as its base.

In regard to Québécois narratives it is important to note that spatially, very few protagonists actually traverse Canada; in fact, most Québécois road narratives are either

[127] Here, I might emphasize that my final chapter does analyze two feminist road narratives. The reason why I chose to write a separate chapter on Sina Queyras' *Expressway* and Karen Solie's *The Road In Is Not the Same Road Out* is because they signify more broadly a new figuration of the road narrative in Canada, which I would argue characteristically formalizes some of the most pressing contemporary concerns about the relationship of Canadian nation to America and globalization. This chapter, I would argue, is also—not coincidentally—the most critical of the road narrative and of the nation-state.

bound by the province of Québec or travel into the United States. For every Canada-beyond-Québec road narrative I am aware of—such as Dany Papineau's *2 Frogs dans l'Ouest* (2010) and Nicolas Dickner's *Nikolski* (2005)—there are a plethora of narratives taking place within Québec or within the United States.[128] This turning away from Canada is representative of Québec's historic cultural interest in distancing the province from Federal power, an act imaginatively reinforced through a closer relationship to American representation and through discourses of Americanité.[129] Hence, implicitly, the Québécois road narrative troubles forms of Anglo-Canadian nationalism through a focus on Québécois nationalism and on spaces that oppose the coast-to-coast nation-state.

One particular road narrative immersed in this philosophy of Americanité is Nicole Brossard's 1987 *Le désert mauve* (*Mauve Desert*). The novel not only takes place in the southern United States, but feminizes Jack Kerouac's American and French-Canadian roots through the inclusion of character Kathy Kerouac; through this character, and throughout the novel, an inherent Americanité becomes aligned with a queer-feminist subjectivity. *Mauve Desert* is a postmodern novel in three parts: the first is a road narrative presented as a novel within a novel (entitled *Mauve Desert*); the second section introduces the reader to character Maude Laures, who reads *Mauve Desert* and becomes obsessed with finding the author; and in the final section, after failing to find the author,

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[128] See for instance: Jacques Poulin's *Volkswagen Blues,* Paul Villeneuve's *J'ai mon voyage*, Bashar Shbib's *Taxi to L.A.*, Louis Belanger's *Route 132*, Matthew Bissonette's *Passenger Side*, Robert Aubert's *l'origine d'un cri*, and Charles-Henri Ramond's *Déserts*.

[129] For more elaboration on the function of Americanité, see Daniel Latouche's essay "Quebec in the Emerging North American Configuration"; Zilá Bernd's *Américanité et mobilités transculturelles;* and Jules Tessier's *Américanité et francité: essais critiques sur les littératures d'expression française en Amérique du Nord.* It is worthwhile to note, too, that the history of the Trans-Canada Highway also illuminates this Québec-Federal dynamic. While the other provinces signed onto the Trans-Canada Highway agreement in 1949, Québec refused to initially participate in the deal; the province only signed onto the national agreement in 1960, after longstanding Québec premier Maurice Duplessis—whose views towards Federal collaboration were generally more reserved and hesitant—had been replaced by Jean Lesage.

Maude undertakes a translation of the novel. While Peter Dickinson approaches a queer and feminist reading of the novel by reading the work's process of translation—a mediation between women—as a process of desire that simultaneously highlights the limitations of language (245), I am most interested in the way the space of the road narrative is depicted, and how this space—the Arizona desert—is revealing of queer and feminist road narratives and the way they refute narratives of the nation and nation-state.

In her first depiction of the desert, Brossard aligns the space of the desert with a motherly space, while simultaneously depicting the desert as a space of exception, lack, or disorientation:

> The desert is civilization. I don't like leaving my mother at night. I fear for her. Mothers are as fragile as civilization. They must not be forgotten in front of their television sets. Mothers are spaces. I love driving fast in my mother's Meteor. I love the road, the vanishing horizon, feeling dawn's fresh emptiness. I never panic in the desert. In the middle of the night or even in the midst of a sandstorm as the windshield slowly covers up, I know how to be isolated from everything, concrete and unreal… I was fifteen and before me space, space far off tapering me down like a civilization in reverse, city lost in the trembling air (8-9).

The desert in the above passage is presented in a two-fold manner: as a feminized space, a space attached to the mother through parallel depictions; and as a space that is enigmatically both "civilization" and "civilization in reverse." Here, the patterns of the patriarchal city are "lost in the trembling air," replaced instead by the simultaneity of the "concrete and unreal." The desert, then, is a site that refuses a binarized logic and categorization, instead offering the potential for freedom through its "fresh emptiness."

While Brossard's depiction somewhat aligns with Jean Baudrillard's contention that the desert is "a pure form produced by the abstraction of all others" (127), I would argue that Brossard also departs from Baudrillard's reading—which connects the palimpsestic desert form to America—by positing the desert as a space that works in opposition to patriarchal constructs such as the nation-state.

As Marlene Goldman contends, feminist exploration narratives in Canada often figuratively employ images of mapping because of an affinity between women's experience and the experience of space, "on the basis of women's sense of having been defined and controlled by patriarchal culture, just as the nation was defined and controlled through traditional, imperial practices of mapping" (13). Additionally, Terry Goldie has highlighted Canada's inherent queerness, calling it a "strange nation" (3). However, these sympathetic readings have limits, as the nation and nation-state are simultaneously (and respectively) a concept and structure through which heteronormative standards are administered.[130] As a space that refuses structural development and thus representation, the desert figuratively becomes a space of potential away from the control of the nation.

Hence, the 1991 road film *Thelma & Louise* too ends in the desert, with the two lead characters refusing patriarchal surrender—after sealing their pact with a kiss—by launching their car into the Grand Canyon in a haze of dust. Similarly, Aritha Van Herk ends her 1986 novel *No Fixed Address* in the Canadian version of the desert: the North. As a space traditionally inscribed by white settlers as a space beyond representation, the

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[130] For further reading on this concept, consider: Gloria Anzaldúa's *Borderlands*, Lauren Berlant's *The Queen of America Goes to Washington City,* Lisa Duggan's *Twilight of Equality*, Michel Foucault's *The History of Sexuality*, and Michael Warner's *The Trouble with Normal.*

North in *No Fixed Address* represents freedom for the protagonist Arachne Manteia.[131] Neither the reader nor the narrator of the novel—an individual searching for Arachne—is able to track or read the character in this space. If, in a feminist and/or queer road narrative, the space of freedom is a space that actively embraces deterritorialization and unreadability, then this space can never be reconciled with the nation-state and its patriarchal and heteronormative forms of mapping. Thus, the spaces of the road narrative in novels such as *No Fixed Address* and *Mauve Desert* are spaces that simultaneously critique the nation and nation-state while also refusing any form of reconciled representation and readability.

Concerning the representation of the black Canadian experience, critics such as Katherine McKittrick and Rinaldo Walcott have emphasized the ambivalent and divisive nature that marks black relations with the nation and with official discourses of nationalism. Walcott reads the spaces of blackness in Canada as either invisible or hyper-visible, wherein black identities are either ignored in the presentation of Canadian nationalism, or overtly policed as unruly bodies (278). Taking a more historical approach, McKittrick discusses how black Canadian genealogies have similarly been ignored and suppressed in official histories of Canada, leading to a sense in which the black Canadian body is both in and out of Canada: "subjugation, dispersal, imaginations, and intellectual traditions illustrate how the black community 'fits into,' disrupts and experiences Canadian-ness. The black diaspora illustrates how the politics of location—geographical, linguistic, and imaginary—is importantly rooted in a politics of (un)belonging" (33). Thus, as McKittrick writes, making space for blackness in Canada is an active process,

[131] It should be noted, of course, that reading these spaces as empty and irresolute ignores Indigenous perspectives and thus reproduces repressive power regimes; the Arctic may seem empty to settler Canadians, but it is home for the Inuit.

which requires "continuous mappings rather than a singular map which may (dis)place, throw out, or constrain black Canada" (34). And as Walcott emphasizes, the "impossibility of imagining blackness as Canadian" (261) has been a position accompanied by a simultaneous contestation and refutation within black Canadian communities; particularly through an identification with alternative forms of belonging, such as "multiple diasporic and outer-national political identifications" (281).

The black Canadian road narrative, I would argue, is similarly marked by this uneasy and contested relationship to nation and nation-state, and as such black Canadian road narratives are often preoccupied with both identifying and upheaving the way the Canadian nation has limited black visibility and participation, and the way in which black national identities in North America are torn, divided, and ambivalent. For instance, in George Elliot Clarke's 2016 novel *The Motorcyclist,* the main character Carl Black asserts his own presence in Canadian colonial history through the appropriation of the British crown; in particular, Black names his motorcycle "Liz II," which he calls "an act of sweet, beatnik *Irony*" (10). Through the act of owning and riding "Liz II," Black figuratively upends power relations by becoming the "black prince of the roads" (11). The novel makes certain that the act is not merely perceived as a reproduction of the crown, but an upending—an *ironic* act—by also emphasizing Carl's other "royalist predilections" like Nat King Cole, Duke Ellington and Count Basie (10). If the act of Carl's motorcycling does produce any sense of national community, its kinship is with those decolonizing nations in Africa (the novel is set in the 1950s): "Carl leaps up, thrusts down, kick-starts the engine that now roars and snorts, born again … He buckles on the

helmet; the red, yellow, and white painted flames, licking back from the black face opening, look as proud and as incendiary as the flag of any new African state" (12).

Thus, Clarke's novel reveals not only how blackness in Canada must assertively position itself within official Canadian nationalist discourses, but how black identities too seek solidarity and self-realization by connecting with black communities beyond national boundaries. In Austin Clarke's work, and particularly in his two short stories "A Short Drive" and "The Motor Car," shared communities and identities beyond boundaries are also emphasized: "A Short Drive," for instance, details the experience of a black Canadian working in Birmingham, Alabama; while "The Motor Car" features a Canadian immigrant from Barbados. In "The Motor Car," a new Galaxie becomes signifier for protagonist Calvin's material success; however, the eventual ownership of the car also produces Calvin's disconnect from community, an act redoubled by the physical violence that closes the short story. Calvin's first day of car ownership results in a girlfriend seriously injured, while the Galaxie remains stuck on the highway as more cars blow "their horn to tell him *get the fuck outta the road, nigger*" (216).

The inherent violence that, as Clarke presents, attends the black desire for North American comfort is explored even more extensively in "A Short Drive." The car featured in the story is presented as a substitution living room and safe space for the protagonist and his friend (another Calvin); yet at the same time the Volkswagen belonging to Calvin is introduced as a "Nazzi [*sic*] bug" (79), a detail that prefigures the short story's interest in the unsettled—and perhaps even unheimlich—line between comfort and violence. Indeed, the story is preoccupied with the violent dualism that attends black existence in North America (particularly in the American south). Calvin's

protesting over his essay assignment on reductionism is simultaneously a cautionary tale about reductive approaches to space, and the environment through which one navigates. For instance, while in the car, the protagonist enjoys the respite and breeze bestowed on him within the shadow of a poplar tree. Yet, this material comfort in space is presented as an uneasy one, as the protagonist recalls the history of lynching attached to the poplar:

> The first time Calvin told me the name of this tree, he told me about a woman named Billie Holiday. I did not know whom he was talking about; but he started to sing the words of a song, "Strange Fruit," and we were inhaling the sweet smell of the magnolia trees and the wind was unforgiving in bringing the strong Southern smell to our nostrils. I would have trouble remembering the name of the woman who sang this song, and more often the title of the song slipped in my memory. But I remembered one line, only one line of the song about Southern trees. *Blood on the leaves, and blood at the root.* (82)

In the passage, the contrast between the floral smell of the magnolias and the reality of historic and continued violence against blackness speaks to the discomfited nature of existing as a black body in North America. Moreover, the protagonist's ability to only remember one line of "Strange Fruit," about "*Blood on the leaves, blood at the root,*" emphasizes the spectral and rooted violence incorporated into the ecology of place, and the effects of this violence on the black psyche within this environment. For the protagonist in "A Short Drive," to drive this space is to encounter this space, and to encounter the spectral and real violence that occludes any productive engagement with nation-space or official forms of citizenship.

Similarly, Indigenous road narratives demonstrate a pressing concern with the way the genealogies and histories of Indigenous peoples have been occluded from Canadian nationalist discourses. And while space for Indigenous peoples does contain the spectrality and realness of violence, I would argue that Indigenous relations to space and place reframe the political and nationalist investments of the road narrative in a fundamentally different manner from the black Canadian road narrative. For Glen Coulthard, questions of Indigenous cultural subjectivities are inseparable from space for two reasons: because colonization relied on the Indigenous dispossession of space (which means that colonial violence can be read as spatial violence); and because place functions as an ontological GPS for Indigenous subjectivities. As Coulthard writes:

> the theory and practice of Indigenous anticolonialism, including Indigenous anticapitalism, is best understood as a struggle primarily inspired by and oriented around *the question of land*—a struggle not only *for* land in the material sense, but also deeply *informed* by what the land *as system of reciprocal relations and obligations* can teach us about living our lives… (13)

Land becomes the site of repression and of self-realization for Indigenous peoples. In *Mohawk Interruptus: Political Life Across the Borders of Settler States*, Audra Simpson places primacy on the space of the Mohawk nation, and in particular Kahnawà:ke, positioning Indigenous place as the starting point for discussing how land has not only been colonized (interrupted), but how it actively functions as an interruptive space, as settler resistance. Referring to her project, Simpson emphasizes that *Mohawk Interruptus* "is a cartography of refusal, one that takes shape in the invocation of the prior experience of sovereignty and nationhood, and their labour in the present" (33). In Indigenous

cultures, then, space is both the means through which colonization has been advanced, as well as a primary means of resistance.

Indigenous road narratives often function to critique how settler-national discourses convey road infrastructure as a part of environment, and tend to reconfigure the relationship of road to space in order to assert an Indigenous sovereignty that functions in opposition to the settler nation-state. In Michelle St. John's 2016 documentary *Colonization Road*, for instance, narrator Ryan McMahon establishes the road's fundamental role in advancing the colonial project; the infrastructure has displaced Indigenous peoples from their traditional land while it has advanced colonial settlement throughout Canada. As visuals of the road and mobility intercut images of Idle No More protests, McMahon makes an address to colonialism: "Many of us embraced you without knowing it. You and your roads and your systems have divided our people. Colonization, you're an infection. A poison. Something we must dismantle in order to moved forward." The final image in the documentary is of a dirt road, where the forward-moving visuals previously woven into the film's critique of colonialism are replaced by backwards-moving shots (implying a vehicle's reversal), creating a mise-en-scène of undoing.

Thomas King's well-known short story "Borders" (1993) too functions in an interruptive capacity, as the road at a border between Alberta and Montana becomes the site for reorienting the meaning of nation-states and boundaries. As a mother and son cross the border, the mother refuses to state her citizenship as either American or Canadian, insisting instead that she is Blackfoot. While her statement initially bars her from entering the United States, the speech act—in a manner that recalls Simpson's writing on Kahnawà:ke—asserts the persistence of Indigenous territories and place-based

identities as sites that inherently refuse and delegitimize colonial state boundaries. Moreover, in one scene, the mother shares many of her own culture's ontological stories about the existence of the world—for instance, a story about Coyote's fishing trip. The storytelling compliments the speech act of citizenship by effectively reorienting the relationship between individuals and space; the stories actively substitute a colonial form of mapping with an Indigenous form of perceiving surroundings. Similarly, Doug Smarch Jr.'s National Film Board short *Ignition* (2009) repositions the relationship of the road to surrounding space by establishing a more Indigenous way of knowing place. As environmental lights and snow collapse the boundaries separating road and landscape along a Northern highway route, the video holds the viewer responsible for reassessing how the highway is connected to, and in communion with, place. In *Colonization Road*, "Borders," and *Ignition,* the reorientation of place and environment that occurs not only interrupts the nation-state and the phenomenological order that fortifies the nation-state, but also notions of national belonging. The Indigenous road narrative becomes a means of breaking down those settler comprehensions of space that contribute to nationalist discourses.

Conclusion

Contemporary figurations of the road often unanimously, though perhaps implicitly, invoke a form of freedom and manifest destiny inseparable from the rhetoric of American exceptionalism; this Americanness is reflected too in the above road narratives, whether one considers Brossard's inclusion of the character Kathy Kerouac; Carl Black's penchant for hipster language and idols like James Dean, Marlon Brando, and James

Baldwin (16); or the obsession with Salt Lake City that drives the narrative in "Borders." And yet, this Americanist brand of self-realization is encapsulated within a specific time-space that often envisions or references a particular nation (such as Canada); it is this dynamic that makes the road narrative an ideal forum for reflections on national belonging and un-belonging. While my dissertation focuses on how Canadian-American relations inflect national belonging in Canada, and how the road narrative in Canada figures forms of Canadian belonging inseparable from these inflections, my conclusion ends by asking the following: in what progressive directions can the national un-belonging of the road narrative take us?

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