Contents

- vii INTRODUCTION

 Canadian Literature and the Postcolonial Gothic

 Cynthia Sugars and Gerry Turcotte
 - 1 CHAPTER ONE
 Catholic Gothic: Atavism, Orientalism, and Generic Change
 in Charles De Guise's Le Cap au diable
 Andrea Cabajsky
- Viking Graves Revisited: Pre-Colonial Primitivism in Farley Mowat's Northern Gothic

 Brian Johnson
- CHAPTER THREE
 Coyote's Children and the Canadian Gothic: Sheila
 Watson's The Double Hook and Gail Anderson-Dargatz's
 The Cure for Death by Lightning
 Marlene Goldman
- 75 CHAPTER FOUR
 "Horror Written on Their Skin": Joy Kogawa's Gothic
 Uncanny
 Gerry Turcotte
- 97 CHAPTER FIVE Familiar Ghosts: Feminist Postcolonial Gothic in Canada Shelley Kulperger

125 CHAPTER SIX
Canadian Gothic and the Work of Ghosting in Ann-Marie
MacDonald's Fall on Your Knees
Atef Laouyene

A Ukrainian-Canadian Gothic?: Ethnic Angst in Janice Kulyk Keefer's The Green Library Lindy Ledohowski

"Something not unlike enjoyment": Gothicism,
Catholicism, and Sexuality in Tomson Highway's Kiss of
the Fur Queen
Jennifer Henderson

205 CHAPTER NINE
Rethinking the Canadian Gothic: Reading Eden
Robinson's Monkey Beach
Jennifer Andrews

229 CHAPTER TEN
Beothuk Gothic: Michael Crummey's River Thieves
Herb Wyile

Keeping the Gothic at (Sick) Bay: Reading the
Transferences in Vincent Lam's Bloodletting &
Miraculous Cures
Cynthia Sugars

277 CONTRIBUTORS

281 INDEX

Index

abjection, 131; of Aboriginal/racialized Other, 63–66, 71n24, 130–33, 136, 141, 150, 214–16; and incest, 131–33, 141; Kristeva on, 131–33; mourning of, 150; of women, 63–65, 130–33, 136, 141, 150, 215–16

Aboriginal lands: alleged "emptiness" of, 76, 111–12, 234; in Australia, 76, 77–78, 88, 89, 90–91, 93n19; claims to, 52–54, 55, 56, 62, 66, 68n5, 70n15, 106, 225n6; and geography of trauma/haunting, 106–7, 108, 213–14, 217–18, 221–22, 242; as haunted because stolen, 242; ownership of, 38–39, 52–53, 111–12, 234, 242. See also wilderness landscape

Aboriginal literature, 205–6; and British/European Gothic, 175–78, 208–9; and Canadian Gothic, 207–8, 210–12; and as itself gothic, xix–xx, 176–78, 206–7, 208. See also The Cure for Death by Lightning; Kiss of the Fur Queen; Monkey Beach

Aboriginal peoples: abjection of, 63–66, 71n24, 214–16; activism/"warrior" spirit of, 217, 218–20; and challenges to "indigenization" meta-narratives, 25, 26–27, 37–38, 43–44; "disappearance"/extinction of, xix, 25, 26–27, 34–35, 37, 64–65, 69n13, 229–31, 233, 245–46; and "domestic vio-

lence" of state policies, 119-20, 212-13, 214-16, 223, 224; identification with, by white settlers, 159-60, 170, 245-46; land claims of, 52-54, 55, 56, 62, 66, 68n5, 70n15, 106, 225n6; mythological figures of, xx, 112-13, 200n15, 214, 216, 217-18, 221; spirituality of, vs. Christianity, 53, 54, 56, 57-58, 59, 65, 66-67, 69n12, 69-70n14; and white claims to indigeneity, xii, 25, 31, 38-46, 111-12; and whites' process of indigenization, 26, 34-41. See also Australia, Aboriginal peoples of; Beothuk, as depicted in River Thieves; "indigenization" meta-narrative; Mowat, Farley, entries on

Aboriginal peoples, as gothic figures, viii, xi, xvii, xix–xx; and ghosts of troubled past, xviii–xix, xx, 24, 30, 229–33, 245–46; in "indigenization" meta-narratives, 25–31, 36; and misappropriation of mythology, 112–13; in settler-invader context, viii, ix–x, xi, xiv, 25–27; and trickster, xix, 53, 57; and women's supernatural powers, 109, 110–11, 112–13, 206, 214, 216–22. See also Coyote; "indigenization" metanarrative; Mowat, Farley, northern Gothic of

Aboriginal women: abjection of, 63-65, 130-33, 136, 141, 150,

215–16; exclusion of, 121n10; exoticization/colonization of, 111; as feared/threatening, 112–13; in lesbian relationships, 59–61, 63, 64–65, 67; sexual abuse of, 215–16, 221–22, 223, 224; sexual violence against, 194, 195–97, 201–2n20, 202n21; supernatural powers of, 109, 110–11, 112–13, 206, 214, 216–22

Acadians: as "chosen people," 9; English attitudes towards, 8–9; expulsion of, xiv, 1, 2, 3–10, 12–15; loyalty of, 9–10. See also *Le Cap au diable*

Allison, Dorothy: Bastard Out of Carolina, 189–90

American Gothic, 198n1, 209–10 Anderson-Dargatz, Gail, 53, 68n6. See also *The Cure for Death by*

Lightning

At the Full and Change of the Moon (Brand), 97, 102–5, 109, 113, 114–17, 118, 119; dismemberment/fragmentation in, 114–15; domesticization of fear and violence in, 116–17, 118, 119; domesticization of supernatural in, 109, 115–16; flight from violence in, 115–16, 118, 119; and geography of trauma/haunting, 102–5, 109; "heart of darkness" in, 114–15; nuns' ghosts in, 103–5; and traumatic/ghostly legacy of slavery, 102–5, 109, 114–16; unheimlich in, 115–16

Atwood, Margaret, vii, xii, xiii, xvii, xviii, 108, 205, 211; on Mowat, 28, 31; on North/northern myths, 28, 32, 33, 47n3

Aubert de Gaspé, Philippe (fils): L'Influence d'un livre, xii Aubert de Gaspé, Philippe (père): Les Anciens Canadiens, xii, xvii, 12

Australia, Aboriginal peoples of: alleged potential land claims by, 76, 90, 91, 93n19; and *Mabo* decision, 76, 77–78, 88, 89; Rudd's apology to, 93–94n19

Babi Yar (Ukraine), massacre at, 165–66, 171n5

Beothuk, as depicted in River Thieves: attempts at contact with, 231-34, 236, 237; and capture of Beothuk girl, 235; and capture of Mary March, 231, 237-39, 240; colonial view of, as savages, 231-32, 234-35; and desecration of Beothuk grave, 243, 244-45; deserted homes of, 232-33; extinction of, 229-31, 233, 245-46; and murders of Beothuk men, 233, 237-39, 240, 241-42, 244; murder of marines by, 231, 233-34, 237; and return of March's body, 231, 233, 240; settlers' identification with, 245-46; settler violence against, 234-35, 237-39, 240, 241-42, 244; as shadowy/elusive, 232-33, 245; and violence against settlers, 233-34. See also River Thieves

B'gwus (Sasquatch), 112, 214, 216, 217–18, 221

Bhabha, Homi, vii, 26, 83, 84, 126, 128 Birney, Earle: "Bushed," xii; "Can. Lit," xiii, 111, 205, 207

Blais, Marie-Claire, xviii

Bloodletting & Miraculous Cures (Lam), xvii, 251–72; counter-transference (doctor-patient communication) in, 251, 254–55, 261–72, 273n4; and "de-gothicization" of medical profession, 251–52; and doctors'

roles as omniscient healers, 253–54, 257; and gothic presence in rational/"pathologizing" world, 255–61, 263–71; and lies told by doctors, 254, 262, 266; and poisoning patient's descent into madness, 262–68, 269; police brutality victim in, 268–71; and Southern Ontario Gothic, 258; and tale told by cadaver, 258–61; title of, 251–52, 272n1; transference (patient–doctor communication) in, 251, 252–53, 256–61, 272–73n2; and *unheimlich*, 253

Bloodletting & Miraculous Cures, individual stories of: "Afterwards," 254, 271; "Eli," 262, 268–71; "Night Flight," 254, 262; "Take All of Murphy," 258–61, 265; "Winston," 251, 262–68, 269, 272

Bociurkiw, Marusya: The Children of Mary, 169

Boyden, Joseph: *Three Day Road*, xviii, xx

Brand, Dionne, 101, 113, 118, 119; In Another Place, Not Here, 108; A Map to the Door of No Return, 104. See also At the Full and Change of the Moon

British Columbia: Aboriginal land claims in, 52–54, 55, 56, 62, 66, 68n5, 70n15, 106, 225n6; and geography of trauma/haunting, 106–7, 108, 213–14, 217–18, 221–22; Haisla territory in, as connected to spirit world, 106–7, 212–13; and imposition of British law/Christianity, 56–57; as setting of Japanese-Canadian internment, 84. See also *The Cure for Death by Lightning*; *The Double Hook*; *Monkey Beach*; *Obasan*

British/European Gothic, 208-9; and Aboriginal literature, 175-78, 208-9; anti-Catholicism in, xx, 1-10, 15, 178; castle/old house in, 62, 66, 208; decadent aristocracy in, 235-36, 243; "distemper" in, 55, 58; as "domestic," 4, 18n5; features/tropes of, 130, 151n3, 208-9; and historical fiction, 108-9, 229-31, 235, 237-38, 240, 241, 242-46, 247n2; and imperial expansion, 2, 8-9; as northern Gothic, 24, 31-32, 34-35, 41-43, 47-48n6; revolutionary backdrop to, 6, 7-8; and subversion of "contract" between writer and reader. 14; terror vs. horror in, 209, 224, 225n1, 232-34; as testimony, 5; 1-5, 7-10, 12-15; as "weapon of the weak," 8, 10. See also Canadian Gothic, as transformation/variation of British/European Gothic

Brontë, Charlotte: *Jane Eyre*, 113–14, 129

Burgess, Tony, xviii Burke, Edmund, 2, 7, 8, 10

Canada: apparent lack of ghosts in, xiii–xiv, 30, 100, 111, 205, 207; as gothic space, xiii–xvi, xxi; as haunted, vii–xxi, 83; national identity of, xvii–xviii, xxi, 125–27; postcolonial status of, x

Canadian Gothic, 207–8, 210–12; and Aboriginal literature, 207–8, 210–12; absence of, ix, xii–xiii; conservatism of, 6–7, 10, 17, 62–63, 65–66; dominance/sexual power imbalances in, 215–16; ghosts/haunting in, vii–xxi; monsters in, vii, viii–ix, x, xi, xii, xiii–xvii, xx; and national identity,

xvii–xviii, xxi, 125–27; types of, xvii–xx; and wilderness landscape, ix, xi–xii. *See also* postcolonial Gothic, in Canada

Canadian Gothic, as transformation/variation of British/European Gothic, xvi; and Aboriginal literature, 175–78, 208–9; in *Le Cap au diable*, 1–5, 7–10, 12–15; in *The Cure for Death by Lightning*, 62–63, 66; in *Kiss of the Fur Queen*, 175–76, 178–89; in Mowat's work, 24, 31–35, 41–43, 47–48n6

Canadian identity. See Canadian meta-narrative, of settler-invader society (below)

Canadian meta-narrative, of settlerinvader society: ambivalence/ uneasiness towards, 27-30, 36, 43-46, 52-53; as failing to unify, 125-27; and fear of racial mixing, 126, 136; and gothic discourse, xvii-xviii, xxi, 125-27; as haunted by spectres of wronged/ silenced Others, 127-28, 136-37; and "indigenization," 25-31, 36; and mnemonic narrative mourning, 151n4; Mowat and, 24, 25-31, 36, 45-46; and multiculturalism, 126, 136-41; and need to acknowledge colonial wrongs, 125-26; persistence of, 126; revisioning of, xviii, 45, 46; and romantic nationalism, 24, 25, 30, 34, 36, 38; and uncanny, 127-28. See also "indigenization" meta-narrative; settler-invader society

Le Cap au diable (De Guise), x, 1–18; and Acadian expulsion, xiv, 1, 2, 3–10, 12–15; atavism of, 6–7, 10; and British conquest/suppression

of New France, 1, 3-7, 8; and British Gothic, 1-5, 7-10, 12-15; Catholicism in, 1-10, 14-15, 17; Catholic landscape/setting of, 2-3, 5-6; conservatism of, 6-7, 10, 17; fragmented narrative of, 1-2, 7, 10; and generic change, 10-15; as gothic text, 16-17; hauntings in, 1, 4-5, 7; and literary nation-building, 2, 10, 12; madness in, 1, 3-4; messianic nationalism in, 15; mix of narrative styles in, 10-15; and real-world horrors, 3-5; as revisionary historiography, 5-6, 9-10, 11, 13-15; soldiers as monsters in, 5; traumatized landscape of, 1, 5; and witnessing/testimony, 4, 5

Caravaggio, Michelangelo Merisi da, 182–83, 199n7, 200n9

Castricano, Jodey, 177–78, 180, 206, 207, 216, 255, 264

Catholicism: in *Le Cap au diable*, 1–10, 14–15, 17; in *Kiss of the Fur Queen*, 175–76, 178–89

Catholicism, as gothic trope, xx, 1–10, 15, 178–80; and homosexuality, 179–80, 182–83, 186–93; iconography/ritual of, 178, 181–86, 193; and Orientalism, 15, 181; revolutionary backdrop to, 7–8; and Protestant anti-clericalism, 7–9, 198n3; and sexual abuse, 108, 120, 179, 181, 182–83, 185–94, 215–16, 218, 223, 224; and slavery, 103. See also residential schools

Christianity, vs. Aboriginal spirituality: in *The Cure for Death by*Lightning, 59, 65, 66–67; in *The*Double Hook, 53, 54, 56, 57–58,
69n12, 69–70n14

Citizenship Act (1947), 156

Cohen, Matt, xvii Coleridge, Samuel Taylor, "The Rime of the Ancient Mariner": as evoked by Mowat, 24, 32, 34–36; and Frankenstein, 31–32, 34

counter-transference, in *Bloodletting* & *Miraculous Cures*, 251, 254–55, 261–72; definition of, 273n4; and doctors' roles as omniscient healers, 253–54; and poisoning patient's descent into madness, 262–68, 269; and police brutality victim, 268–71; and transference, 251, 252–53, 256–61, 272–73n2. See also *Bloodletting* & *Miraculous Cures*

Coyote: as god, 53, 54, 56, 57–58; possession by, 51, 59, 63–64, 66, 68n2, 71n25; as spectral figure, 51–53, 55, 57–58, 59–60, 66; as symbol of colonial violence/guilt, 53, 63–64; as trickster, 53, 57

Crémazie, Octave, 17 Crosbie, Lynn, xviii Crummey, Michael. See *River Thieves The Cure for Death by Lightning*

(Anderson-Dargatz), xviii, 51–54, 58–67; abjection in, 63–66, 71n24; Aboriginal assimilation in, 65–66; Aboriginal "disappearance" in, 64–65; and Aboriginal land claims, 62, 66; Aboriginal lesbian as outsider/threat in, 59–61, 63, 64–65, 67; and Christianity vs. Aboriginal spirituality, 59, 65, 66–67; Coyote as spectral figure in, 51, 59–60, 66; Coyote as symbol of colonial violence/guilt in, 63–64; expulsion and sacrifice in, 64–65, 67; "freakish" women in, 63–64; houses in, 61–62, 66; incest in, 59, 61, 62; les-

bian relationship in, 59–65, 67; misogyny/racism in, 64; patriarchy in, 59, 60, 61, 62–63, 65–66; and possession by Coyote, 51, 59, 63–64, 66, 68n2, 71n25; and possession of land/property, 58, 66; sacrifice and redemption in, 66, 67, 71n25; settler–Aboriginal tensions in, 58–59, 60; and symbolism of winter house, 61–62, 66; "unsettledness" in, 57–58, 66; wartime setting of, 58, 60; "white" Aboriginal saviour of, 65–66

Davies, Robertson, xiii, xiv, xvii, 211 De Guise, Charles. See Le Cap au diable Delgamuukw v. British Columbia (Supreme Court case), 68n5 Derrida, Jacques, vii, xiv, xvi, 97, 136, 271; on ghosts, 102-3, 163 "domestic Gothic," 4-5, 18n5. See also feminist postcolonial Gothic The Double Hook (Watson), x, xiv, 51-58, 59, 65, 66, 67, 208; Aboriginal "disappearance" in, 69n13; and Aboriginal land claims, 52-54, 55, 56; birth and redemption in, 57-58, 67; burning of house in, 57, 66; and Christianity vs. Aboriginal spirituality, 53, 54, 56, 57-58, 69n12, 69-70n14; and concluding image of Aboriginal resistance, 57-58, 66; Coyote as god in, 53, 54, 56, 57-58, 69n12; Coyote as spectral figure in, 51-52, 55, 57-58; Coyote as symbol of colonial violence/guilt in, 53; Coyote's last word in, 57-58, 66; expulsion and sacrifice in, 54-55, 56, 58; incestuous overtones in, 55, 68n9; occulted female in, 56; old

lady's ghost in, 51, 55–56, 60; uncanny in, 51, 52, 53–54, 57; "unsettled-ness" in, 53–54, 57–58, 66; violent deaths in, 51, 55 Duncan, Ian, 5, 15, 181

Edwards, Justin, viii, xvi, 125–27, 140–41, 151n2, 206 European Gothic. *See* British/European Gothic

Fall on Your Knees (MacDonald), xiv, xviii, 97, 100, 105, 113, 125-51; abjection in, 130-33, 136, 141, 150; Catholicism in, 130-32, 134: domesticization of fear and violence in, 107-8, 117-18, 119, 130-33; domesticization of supernatural in, 109, 129, 130, 133-37; eugenics in, 138-39; and exoticization/colonization of Other, 108, 137-41; family tree scroll in, 137, 149-50; and geography of trauma/ haunting, 106, 107-8; "ghostwriting" in, 128; incest in, 130, 132, 141, 144-45; interracial relationships in, 108, 130, 137-41; and Jane Eyre, 113-14, 129; lesbian relationship in, 130, 138-39, 144; mnemonic narrative mourning in, 128, 144-51; and Othello, 128-29; racial "exotics" as ghosts in, 139-41; racial prejudices/tensions in, 130, 136-41; returning ghosts in, 129, 130, 133-37, 141; sado-masochism in, 145, 152n12; sexual violence in, 132, 144-45; suicide in, 106, 107-8, 117-18, 131, 144; trauma and post-traumatic stress in, 141-51, 152n12; uncanny in, 130, 135, 137, 140, 150-51; violent childbirth in, 118, 130-33, 144-50

Fanon, Frantz, vii fantastic, 82–83; and literature/narrative of, 16–17, 54, 60, 79

Favell, Rosalie: I awoke to find my spirit had returned (photo-montage), xviii–xix

feminist postcolonial Gothic, xv, xxi, 97-120; and colonization/enslavement of Other, 102-5, 114-16; domesticization of fear and violence in, 116-20; domesticization/ normalization of supernatural in, 101-2, 109-11; and exoticization/ colonization of Other, 108, 111; female body in, 110-11, 113-16; flight from violence in, 118-19; and geography of trauma/haunting, 105-8; ghosts/ haunting as mnemonic aids in, 98-102; history in, 108-9; and supernatural as form of resistance, 109-10; and supernatural as women's power, 109, 110-11, 112-13; uncanny in, 98, 99, 101, 109, 113–14, 115, 116-17; and "writing back," 112-13; and women as feared/ threatening, 112-13, 139. See also At the Full and Change of the Moon; Fall on Your Knees; Monkey Beach

Findley, Timothy, xvii, 92n9
First Nations. See Aboriginal lands,
and entries following

French-Canadian Gothic, xvii—xviii; Le Cap au Diable as, 1–18; conservatism/atavism of, 6–7; critical debate over, 16–17; and fall of New France, 1, 3–7, 8; and "fantastic," 16–17

Freud, Sigmund, 261, 271; and "dark continent" of female sexuality, 115, 138–39; and rational vs. unconscious realm, 255, 256, 258, 264; on

repetition of unpleasure, 145; on transference/counter-transference, 255, 261, 273n4. See also uncanny (Freud), and entries following Frye, Northrop, xii, xiv, 111

Gabriel, Barbara: Tainting History: Essays in Life-Writing, xix Gelder, Ken, and Jane M. Jacobs, viii, 53, 55, 76, 77-78

ghosts, vii-xxi; Aboriginal, xviii-xix, xx, 24, 30, 229-33, 245-46; acknowledgement of, xiv; Canada's apparent lack of, xiii-xiv, 30, 100, 111, 205, 207; exorcism of, 57; "exotics" as, 139-41; in feminist postcolonial Gothic, 98-102; and mourning, 128, 144-51, 220, 222; photographs as, 158, 161-62; returning, xvi, 127-28, 129, 130, 133-37, 141; in settler-invader narrative, xvi, 31, 41-46, 52, 127-28; "of stories that might have been," 133-41; and uncanny, 127-28. See also Coyote; hauntings

ghosts, in specific contexts: Aboriginal experience, xviii-xix, xx, 24, 30, 229-31; bombing of Nagasaki, 85-86; expulsion of Acadians, 1, 4-5, 7; incest, 129, 130, 133-37, 141; slavery, 103-5; Ukrainian-Canadian experience, 157-58, 160, 161-62, 165-66, 167-68; Viking "indigeneity," 31, 41-46

Goldie, Terry, viii, 25-26, 31, 37, 41,

Gordon, Avery, viii, xi, 157, 161 Gothic, 207-10. See also British/European Gothic; Canadian Gothic; feminist postcolonial Gothic; postcolonial Gothic, in Canada

gothic fiction and poetry. See British/European Gothic gothic tropes, 130, 151n3, 208-9; castle/old house, 62, 66, 208; Catholicism as, xx, 1-10, 15, 178-80; decadent aristocracy, 235-36, 243; graves/gravesites as, 130, 151n3, 232, 259. See also ghosts; hauntings; incest/incestuous overtones; madness; monsters: sexual violence; vampire

Goto, Hiromi, xviii grandmother, figure of: as link/ghostly presence, 165-66, 167-68, 171n5; as supportive figure/source of wisdom, 109, 113, 217-18, 221, 222; as victim of domestic violence, 120,

217; as victim of wartime atrocities, 86, 87

graves/gravesites: desecration of, 243, 244-45; as gothic tropes, 130, 151n3, 232, 259; of memory, 84-85; in Mowat's work, 24-25, 36-41, 42, 44, 46; and Nagasaki as "grave before grave," 86; removal of items from, 37, 39-40, 243; of Vikings, 38-41; white society as built on, 230, 242, 245

The Green Library (Kulyk Keefer), x, 155-70; biological father in, 158, 161-62, 167; blood as image of death in, 160; blood as image of kinship in, 160, 161, 165, 167; and "claimby-identification" with Aboriginal peoples, 159-60, 170; death as legacy/theme in, 160, 165-66, 168, 170; grandmother as link/ghostly presence in, 165-66, 167-68, 171n5; "in-betweenness" in, 158; incestuous overtones in, 163-65, 167-68; and massacre at Babi Yar, 165-66, 171n5; photographs as

ghosts in, 158, 161–62; and regression into childlike state, 164–65; search for Ukrainian identity in, 158–68; sexual quest in, 162–65; and Ukraine as "home," 155–58, 162, 170; and Ukraine as ghostly presence, 157–58, 162; women's roles in, 159–60, 165–68

Grekul, Lisa, 157; *Kalyna's Song*, 169

Griffiths, Linda, and Maria Campbell: *The Book of Jessica*, xx

Halfe, Louise Bernice, xx Hart, Julia Catherine: St Ursula's Convent, xii Harvey, Kenneth, xviii hauntings: by Aboriginal ghosts, xviii-xix, xx, 24, 30, 229-31; of Canada, vii-xxi, 83; and Canada's apparent lack of ghosts, xiii-xiv, 30, 100, 111, 205, 207; of Canadian meta-narrative, 127-28, 136-37; in feminist postcolonial Gothic, 97-120; geography of trauma and, 105-8, 213-14, 217-18, 221-22; by ghosts "of stories that might have been," 133-41; and images of loved ones, 103-4; and misogyny/racism, 63; as mnemonic aids, 98-102; by monsters/spirits, 112-13, 212, 213, 214, 216, 217-22, 224; of postcolonial nations, vii-ix, x, xi; psychological, ix; and recurrence of repressed stories, xvi, 127, 241; by returning ghosts, xvi, 127-28, 129, 130, 133-37, 141; Ukrainian-Canadian experience of, 157-58, 162, 165-66, 168-70; by Viking ghosts, 31, 41-46; of wilderness landscape, 1, 4-5, 7, 24-25, 52-53, 210, 212, 224, 242. See also Coyote; ghosts; ghosts, in specific contexts

Hearne, Samuel: A Journey from Prince of Wales's Fort to the Northern Ocean, 23

Hébert, Anne, xviii

heimlich ("homely"/"familiar"), xi, 35, 53; as becoming unheimlich, 25, 76, 253; northern Gothic as, 25, 30–31, 34–35, 41–42, 46. See also uncanny (Freud); uncanny, and postcolonial nation; unheimlich; "unhomely"

Highway, Tomson, xix, xx; *Dry Lips Oughta Move to Kapuskasing*, 195,
196–97, 201n18. See also *Kiss of the Fur Queen*

historical novel, as Gothic: in feminist postcolonial context, 108–9; and *River Thieves*, 229–31, 235, 237–38, 240, 241, 242–46, 247n2. See also *River Thieves*

"homely," 53; and northern Gothic, 25, 30–31, 34–35, 41–42, 46. See also uncanny (Freud); uncanny, and postcolonial nation; unheimlich; "unhomely"

homosexuality, in *Kiss of the Fur Queen*, 176, 179–80, 182–83, 186–98; and Catholic iconography/ritual, 178, 181–86, 193; and fetishism, 189, 190–93, 200–1n15; and homophobia, 193, 194, 197; and link between pleasure and pain, 180, 183–84, 185–86, 196; and sexual abuse, 179, 181, 182–83, 185–94, 202n21; and sexual abuse connection to, 187–94. *See also* lesbian relationships

Hopkinson, Nalo: Brown Girl in the Ring, xviii

horror, 24, 131; and bombing of Nagasaki (*Obasan*), 81, 86–87; of death/decomposition (*The Cure for Death by Lightning*), 71n24; and terror, 209, 224, 225n1, 232–34; and violent childbirth/death as trauma (*Fall on Your Knees*), 130–33, 141–51, 152n12 Howard, John, 76, 90, 91, 93n19 Huggan, Graham, xvi

Ihalmiut, 24, 27–29, 38 incest/incestuous overtones: in *The Cure for Death by Lightning*, 59, 61, 62; in *The Double Hook*, 55, 68n9; in *Fall on Your Knees*, 130, 132, 141, 144–45; in *The Green Library*, 163–65, 167–68; in *River Thieves*, 236–37, 239–40

indigenes. See Aboriginal lands, and entries following

"indigenization" meta-narrative, 24, 25-31, 36; Aboriginal challenges to, 25, 26-27, 37-38, 43-44; and Aboriginal "disappearance"/ extinction, xix, 25, 26-27, 34-35, 37; ambivalence/uneasiness towards, 27-30, 36, 43-46; of appropriation/desire, 26-27, 28-29; elegiac, 27, 28, 29; imperialist discourse of, 24, 25, 27-28, 36, 38, 44; of penetration/ fear, 26, 27-30; and repression/glossing over of colonial wrongs, 34-35, 40, 43-45; romantic nationalism of, 24, 25, 30, 34, 36, 38, 43; as settlerinvader construct, xii, xii, 25-31, 37; and white claims to Aboriginal land, 38-39; and white claims to indigeneity, xii, 25; and white indigeneity of Vikings, 25, 31, 38-46; and whites' process of indigenization, 26, 34-41. See also Canadian meta-narrative, of settler-invader society; Mowat, Farley, "indigenization" meta-narrative of

Inuit, as depicted in work of Farley Mowat: and criticism by Inuk reader, 29–30, 36; in *The Curse of the Viking Grave*, 25, 38–41, 42, 44; in *The Desperate People*, 27–29, 36; in *Lost in the Barrens*, 25, 36–38, 42, 44; in *People of the Deer*, 23, 24, 27–29, 46–47; in "Walk Well, My Brother," 32, 34–36, 41, 42, 43, 47–48n6

Jameson, Fredric, 10–11, 14 Japanese Canadian Redress Agreement (1988), 75, 89; criticism of, 89–91, 93–94n19

Japanese Canadians, wartime internment/dispossession of, 75, 78, 81–85, 87–88; redress for, and criticism of, 75, 89–91, 93–94n19. See also *Obasan*Johnston, Wayne, xviii

Kavanagh, Patrick, xviii Kilgour, Maggie, xv, 6, 12, 257 King, Thomas, xx; "A Seat in the Garden," xix Kirby, William: The Golden Dog, xii Kiss of the Fur Queen (Highway), x, xix-xx, 175-98; Aboriginal assimilation in, 175, 176, 184, 185-86, 194; as Aboriginal Gothic, 176-78; cannibalism in, 181, 186, 193, 200n13; Catholic iconography/ ritual in, 178, 181-86, 193; Catholicism in, 175-76, 178-89; and colonial Gothic, 176, 181; Cree language in, 184, 185-86, 194, 199n5; and European Gothic, 175-76; fur queen/trickster in, 194, 196, 197-98; homophobia/misogyny in, 193, 194, 197; homosexuality in, 176, 179-80, 182-83, 186-98;

passion play re-enactment in, 184–85, 193; pleasure and pain in, 180, 183–84, 185–86, 196; and postcolonialism, 188–89; ritualized repetition in, 189–93; sexual abuse in, 179, 181, 182–83, 185–94, 202n21; and sexual abuse–homosexuality connection, 187–94; sexual violence in, 194, 196–97, 201–2n20, 202n21. See also residential schools

Kogawa, Joy: Itsuka, 85. See also Obasan

Kostash, Myrna: *The Doomed Bridegroom*, 168–69
Kristeva, Julia, 75, 87; on abjection,

131–33

Kroetsch, Robert, xviii Kulyk Keefer, Janice: *The Ladies' Lending Library*, 169. See also *The Green Library*

Lai, Larissa: When Fox Is a Thousand, xviii

Lam, Vincent, 253, 262. See also Bloodletting & Miraculous Cures lands, Aboriginal: alleged "emptiness" of, 76, 111–12, 234; in Australia, 76, 77–78, 88, 89, 90–91, 93n19; claims to, 52–54, 55, 56, 62, 66, 68n5, 70n15, 106, 225n6; and geography of trauma/haunting, 106–7, 108, 213–14, 217–18, 221–22, 242; as haunted because stolen, 242; ownership of, 38–39, 52–53, 111–12, 234, 242. See also

Lareau, Edmond, 1, 11, 13 Lawson, Alan, viii, ix, xv–xvi Lee, SKY: *Disappearing Moon Café*, xviii

wilderness landscape

lesbian relationships: in *The Cure for Death by Lightning*, 59–65, 67; in *Fall on Your Knees*, 130, 138–39, 144. *See also* homosexuality Lewis, Matthew Gregory, 7, 18n7, 181 London, Jack, 24 Luckhurst, Roger, xvi, 99, 101, 121n1 Lysenko, Vera, 157; *Yellow Boots*, 168

Mabo and Others v. Queensland (No. 2) (Australian High Court decision), 76, 77–78, 88, 89, 90–91
MacDonald, Ann-Marie. See Fall on Your Knees
MacLulich, T.D., 23–24
madness: in Bloodletting & Miraculous Cures, 262–68, 269; in Le Cap au diable, 1, 3–4; in River Thieves,

March, Mary (Demasduit): capture of,

231, 237–39, 240; death of, and return of body, 231, 233, 240; and

239-41

husband's murder, 233, 238 McFarlane, Scott, 75, 88-89, 93n16 meta-narrative. See Canadian metanarrative, of settler-invader society; "indigenization" meta-narrative Miki, Roy, viii, 78, 79, 80-82 Monkey Beach (Robinson), xix, 97, 105, 205-25, 255; abjection in, 214-16; and beach as gothic setting in, 217-18, 219, 221-22; and British/European Gothic, 177-78, 206, 207; Castricano on, 177-78, 206, 207, 216, 255; closed/inaccessible setting of, 213-14, 222; and danger/disorder of non-Native world, 212-13; domesticization of fear and violence in, 119-20, 215-16, 217, 224; domesticization of supernatural in, 109, 112-13,

212, 213; and "domestic violence" as perpetrated by state, 119-20, 212-13, 214-16, 223, 224; and exoticization/colonization of Other, 111; and geography of trauma/haunting, 106-7, 108, 213-14, 217-18, 221-22; Haisla culture in, 112-13, 177, 206, 208, 213, 216-23; monsters in, xix, 112-13, 212, 213, 214, 216, 217-22, 224-25; Native activism/"warrior" spirit in, 217, 218-20; as rejecting white concepts of "Otherness," 212, 214-16, 217-18, 219-20, 223-25; residential school system/abuses in, 108, 120, 213, 215-16, 217, 218, 223, 224; Sasquatch (B'gwus) in, 112, 214, 216, 217-18, 221; sexual abuse in, 108, 120, 215-16, 218, 222, 223, 224; shape-shifters in, 109, 110, 112, 217; and supernatural as women's power, 109, 112-13, 206, 214, 216-22; wilderness/natural world in, 212, 213, 219, 224

Monkey Beach, Lisamarie as heroine/ narrator of: and brother's disappearance/death, 107, 208, 213-14, 220, 221-22; and contact with spirits/monsters, 206, 216, 218-19, 220, 221-22; and discovery of sexual abuse, 215-16; and dreams of death, 214, 220, 221; flight to city by, 212, 220; and grandmother as supportive figure/source of wisdom, 109, 113, 217-18, 221, 222; and Haisla culture/heritage, 206, 208, 216-23; and mourning for dead, 220, 222; name of, 214; and repatriation of monsters, 112-13, 218, 220-21; and Sasquatch (B'gwus), 112, 214, 216, 217-18,

221; as shape-shifter, 109, 112; supernatural powers of, 109, 112, 214, 216–22; and T'sonoqua, 112–13, 221 and Uncle Josh as sexual abuser, 215–16, 221–22, 223, 224; and Uncle Mick as supportive figure/source of wisdom, 217, 218–20, 222

monsters, vii, viii–ix, x, xi, xii, xiii–xvii, xx; in *Le Cap au diable*, 5; in *Frankenstein*, 33, 77; of French/ English revolutions, 8; oppressors as, in *Obasan*, 83–84, 87, 89, 90–91; psychological, 270, 272; as symbols of Others, 77–78, 87, 217–18; and Wacousta as monstrous figure, xii, 210–12

monsters, as depicted in *Monkey*Beach, xix, 112–13, 214, 217–22,
224–25; as benevolent/nondestructive, 212, 213, 218–20;
Lisamarie's contact with, 206, 216,
218–19, 220, 221–22; repatriation
of, 112–13, 218, 220–21; Sasquatch
(B'gwus), 112, 214, 216, 217–18,
221; T'sonoqua, 112–13, 221

Moodie, Susanna, xii, xiii, xiv, 30, 100–101

Morrison, Toni: *Beloved*, 101–2 Moses, Daniel David, xx Moss, John, 24

Moss, Laura: Is Canada Postcolonial?, x, 17

mourning: and abjection, 150; and Canadian meta-narrative, 151n4; for dead, 220, 222; and ghosts, 128, 144–51, 220, 222; and mnemonic narrative (*Fall on Your Knees*), 128, 144–51

Mowat, Farley: on Aboriginal assimilation, 28–30; and adventure story genre, 34, 36–41, 44; Arctic exploration trilogy by, 27; Atwood on, 28, 31; and Canadian meta-narrative, 24, 25–31, 36, 45–46; and Ihalmiut, 24, 27–29, 38; imperialist discourse of, 24, 25, 27–28, 36, 38, 44; Inuit criticism of, 29–30, 36; pastoral structures/motifs of, 23–24, 30; romantic nationalism of, 24, 25, 30, 36, 38, 43

Mowat, Farley, "indigenization" metanarrative of, 24, 25-31, 36; and Aboriginal "disappearance"/ extinction, xix, 25, 26-27, 34-35, 37; adventure stories as, 36-41; ambivalence/uneasiness towards, 27-30, 36, 43-46; of appropriation/desire, 28-29; elegiac, 28, 29; imperialist discourse of, 24, 25, 27-28, 36, 38, 44; of penetration/ fear, 27-30; and repression/glossing over of colonial wrongs, 34-35, 40, 43-45; and romantic nationalism, 24, 25, 30, 36, 38, 43; in "Walk Well, My Brother," 32, 34-36, 41, 42, 43, 47-48n6; and white claims to indigeneity, xii, 25; and white indigeneity of Vikings, 25, 31, 38-46; and whites' process of indigenization, 26, 34-41. See also Canadian meta-narrative, of settler-invader society; "indigenization" meta-narrative

Mowat, Farley, northern Gothic of, xii, 23–47; and British/European Gothic, 24, 31–32, 34–35, 41–43, 47–48n6; Coleridgean allusions in, 34–35, 41–43; as "homely," 25, 30–31, 34–35, 41–42, 46; and "indigenization" meta-narrative, 24, 25–31, 36; precursors of, 24, 31–34

Mowat, Farley, works by: Coppermine Journey, 23, 27; The Curse of the Viking Grave, 25, 38–41, 42, 44; The Desperate People, 27–29, 36; The Farfarers: Before the Norse, 45–46; "The Iron Men," 41–44; Never Cry Wolf, 23; Lost in the Barrens, 25, 36–38, 42, 44; People of the Deer, 23, 24, 27–29, 46–47; The Snow Walker, 24; Top of the World trilogy, 27; "Walk Well, My Brother," 32, 34–36, 41, 42, 43, 47–48n6; Westviking, 41, 44–45 Munro, Alice, xvii, 211

Newfoundland and Labrador, and extinction of Beothuk. See *River Thieves*

northern Gothic, 24, 31–36; and British/European Gothic, 24, 31–32, 34–35, 41–43, 47–48n6; as "homely," 25, 30–31, 34–35, 41–42, 46; as male adventure writing, 33–34; nationalism of, 33; and white masculinity/superiority, 33–34. *See also* Mowat, Farley, northern Gothic of

Northey, Margot: The Haunted Wilderness: The Gothic and Grotesque in Canadian Fiction, viii, xiii, 16, 52, 205, 207–8, 212–13, 215, 223, 225n1

Obasan (Kogawa), x, xiv, 75–91; and bombing of Nagasaki, 81, 86–87; in canon of Canadian literature, 80–82; and colonial oppression violence, 75, 78, 81–82, 86–88, 89; and dangers of universalizing oppression experience, 81–82, 86, 88–89; deterritorialization in, 78–79, 80, 83, 89, 121n7; disfigurement of bombing victims in, 86–88; and

disruption of Canadian metanarrative, 78-79, 80-82, 88-89; and domesticization of oppression, 84-85; on fragility of human rights, 82-83; gothic settings/ landscape of, 83-85; identity/selfdefinition in, 79-80; and language of minority vs. language of oppressor, 79-80; and land stolen from Other, 78; and memory as gothic space, 84-85; mother's ghost in, 85-86; as narrative of minority, 78-79, 81; oppressors as monsters in, 83-84, 87, 89, 90-91; and redress to Japanese Canadians, 75, 89-91, 93-94n19; silences in, 79, 80, 85-86; as uncanny text, 75-91; and wartime treatment of Japanese Canadians, 75, 78, 81-85, 87-88

Old World, gothic fiction and poetry of. See British/European Gothic

Orientalism, vii–viii; and Aboriginal "Other," 90; and Catholicism, 15, 181; and criticism of redress to Japanese Canadians, 90; and imperial subject/colonized object, 164; Said on, vii–viii, 15, 26; in settler-invader context, 26

Osler, William, 252, 262, 263

Other: Aboriginal/racialized, and abjection of, 63–66, 71n24, 130–33, 136, 141, 150, 214–16; in Canadian meta-narrative, 127–28, 136–37; colonization/enslavement of, 102–5, 114–16; exoticization/colonization of, 108, 111, 137–41; land stolen from, 78, 242; monster, as symbol of, 77–78, 87, 217–18; settler-invader society's fear of, 76–77; white concepts of, as rejected in *Monkey Beach*, 212, 214–16, 217–18, 219–20, 223–25

Paluk, William, 157

"para-colonial," concept of, 53, 68n8

Paravisini-Gebert, Lizabeth, xv, 233

Poe, Edgar Allan, 66, 151n2, 237

postcolonial Gothic, in Canada, vii–xxi;

and Aboriginal peoples, viii, xi, xvii, xviii-xx; and absence of Gothic tradition, ix, xii-xiii; and British/European Gothic, xi, xvi; and Canada as postcolonial society, x; and Canadian national identity, xvii-xviii, xxi; and challenge to dominant socio-cultural narratives, xviii-xix; evolution of, xvii; examples of, x, xii; feminist, xv, xxi; ghosts/haunting in, vii-ix, x, xi, xiii-xvii; imperial/hegemonic legacies of, vii-x; monsters in, vii, viii-ix, x, xi, xii, xiii-xvii; and national meta-narratives, xviii; and settler-invader context, viii, ix-x, xi, xiv, xvi; and suppression/marginalization of cultures/races, viii, xiv, xvii; and uncanny, vii, ix, xvi; and "unhomely," vii, viii, ix, xvii; and wilderness landscape, ix, xi-xii. See also Canadian Gothic; see also specific topics

post-traumatic stress disorder (PTSD), 142, 152n12

Punter, David, xv, 127, 257; on "domestic Gothic," 4, 18n5; on Gothic and modernism/contemporary ideas, 57, 98–100; on "paranoiac fiction," 258

Punter, David, and Glennis Byron, 229, 241–43, 246

Pyper, Andrew, xviii

Radcliffe, Ann, 2–3, 7, 8, 18n7, 55, 109, 181, 209; The Mysteries of Udolpho, 3, 55

Rameau de Saint-Père, Edme, 13 Reaney, James, xvii

residential schools: Aboriginal assimilation in, 175, 176, 184, 185–86, 194, 213, 215–16; and Canadian government's reparation efforts, 198–99n4; Catholic iconography/ritual in, 178, 181–84; and Catholicism as gothic trope, 178–80; and colonial Gothic, 176, 181; and homosexuality, 176, 179–80, 182–83, 186–93; sexual abuse in, 108, 120, 179, 181, 182–83, 185–94, 215–16, 218, 223, 224; and sexual abuse legacy of, 215–16, 221–22, 223, 224

Richardson, John. See *Wacousta* Riel, Louis, xviii–xix

River Thieves (Crummey), x, xiv, xviii, 229-46; Aboriginals as ghostly presences in, 232-33, 245-46; Aboriginals as "savages" in, 231-32, 234-35; and appropriation of Aboriginal land, 234, 242; Beothuk habitations in, as gothic ruins, 232-33; doppelgangers in, 236; and extinction of Beothuk, 229-31, 233, 245-46; father-son relationship in, 235-44; gothic "aristocracy" in, 235-36, 243; as both historical and gothic, 229-31, 235, 237-38, 240, 241, 242-46, 247n2; incestuous overtones in, 236-37, 239-40; patriarchal brutality and madness in, 239-41; and repression/glossing over of colonial wrongs, 237-39, 240, 241-42, 244; settlers as savages in, 234-35, 237-39, 240, 241-42, 243, 244-45; sexual tension in, 236-37, 239-40, 242; and "terror Gothic" vs. "horror Gothic," 232-34; title of, 236;

uncanny/"unhomely" in, 231–32, 242. *See also* Beothuk, as depicted in *River Thieves*

Roberts, Charles G.D., xii Robinson, Eden, xx. See also *Monkey Beach*

romantic nationalism, in work of Farley Mowat, 24, 38; ambivalence/unease towards, 30, 36; illegitimacy of, 30; and transformation of British/European Gothic, 34, 43; and white indigeneity/ Native marginalization, 25, 36 Rudd, Kevin, 93–94n19

Sade, Marquis de, 7 Said, Edward, vii–viii, 15, 26. See also Orientalism

Sakamoto, Kerri: *The Electrical Field*, 108

Sasquatch (B'gwus), 112, 214, 216, 217–18, 221

Scott, Duncan Campbell, xii Scott, Sir Walter, 12 Sedgwick, Eve Kosofky, 180, 191–92, 201n16, 264

Service, Robert W., xii, 24, 32–34; Atwood on, 32, 33; "The Cremation of Sam McGee," 32–33; "The Law of the Yukon," 33

settler-invader society, viii, ix–x, xi, xiv, xvi; ambivalence/uneasiness engendered by, 27–30, 36, 43–46, 52–53, 230; and concept of "Other," as rejected in *Monkey Beach*, 212, 214–16, 217–18, 219–20, 223–25; and "indigenization," xii, 25–31, 37; and ownership of Aboriginal land, 38–39, 52–53, 111–12, 234, 242; and repression/ glossing over of colonial wrongs, 34–35, 40, 43–45, 52–53; and

romantic nationalism, 24, 25, 30, 34, 36, 38, 43; "unsettled-ness" of, 53–54; and white claims to indigeneity, xii, 25, 31, 38–46, 111–12

sexual abuse, in residential schools, 108, 120, 179, 181, 182–83, 185–94, 215–16, 218, 223, 224; and legacy of, 215–16, 221–22, 223, 224

sexual violence: Aboriginal experience of, 194, 195, 196–97, 201–2n20, 202n21; as incest, 132, 144–45

Shanly, Charles Dawson: "The Walker of the Snow," xii

Shelley, Mary, 24; Frankenstein, 31-32, 33, 34, 77

Shuswap (First Nation), 56, 58–59, 64, 70n16; winter houses of, 61–62, 66 Simpson, Jeffrey, 89–90 slavery, 100, 101, 102–3, 104, 114–15

Slemon, Stephen, viii

Southern Ontario Gothic, xvii, 105, 211, 258

spectres/spectrality. See ghosts; hauntings

Steffler, John: The Afterlife of George Cartwright, xviii

Stoker, Bram: Dracula, 77, 87

Sugars, Cynthia, viii, x, 30, 126–27, 158, 165; on *Kiss of the Fur Queen*, 179, 182, 200n13, 200n15; on *River Thieves*, 231, 233, 245, 246

Sweatman, Margaret, xviii, 93n13, 229

Thompson, Judith, xviii Tiffin, Helen, x

Traill, Catherine Parr: The Backwoods of Canada, xiii

transference, in *Bloodletting & Miraculous Cures*, 251, 252–53, 256–61; and counter-transference, 251, 254–55, 261–72, 273n4; definition of, 272–73n2; and doctors'

roles as omniscient healers, 253–54; Freud on, 261; and tale told by cadaver, 258–61. See also *Bloodletting & Miraculous Cures*

trauma, 141–42; and mnemonic narrative mourning, 144–51; and narrative/witnessing of, 142–43; and post-traumatic stress disorder, 141, 152n12; as un-confessed/non-verbalized, 146–49

trickster, xix; Coyote as, 53, 57; discourse of, 187–88; Wacousta as, 211–12, 224

trickster/female: fur queen as, 194, 196, 197–98; as victim of sexual violence, 195, 197

T'sonoqua (Haisla mythological figure), 112–13, 221

Turcotte, Gerry, viii, xiv

Ukrainian-Canadians: and death as legacy/literary theme, 165–66, 168–70; immigrant experience of, 155–57, 170n1, 170n2; and request for redress, 89, 90; and Ukraine as "home," 155–58, 162, 170; and Ukraine as ghostly presence, 157–58, 162. See also *The Green Library*

uncanny (Freud), vii; and female body, 71n22; and Heimlich/
unheimlich, 25, 30–31, 53, 76, 84, 93n17, 253; and "homely"/
"unhomely," ix, 53, 76, 84; and recurrence of repressed stories, xvi, 127, 241; and returning ghosts, xvi, 127. See also heimlich; "homely"; unheimlich; "unhomely"

uncanny, and postcolonial nation, vii–ix, xvi–xvii; and Aboriginal land claims, 53–54, 76–78; and Aboriginal presence/spirituality, 53-54, 57-58; and Aboriginal literature, xx; in Australian context, 76, 77-78; and Canadian meta-narrative, 127-28; and crimes/wrongs of colonization, 34-35; and disempowered/marginalized groups, xvi-xvii; and fear of Other, 76-77; in feminist context, xv, 98-99; and Gothic, ix, xvi; and haunting, 98-99; and home made "unhomely"/ unfamiliar, ix, xv, 53, 76, 98, 99; and Japanese-Canadian experience, 75-91; as mnemonic device, 98-102; and northern Gothic, 25, 30-31, 34-35, 41-42, 46; and recurrence of repressed stories, viii, xvi, 30, 127-28, 241; and relationship with body, 113-16; and returning ghosts, 127-28, 129, 130, 133-37, 141; and settler-invader guilt/anxiety, ix, xxi, 34-35, 76-77; and supernatural, xvi, 32; and "unsettled-ness"/"unsettlement," 53-54, 76, 231. See also heimlich; unheimlich; "unhomely"

unheimlich ("unhomely"/ "uncanny"/
"unfamiliar"), xi, 30–31, 35, 53, 84,
253; as becoming heimlich, 25, 76,
93n17; Canada as, xiv, 83, 84;
female body as, 71n22; haunted
house/home as, 83, 157; and return
of repressed, 127, 241; self as,
115–16; and "unsettled-ness," 231.
See also heimlich; "homely";
uncanny (Freud); uncanny, and
postcolonial nation; "unhomely"
"unhomely," vii, viii, x, xvii, 53, 76;

and collapse of civil rights, 83, 84;

exotic experience of, 139-41; invo-

cation of, through mnemonic

mourning, 128; and northern

Gothic, 34, 46; in settler-invader

context, 231–32, 242; and violation of domestic space, 84. *See also* "homely"; see also *unheimlich* (above)

Urquhart, Jane: Away, 108

vampire: Coleridge's "Life-in-Death" as, 33, 35; in Dracula, 77, 87; lesbian as, 65, 71n27; and threat of becoming/infection, 77, 87, 270 Viau, Robert, 1, 10, 11, 14-15 Vikings, as depicted in work of Farley Mowat: in The Curse of the Viking Grave, 25, 38-41, 42, 44; in The Farfarers: Before the Norse, 45-46; ghosts of, 31, 41-46; imperialism of, 39-40, 41, 43-45; indigeneity of, 25, 31, 38-46; in "The Iron Men," 41-44; masculinity/superiority of, 33-34; and pre-Norse Albans, 45-46; in Westviking, 41, 44-45

208, 210–12, 213, 224, 225n5
Walpole, Horace, 181; The Castle of Otranto, 208
Warwaruk, Larry: The Ukrainian Wedding, 169
Watson, Sheila, 53, 54, 69–70n14; and Shuswap, 58, 70n16. See also The Double Hook
Wiebe, Rudy, xviii

Wacousta (Richardson), ix, xii, 176,

wilderness landscape, ix, xi–xii; alleged "emptiness" of, 76, 111–12, 234; as haunted, 1, 4–5, 7, 24–25, 52–53, 210, 212, 224, 242; and Japanese Canadian internment, 83–85; ownership of, 38–39, 52–53, 111–12, 234, 242. See also Aboriginal lands; northern Gothic The Wizard of Oz (film), xviii–xix

women: abjection of, 63–65, 130–33, 136, 141, 150, 215–16; and "dark continent" of female sexuality, 115, 138–39; and domesticization of fear and violence, 107–8, 116–20, 130–33, 215–16, 217, 224; enslavement of, 102–5, 114–16; exoticization/colonization of, 108, 111, 130, 137–41; as "freakish," 63–64; and incest, 55, 59, 61, 62, 68n9, 130, 132, 141, 144–45, 163–65, 167–68,

236–37, 239–40; in lesbian relationships, 59–65, 67, 130, 138–39, 144; and misogyny, 63, 193–94, 195, 197; sexual violence against, 132, 144–45, 194, 195, 196–97, 201–2n20, 202n21; supernatural powers of, 109, 110–11, 112–13, 206, 214, 216–22; as trickster figures, 194–98. See also Aboriginal women; feminist postcolonial Gothic