Title: Hidden Signs, Haunting Shadows: Literary Currencies of Blackness in Upper Canadian Texts

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Keywords: early Canadian literature; early Canadian blackness; critical race studies; black Atlantic; John Richardson; Susanna Moodie; Catharine Parr-Traill; Cultural History; Feminist, Gender, and Sexuality Studies; Literature in English, North America; Other Race, Ethnicity and post-Colonial Studies; Cultural History

Publication Date: Oct-2011

Abstract: It might be time for critics of early Canadian literature to avoid avoiding blackness in early Canada in their work. This dissertation takes up the recurrent pattern of displacement that emerges in critical studies that recall or rediscover early Canada. It attends in particular to the displacements and subordinations of Canadian blackness, particularly those conspicuously avoided by critics or rendered conspicuously absent by authors in the literatures of Upper Canada during the height of the Underground Railroad era, between 1830 and 1860. Not only is blackness in Upper Canada concealed, omitted, derided, and caricatured, but these representational formulas shape the hegemonic common-sense of what Antonio Gramsci terms “the national popular.” I argue that canonical texts contain accounts of early Canadian blackness from the national popular and subsequent criticisms of them produce an attitude and a history that excises blackness when literary and cultural critics examine the complexities of early Canada. Informed by Stuart Hall’s concept of the “floating signifier,” I draw the tropes of blackness out from behind the backdrop of early Canadian texts and into the foreground of Canadian literary and cultural criticism as well as critical race studies; in turn, this theoretical model helps me to explain what cultural work “undefined and indefinable” blackness did in early Canada and in contemporary imaginings of it (Clarke Odysseys, 16). Working out this paradox in John Richardson’s Wacousta and The Canadian Brothers, Susanna Moodie’s Roughing It in the Bush, and Catharine Parr Traill’s The Canadian Settlers Guide, my three chapters examine how these Upper Canadian authors display as much as hide the crucial roles of blackness in the formation of Canada and Canadian national identity.

URI: http://hdl.handle.net/11375/11359

Identifier: opendissertations/633173892263714

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The Haunting of Hill House has plenty of ghosts - but you may have missed the dozens of ghosts hiding out in the background of certain scenes. You don't have to wait long to catch sight of your first hidden ghost in The Haunting of Hill House. During the opening monologue of Episode 1, “Steven Sees a Ghost,” we're taken on a tour of Hill House that includes this particular shot overlooking the stairs. You may not see it at first, but look between the railings and you'll see a white ghost face peering through them. A Face In The Shadows. Still In Episode 1, Mrs. Dudley is giving Steven a lecture on religion when the two of them are interrupted by Liv, who arrives to offer a counterpoint and quote some Shakespeare. Ultimately, then, the signs in Heart of Darkness are contradictory; in places they are crystallisations of the ideology that produced them, and in others they openly challenge ideological assumptions. In either case, meaning never occurs in a vacuum; signification always takes place within some “mental framework” which is — by definition — an ideology in so far as it is socially determined. Smith, Steve. "Marxism and Ideology: Joseph Conrad, Heart of Darkness." Literary Theory at Work: Three Texts. Ed. Douglas Tallack. Canadian literature: Canadian literature, the body of written works produced by Canadians. Reflecting the country's dual origin and its official bilingualism, the literature of Canada can be split into two major divisions: English and French. This article provides a brief historical account of each of these Canadian literature, the body of written works produced by Canadians. Reflecting the country's dual origin and its official bilingualism, the literature of Canada can be split into two major divisions: English and French. This article provides a brief historical account of each of these literatures. The Editors of Encyclopædia Britannica. Read More on This Topic. Canada: Literature.