Sourayan Mookerjea, Imre Szeman, Gail Faurschou, eds. *Canadian Culture Studies: A Reader*. Durham: Duke UP, 2009. Pp. 608. $ 32.80.

Although postcolonialism is not explicitly signalled in the title of the book, *Canadian Cultural Studies* is very much a meditation on the relation between colonized and colonizer, and colonial and postcolonial culture. As Mookerjea, Szeman, and Faurschou acknowledge in their introductory essay, Canadian cultural studies calls for a consideration of what it means to be "between empires" (1). More precisely, although the editors do not explicitly take up this concept, Canadian cultural studies grapples with Canada as a "Second World," as articulated in Stephen Slemon's conceptualization, and a settler colonial nation. The struggle to articulate Canadian culture, and Canadian cultural studies as a field, between the historical dominance of Britain and the influence of the United States emerges with tremendous clarity in many of the essays selected for this volume.

A number of the essays in the opening section of the volume, "Canadian Cultural Theory: Origins," attend to precisely this struggle. For Mookerjea, Szeman, and Faurschou, the origins of cultural theory in Canada are very much located in the ways in which essays by Harold Innis, Marshall McLuhan, George Grant, and Northrop Frye navigate the question of national culture. But they are also apparent in the later essays by Anthony Wilden, Ian Angus, Maurice Charland, Jody Berland, and Serra Tinic. As Wilden notes, "Neither the British nor the Americans look upon Canada as a foreign country… and their attitudes towards Canada and Canadians are all too often infected with an imperial paternalism, both conscious and unconscious" (213). Canadian culture, these essays intimate, contests this economic and ideological imperialism.

However, as the discussions of race and indigenous culture in essays by Himani Bannerji, Eva Mackey, Kristina Fagan, Lee Maracle, Len Findlay and Katharyne Mitchell make clear, Canada can also be positioned as itself a colonial force. Indeed, Wilden's turn towards work such as that of the 1976 Déné Declaration as a site from which Canadian culture might look to articulate common ground, as well as the editors' situating of Harold Cardinal's "Buckskin Curtain" as a part of the "origins" of cultural theory in Canada, suggest the necessity of an understanding of Canadian culture which attends to its dual role as dominated and dominant. It is this position of being colonized and colonizer that reveals the ways in which Second World and settler colonial theory continue to resonate for Canadian cultural studies. As

Will Straw notes in the nod towards the potential affiliations with intellectual work occurring in Australia at the conclusion of his essay in this volume, the circuits of Second World thinking can be enormously productive.

Even though they engage with the nation as a locus of culture, *Canadian Cultural Studies* is not parochial in its approach to national culture. The essays included emphasize the ways in which cultural theory in Canada looks outward and embraces the fluidity of national identity constructions. Sometimes, borders are porous for a reason as Ioan Davies suggests in his anecdote about going to the Toronto International Film Festival to catch "Iranian films and think about Jean-Luc Godard" with "Fred" (455).

Given the tremendous work of this volume as a contribution not only to Canadian cultural studies, but also to postcolonial cultural studies, the opening paragraph of Fredric Jameson's "Foreword" is puzzling. Tracking the emergence of cultural studies in the United States with that of British cultural studies, and the Birmingham Centre for Contemporary Cultural Studies specifically, he suggests that "the development of cultural studies in the non-English speaking world has been more belated and more rudimentary, partly owing to the late development in so many parts of the world of a commercial mass culture (as opposed to popular cultural traditions), so much of which was imported from the United States in the first place" (x). It is hard to think of Bollywood film in India, or Latin American *telenovelas*, or J-pop and *kayōkyoku* in Japan as late developments. Perhaps, Jameson's suggestions might be best understood as a small echo of the kind of debates that his work on third world literature and national allegory sparked in postcolonial studies. As the subsequent debates over those assertions show, these claims can be immensely productive and powerful. Indeed, they point to the need for cultural criticism to take up precisely the kinds of meditations on time and temporality that Stephen Crocker attends to in his essay on non-synchronicity and globalization in post-Second World War Newfoundland.

In outlining the multiplicity of approaches to Canadian cultural studies, one of the volume's great strengths lies in its consideration of Francophone cultural studies in Canada. The essays by Paul-Émile Borduas, Fernand Dumont, Jocelyn Létourneau, and the thoughtful "Afterword" by Yves Laberge all highlight the value of thinking beyond Anglophone networks.

Finally, the inclusion of selections from government documents provides excellent primary material for students and scholars interested in taking up the relationship between national culture, cultural studies, and government policy. The selections from the Massey Commission, the *Report of the Royal Commission on Bilingualism and Biculturalism*, and *Multiculturalism and the*

Government of Canada offer useful and necessary contexts for considering the development of cultural studies in Canada.

This reader is a timely and provocative reflection on Canadian cultural studies. While some readers may be familiar with many of the essays, encountering them again will prove to be rewarding for the new insights that their juxtapositions in this volume offer. This volume attests to not only to the substantial history of cultural theory in Canada, but also to its vibrancy.

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