

notion of how this term served as a kind of shorthand for Québec's aspirations, and how it drew aboriginal leaders, to cite one prominent example, even further into the process. The obligation for the politicians to appear in front of the curtain occasionally to keep the public informed created opportunities for journalists to report, and these were instances in which the news from the negotiating tables or the floors of provincial legislatures had to be *simplified* (pp. 153-155), a problem that paralleled the problem of translation. Conway also notes that the news reports and translations themselves shaped the ongoing constitutional debates, a process conforming to Stuart Hall's circuit model (pp. 9-12). *National/Téléjournal* staff found themselves, as Conway rightly points out, in the position of trying to report objectively – to practise “unmediated representation” – on a process that might affect the very institution that employed them (p. 14).

Every reviewer wants an author to have followed a particular thread a bit more aggressively, and the main such wish for this reviewer was that more emphasis might have been placed on how *National/Téléjournal* viewers themselves were likely to interpret the accords, and how (or if) CBC/R-C staff incorporated a sense of the public mood into translated material. In other words, who did television journalists think they were translating for? Did they think in terms of an audience predisposed to be anxious or disappointed as things fell apart, or an audience unable to grasp that life is complex and sometimes requires the finesse of a concept like ‘distinct society’? There's a place for ‘viewer attitudes’ in Hall's cycle, but Conway does less with that sort of question than he does with the translated content. Overall, Conway's valuable contribution was being able to balance attention to the sometimes-minute distinctions between the translated political messages and the (much bigger) picture of the half-baked accords themselves. Although his book tells the story of a couple of missed opportunities to mitigate decades of uncertainty surrounding Canada's federal partnership, Conway's hopeful conclusion suggests that translation can yet play a positive role in a process that now, more than ever since the early 1990s, includes more than just two protagonists.

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FISHER, Susan R. – *Boys and Girls in No Man's Land: English-Canadian Children and the First World War*. Toronto: University of Toronto Press, 2011. Pp. 311.

Among the neglected groups that scholars are working to write back into history, children and youth are currently at the forefront. At the same time, military history has expanded to include analysis of the social and cultural implications of conflicts on different groups in society. Susan Fisher's *Boys and Girls in No Man's Land: English-Canadian Children and the First World War*, is a welcome result of these developments. It is an attempt to understand the place of children, especially in fiction, in First World War Canada, and to compare that with how children in that war are represented in historical fiction today.

Fisher examines children's fundraising activities and work in support of the war effort. She also looks at textbooks and non-textual sources such as the physical environment of classrooms and the rituals of Empire Day. The main focus of the study, though, is on children's fiction, specifically children's fiction with a wartime subject. This is important, she argues, because writing for children provides perhaps the clearest insight into "the essence of national thinking" of the time (p. 24).

While there is perhaps little that is new in the zeitgeist she uncovers – the nature of imperial fervour is relatively well-known, the context provided helps disprove some popular myths. Fisher shows that patriotism was not born of wartime, that its language and attitudes were already firmly entrenched in pre-war Edwardian Canada. The strong sense of imperial duty that shaped the country's response to the war, including the lessons it offered its youthful citizens, was only a logical extension of turn of the century imperialist fervour. She also notes the "strange irony" that the war remembered today as Canada's birth as a nation was actually a war for the defence of the Empire (p. 79).

The fundamental contribution children were expected to make to the war effort was to "be good," partly because that was easier for adults, but also because it showed they were worthy of the sacrifices that were such a key part of the discourse of the war. Her study offers clear evidence of the benefits of focusing on children's experiences of the war. In her discussion, for example, of children's war work Fisher challenges the interpretation that it was motivated largely by anger, part of the crusade against the "Hun." She sees the children as compassionate: desiring to help the victims of war, and motivated by a desire to be part of the great struggle that had engrossed the attention of the adults around them. Children also seemed to find the work exciting, a chance to do something important.

She finds that writing for children was comparatively static, changing less over the course of the conflict than other wartime literature. Children's war fiction was also notably "domesticated," by which Fisher means both tamed, outside of the chaos of war, and home-centered. A key theme in the reliably didactic stories was the restoration of order at the familial level to resolve the problems caused by war. She draws her sources from British and American as well as Canadian fiction, and finds different national characteristics in the literature to which children were exposed. Canadian writing emphasised service and sacrifice, British focused on imperial adventure, gallantry, and racial pride, while American writing promoted the optimistic view that the new world would not be scarred by the battles of the old.

There were also important differences between boys' and girls' stories. The necessity of obedience was emphasised for both, but to different ends. A fictional boy needed to learn to be obedient to become good soldier, while a girl so she would become good woman. Female heroine's wartime adventures were always temporary, returning to an appropriate feminine role or context before the end of the book. At the same time, the shifts in gender divisions that have drawn the attention of historians of women in the First World War also seem to have affected the lives of children. Fisher points, as example, to boy characters who through some physical infirmity were compelled to learn to knit to continue their contribution to the war effort, at, apparently, no loss to their young manliness.

Fisher examines some of what was written for children about the war. However, outside the cheery letters to church magazines describing their patriotic war work, the boys and girls themselves are largely silent. We do not know what children were actually reading, or what they thought about what they read. Perhaps this is an unavoidable absence.

Children's voices are often difficult to access and Fisher notes that writing for children is often ephemeral, produced cheaply and not often saved. The study would also benefit from a discussion of the parameters of what she defines as childhood, and a greater awareness of differentiation based upon age, region, ethnicity, and class.

The First World War has recently become a popular subject of historical fiction for children. Fisher posits several reasons for this: a reaction against multiculturalism perhaps, or a new self-definition of Canadians as having a military tradition. A key strength of this study is the way she carries it forward to examine this writing as well, comparing how the First World War was written about in fiction for children while it was going on, with how its story is being told to children of today. Doing so enables her to make inferences about the values of both societies.

The books of today are more graphic and their focus more pacifist, emphasising the tragic waste of war. Girl characters are frequent pacifist voices. Fisher decries this, arguing it understates the patriotic mood of the country and obscures the moral problem the war posed. She concludes that the comparison between children's stories of then and now reveals most sharply a very different understanding of the relationship between the individual and the community.

She sees the focus on the virtues of pacifist rebellion as problematic not only because it is historically inaccurate. In lauding such idiosyncratic responses today's First World War children's fiction advocates a separation from society. While she sees the negative implications of the old jingoistic heroic warrior tales, Fisher also sees value in their earnestness and promotion of the virtue of collective causes. The book is a valuable assertion of the necessity, while decrying the horrible waste of the First World War, of salvaging the public virtues of service and sacrifice.

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FLYNN, Karen – *Moving Beyond Borders: A History of Black Canadian and Caribbean Women in the Diaspora*, Toronto, University of Toronto Press, 2011. Pp. xiii, 301.

Karen Flynn's *Moving Beyond Borders: A History of Black Canadian and Caribbean Women in the Diaspora* is a welcome and vital contribution to Black Canadian and Diaspora Studies. In addition to building on a sparse literature relative to the lives of African Canadian women, this monograph offers new insight into ways of thinking about the subject of migration, the politics of Black women's identity formation, and the professional lives of African Canadian women. Acknowledging the multiplicity of factors interacting in the process of subject and identity formation, Flynn employs an interdisciplinary analysis, making use of theories "culled from postcolonial, feminist, and diasporic Black studies, in conjunction with insights from labour and nursing history" (p. 4). She approaches this through the use of narrative analysis, exploring the lived experiences of her subjects, and providing insight into the ways that identity, race and place, in addition to "the historical, political, social, and economic contexts," (p. 6) have shaped their lives and understandings of self. Invoking Stuart Hall, Flynn suggests that a