

Une synthèse est faite de choix et prête flanc aux critiques qui contesteront ces choix ou regretteront quelques omissions. On serait mal venu de reprocher à un ouvrage de cette envergure de n'avoir pas tout dit. On doit plutôt noter qu'il indique des pistes pour des recherches inédites, par exemple sur les femmes immigrantes non britanniques d'après 1945, ou sur la contribution des femmes à la vie musicale avant 1960. Ce livre demeurera longtemps l'ouvrage de référence par excellence sur l'histoire des femmes en Aotearoa. Il inaugure aussi une nouvelle histoire de la Nouvelle-Zélande, plus complète, qui devra tenir compte de la moitié de ses habitants, de leurs expériences comme de leurs contributions depuis plus de deux siècles.

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CARTER, Sarah – *Imperial Plots: Women, Land, and the Spadework of British Colonialism on the Canadian Prairies*. Winnipeg: University of Manitoba Press, 2016. Pp. 455.

In *Imperial Plots*, Sarah Carter continues her important research agenda of reframing the history of western settlement from the viewpoints of those excluded from the dominant historical narrative. The perspective she offers is that of a patriarchal settler colonialism that aggressively displaced the Native population and shaped the Canadian West as the privileged domain of heterosexual white imperial masculinity. In this latest book, she focuses on women's roles as farmers, in particular their struggle over homesteading rights over more than 50 years, from the late 1870s to the 1930s. Meticulously researched, it is an engaging but ultimately somewhat discouraging tale of the continued resistance of the Canadian government to women's desire to establish new lives as western farmers, both by refusing outright to grant land to single or married women and by making it as difficult as possible for widowed women to obtain and hold land.

All Natives were barred from being granted land, regardless of gender, but instead were confined to reserves that government officials were keenly interested in divesting them of, whether by fair means or foul. Carter begins by discussing the dominant role of women in First Nations agriculture and their corresponding respected status as providers in their communities. Their involvement in this physical labour was seen by European men as a sign of lack of proper masculinity in Native males and as an indicator of the coarseness and absence of feminine delicacy in Indigenous women. Anxious to disassociate their females from this role, Europeans devoted much effort and ink to arguments showing that women were not well suited to agriculture. Their supposed physical weakness, lack of mental fortitude, and the necessity of their roles as housekeepers and mothers for the success of settlement were all advanced as arguments to justify their exclusion from homesteading. In contrast, the Canadian government was anxious

to encourage men, even single men, to establish farms on free land in the West, to “develop” it and claim it as imperial space. In the United States, single women were allowed to claim homesteads, a circumstance viewed with dismay as an example of American disorder.

Official discouragement did not prevent many ambitious and hardy women from attempting to farm, and Carter does well to detail quite a few of these cases, given the fragmentary evidence available. Widows were permitted to stay on their late husband’s land, and widowed women with underage children could apply for homesteads. Officials were wary, however, of potential attempts to gain land fraudulently so that a family could have double the allotment or for women to lie about absent husbands, be never-married mothers, or pass off other children as their own. The consequence was a high degree of suspicious surveillance of the “morality and virtue” (p. 23) of unattached women on homesteads; if they owned desirable land, predatory neighbours would readily report any hint of potential transgressions that would be tenaciously investigated by government agents.

Canada’s movement for homesteading rights for women expressed its indignation at these injustices and support for women farmers, primarily articulated by women journalists such as Mary Agnes Fitzgibbon, Lillian Beynon Thomas, and Nellie McClung (although E. Cora Hind, an indefatigable proponent of women in agriculture, is given a bare mention). Carter points out that some of them objected to the preferring of “foreigners” of “inferior” Eastern European stock as settlers over Canadian-born daughters of British origin. This argument was tricky, however, because the example of supposedly coarse, unfeminine, muscular Doukhobor women field labourers also intensified the arguments of those men who contended that a different model of womanhood, more in keeping with Victorian values of feminine delicacy and domesticity, was needed in the West.

Many aspirant women settlers moved from Ontario, but a significant number emigrated from the British Isles, and their tireless advocacy of farming for women in England is a major focus of the book. Groups such as the British Women’s Emigration Association and, later, the Colonial Intelligence League for Educated Women promoted women’s emigration to the West as farmers. Effort was devoted to establishing agricultural training schools to prepare them for the colonies. It was always possible to buy land in Canada, and some ladies of means did just that. Carter highlights the well-known examples of Isobel “Jack” May and Georgina Binnie-Clark. Both were fascinating to the press, especially May, who notoriously wore masculine attire. Binnie-Clark presented as feminine and was a well-known author and fixture on the lecture circuit, relying on her sister to keep her Saskatchewan farm going. She was a major force in the British campaign for homesteads for genteel educated women and provided an example of how they could be successful, not just in “lighter” gardening, but also in large-scale wheat production. However, rather than solve Britain’s “surplus women” problem by turning them into farmers like men, bureaucrats considered it far better that they emigrate as domestic “home help,” aim to marry hardy, white Canadian pioneers, and populate the West.

Although during the First World War women were enrolled as “farmerettes” in Ontario and the Women’s Land Army in England, the Canadian West resisted involving women in agriculture. Following the war, it was aggressively argued that returning soldiers had the primary claim to homesteads. When non-Native women were finally granted homesteading rights in Alberta in 1930, they were faced with disastrous conditions for farming during the Depression, when many were forced to abandon their farms.

Thus, as this important book shows, decades of advocacy for women’s homesteads, both in Canada and overseas, was all for naught. In titling this book *Imperial Plots*, Carter evokes a cleverly multi-layered meaning of the term. First was the imposition of the surveyor’s grid on the Prairie landscape, creating tidy square settlement plots that pushed out the indigenous population. Then came the devious plots of politicians and bureaucrats who worked to push this settlement process onward by granting homesteads, excluding not only Natives, but also other non-whites and never-married women, to establish a white masculine imperial space. Finally, we have the plots, or storied visions, of the women who wanted to challenge this gender divide, to prove that women could farm for themselves and be important contributors to the imperial mission. The fact that they struggled against such strong resistance, and that some even managed to succeed on the land against great odds, is an important narrative that challenges our understanding of the history of the Canadian West.

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CHOE, Youngmin – *Tourist Distractions: Traveling and Feeling in Transnational Hallyu Cinema*. Durham: Duke University Press, 2016. Pp. 252.

“Hallyu-lujah!” (p. 8) is what departments of Korean studies around the globe might want to shout, given the huge numbers of students who have recently decided to devote four of their best years in life to the study of Korean language and culture thanks to their interest in *hallyu*. *Hallyu*, or the Korean Wave(s), first broke in the late 1990s, with additional surges in 2003 and 2012. *Hallyu* is generally associated with globally distributed South Korean television series and pop music, but can be broadly considered to include all exported South Korean cultural products. Korean cinema is not generally considered to be a driving force behind any Korean Wave, and it played a relatively minor role in this cultural phenomenon compared to the overwhelming impact of K-Drama and K-Pop. Besides Kyung Hyun Kim’s *Virtual Hallyu: Korean Cinema of the Global Era* (Durham: Duke University Press, 2011), *Tourist Distractions* is one of the first monographs exclusively dedicated to *hallyu* cinema.

Given the vagueness of its definition, Choe intends to transform the catch-all term *hallyu* into a “bona fide critical term” (p. 7) by proclaiming travel as a central