

*FICTION MANIFESTOES REVIEWS GRAPHICS PHOTOS INTERVIEWS*

# CANADIAN FICTION MAGAZINE

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*FICTION MANIFESTES CRITIQUES GRAPHIQUES PHOTOS ENTREVUES*

The work of photo-artist CHERYL SOURKES concerns itself with recensions, fault lines, deities, arch ancestors, territorial guardian spirits, liminal monsters, arguments, combats, cellular displays, and the orectic mark of the beast.

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ISSN 0045-477X

THE CANADIAN FICTION MAGAZINE is a quarterly journal of contemporary Canadian fiction. The editor invites manuscripts from writers in Canada and Canadians living in other countries. Unless manuscripts are accompanied by a SAE and Canadian stamps or international reply coupons, they will not be returned. Mail with postage due will be refused. CFM is available for exchange lists or any other arrangements that will mutually benefit literary magazines. CFM is a member of the Canadian Periodical Publisher's Association. It is published four times per year with the financial assistance of The Canada Council and the Ontario Arts Council. Single copies are \$6.00; double issues are \$12.00; annual subscriptions: \$24.00 (in Canada) and \$30.00 (in the U.S.A., other countries and libraries); limited back issues available.

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THE CANADIAN FICTION MAGAZINE est une revue consacrée à l'écriture contemporaine au Canada. Elle accueille les auteurs canadiens des deux langues résidant au pays ou à l'étranger. CFM retournera à l'auteur les manuscrits accompagnés d'une enveloppe pré-adressée et affranchie, ou d'un coupon-réponse international. Les envois insuffisamment affranchis seront refusés. CFM est membre de l'Association canadienne des éditeurs de périodiques (ACPPA). Elle paraît quatre fois l'an et reçoit l'appui financier du Conseil des arts du Canada et du Conseil des arts de l'Ontario. Le numéro: \$6.00. Abonnement un an: \$24.00 (Canada) \$30.00 (États-Unis, autres pays et bibliothèques).

SECOND CLASS MAIL REGISTRATION NO. 3537

Address all correspondence to / Adresser toute correspondance à:

THE CANADIAN FICTION MAGAZINE  
P.O. Box 946 Station F  
Toronto, Ont., Canada M4Y 2N9

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Back issues of THE CANADIAN FICTION MAGAZINE are available on microfilm from Micromedia Limited, Box 34, Station S, Toronto, Ontario, Canada M5M 4L6 and from Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Michigan, U.S.A. 48106 or 35 Mobile Drive, Toronto, Canada M4A 1H6.

CFM is indexed in the CANADIAN PERIODICAL INDEX, the CANADIAN ESSAY AND LITERATURE INDEX, the MLA International Bibliography, THE INDEX OF PERIODICAL FICTION, and THE AMERICAN HUMANITIES INDEX.

Typesetting and layout by Prague Typesetting, Inc., Toronto.

Printing by D. W. Friesen & Sons, Altona, Manitoba.

# CONTENTS/SOMMAIRE

## NUMBER 57

4 *Editorial Statement*

6 *Theorizing Fiction Theory*

13 *It was not a dark and stormy night*

18 *Des Minuscules aux Majuscules:  
Théorie/Fiction Théorique/  
Roman*

26 *Spaces like Stairs*

30 *Du Désenchantement à la  
Désinvolture*

41 *Desire for Origin/Original Desire*

47 *Rituel*

53 *Sand Darling*

54 *The Movement of She and Sand*

61 *On Blowing Figures...*

70 *Les Abris du Réel/Sheltering  
Realities*

78 *The Reading*

82 *Present? or Re-Present?*

92 *Far As the I Can See*

97 *Tell-Tale Signs*

103 *Notes for a Story*

107 *L'Archéologue*

117 *Whither Story Wither Story  
With Her Story*

124 *Murder in the Dark: fiction/theory  
by Margaret Atwood*

132 *To Speak of These Things:  
A Letter*

136 *The Question of Gender in  
Translation: Examples from  
Denise Boucher and Anne Hébert:  
A Corollary to Evelyne Voldeng's  
Trans lata latus*

142 *Becoming My Hero, Becoming  
Myself: Notes Towards a  
Feminist Theory of Reading*

Barbara Godard, Daphne  
Marlatt, Kathy Mezei and  
Gail Scott  
Smaro Kambourelli  
Suzanne Lamy

Gail Scott  
Line McMurray

Lorraine Gauthier  
Anne-Marie Alonzo  
Marlene Wildeman  
Leila Sujir  
Susan Rudy Dorscht  
Louise Desjardins

Sheila Delany  
Tünde Nemeth  
Betsy Warland  
Janice Williamson  
Linda Kenyon  
Denise Desautels  
Frances Duncan

Christl Verduyn

Erin Mouré

Kathy Mezei

Barbara Godard

Photo title

*Mona Tse Tung: il manque toujours l'y quelle  
importance*

# Fiction/Theory: Editorial

Feminist consciousness made me question reality and fiction. For example, when I was writing *L'Amèr*, I felt that I had to move reality into fiction because patriarchal reality made no sense and was useless to me. I also had the impression and the certainty that my fictions were reality — they are full of meaning — and that from there I could start a theoretical work. That's why I called the book "une fiction théorique".

Nicole Brossard

Strategies of writing and reading are forms of cultural resistance. Not only can they work to turn dominant discourses inside out (and show that it can be done) ... they also challenge theory in its own terms, the terms of a semiotic space constructed in language, its power based on social validation and well-established modes of enunciation and address.

Teresa de Lauretis

"There she goes scrambling over the barrier/slash." (Kathy Mezei) Invading, appropriating, violating the rule of binary oppositions that governs our system of logic and erects hierarchies. The feminist reader gone co-creator. Turned writer. And what does she create? Fiction/theory: the record of her reading, a reading *with* rather than *about* the text.

In *Writing as Reading/L'Écriture comme lecture*, *Tessera* No. 2, the feminist reader/critic/writer asserted her active presence in shaping the text. Fiction/theory, *Tessera* No. 3, continues the discussion of feminist strategies of appropriation with a shift in emphasis from the reception point in the communicative process to that of the message. Given the complex nature of feminist interaction with the text which explodes categories and genres, what form of hybrid text is produced? Writing. It's work. Changing the relationship with language. No longer a statement of truth but words which construct truth. Disrupting the nature of the relationship between the act of enunciation and the enounced. Theory interwoven with symbols (fiction). Imagination. Fictions. Multiple texts, integral.

Women's fictions raise theoretical issues: women's theorizing appears as/in fiction. Women's writing disturbs our usual understanding of the terms fiction and theory which assign value to discourses. Detached from their ordinary contexts, established meanings become suspect. By inciting the reader to rethink her/his presence within that "social reality" women writers effect a disturbance in those constructions that work at keeping us all in our "proper" places.

Theory / Fiction / Fiction-Theory / Fiction/Theory... The twenty-one texts gathered in this issue cross over the slash in all directions and in every permutation. Some are the critical rewritings of texts which appeared in

earlier issues of *Tessera*: we would like to receive more re-visionary texts. Together they demonstrate that writing as research is a major characteristic of contemporary feminist writing. However, as the more critical and theoretical articles suggest, Québec and English-Canadian women are not Siamese twins: the common ground of these pages masks divergence. Fiction/theory has been the dominant mode of feminist writing in Québec for more than a decade. Feminism allied with post-modernism to provide the impetus for understanding the negotiable meaning of the text. Currently fiction/theory is being re-examined by younger women writers, including Monique LaRue and others identified by Suzanne Lamy, who have taken up their pens under the aegis of theoretical fiction and who feel less urgency to defend its position on the literary scene. On the contrary, younger English-Canadian women writers like Smaro Kambourelli and Pamela Banting are coming to fiction/theory with an effervescence and pleasure in discovery all the more marked in light of the critical invisibility suffered by the few more established practitioners of fiction/theory in English Canada. In both cases, the occasion is one for question and exploration, for upsetting categories and hierarchies, for refusing one's "proper place". Here, as we had hoped in our first editorial, "theory and practice are united in the writing and the reading".

Barbara Godard  
for the editorial collective

*Tessera* is a "moveable" editorial collective changing its venue with each issue which appears annually. We are grateful to Geoff Hancock and *Canadian Fiction Magazine* for welcoming this third issue. *CVII* (Winnipeg) will welcome the fourth issue in 1987.

*Tessera* would like to thank the Publications Committee and the English Department at Simon Fraser University for financial support and secretarial assistance and the English Department and the Faculty of Arts of York University for additional funding.

We should like to extend special thanks to the translators, Susanne de Lotbinière-Harwood, Louise Ladouceur, Richard Lebeau and Sherry Simon, who undertook the challenging task of translating these exploratory feminist texts.

*Tessera* would like to thank Maureen Hole, Trish Matson for their help and welcome Maureen Nicholson as our new managing editor.