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研究課題名(和文) Consumer Culture in Atlantic Canada: Critical and Aesthetic Responses

研究課題名(英文) Consumer Culture in Atlantic Canada: Critical and Aesthetic Responses

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研究成果の概要(和文)：本研究では、アトランティック・カナダの現代作家たちによる北米の消費文化に対する応答を考察した。その際、1990年代から2010年代までの作家たち、たとえば、ポール・ボウドリング(1946-2019)、キャロル・ブリュノー(1956-)、ジョージ・エリオット・クラーク(1960-)、リン・コーディ(1970-)、ケネス・J. ハーヴェイ(1962-)、エドワード・リッシュ(1961-)、マイケル・ウィンター(1965-)、クリス・バーティン、アレクサンダー・フォーブズの応答に注目した。

研究成果の学術的意義や社会的意義

This research broadens our understanding of the role of consumption in the construction of social identities of class, race, gender and region. Examining the responses of writers to the increasing commercialization of everyday life, it also addresses discussions of literature in a commercial order.

研究成果の概要(英文)：This research project explored the responses of contemporary Atlantic Canadian writers to North American consumer culture. The research emphasized responses between the 1990s and 2010s, including writers Paul Bowring (1946-2019), Carol Bruneau (1956-), George Elliott Clarke (1960-), Lynne Coady (1970-), Kenneth J. Harvey (1962-), Edward Riche (1961-) and Michael Winter (1965-), Kris Bertin and Alexander Forbes. The research examined three main themes: first, it addressed writers' direct critical responses to consumer culture. Second, it addressed the ways these writers showed practices of consumption to be connected with social identities (region, class, race and gender) and social trends, such as the invasion of private life by commerce and the threats to the environment posed by consumer waste. Finally, the research addressed aesthetic strategies adopted by writers to conceptualize practices of consumption in everyday life, including questions of style, symbolism, and genre.

研究分野：Canadian Literature - Regionalism

キーワード：Atlantic Canada regionalism consumerism consumer culture

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## 1 . 研究開始当初の背景

Literary regionalism in the North American context has been associated with two main artistic projects: [1] an exploration of what is distinctive in bounded cultural regions and [2] a defence of these same cultural spaces encroached upon by what are perceived as hostile homogenizing forces. In the postwar years, a critique of affluence, industrialization and consumer society re-emerged in both the US (Horowitz 2005) and Canada (Kuffert 2003) with some urgency. Like other regional writers on the periphery of urban North America, Nova Scotia's Ernest Buckler (1908-1984) seemed to take up the challenge in his major novels (1952, 1968) by affirming the therapeutic effects of rural life and by exploring the ontological status and psychological effects of the commodity. By the later decades of the 20th century, a variety of responses to accelerated consumerism and changing patterns of work were evident in Atlantic Canadian literary texts. Smyth (1982), for instance, offered up an ambivalent account of the commodity in the transformation of rural women's work. Winter (2001) showed that consumption coupled with electronic surveillance effects social sorting and coercion of the poor. Amidst such shifting concerns, this present research poses the following questions: What values underpin Atlantic Canadian writers' positions on consumer society and changing conditions of work in the 20th and early 21st centuries? What formal and aesthetic innovations do these writers make in the novel as responses to these changing patterns of work and consumption?

## 2 . 研究の目的

One aim of this research is to understand the discursive contours and values in a regional Atlantic Canadian critique of the shifting social and economic arrangements—through the postwar settlement of Fordism and the current late modern era dominated by the ideology of neoliberalism. Following the typology outlined by Horowitz (2005), this research will attempt to locate regional writers' stances toward consumer society—from traditional moralism to a post-moralist embrace of consumption as a resource for identity creation. Views resembling Horowitz's "new moralism," for example, can be seen in Alistair MacLeod (1936-2014) and David Adams Richards (1950-), whose male narrators bring direct and largely negative commentary to bear on consumer society. More ambivalent responses can be seen in works by Michael Winter (1960-). Lynn Coady (1970-) finds that consumption holds possibilities for the identities of her female characters, articulating a contemporary version of what Lori Merish calls "sentimental materialism." Gender is thus a key variable in writers' responses to the changing social order. Indeed, the crisis associated with consumption has often centered on the figure of the independent male producer and his control over home, community and region. Buckler and MacLeod lament the disappearance of an older patriarchal order of production organized in the family, while Edward Riche (1997) and Michael Winter (2013) explore the ways in which new ideals of masculinity are constructed through what Atkinson (2011) calls "pastiche hegemony"—the localized assertion of male authority and identity creation through consumption

The second aim of this research is to explore the formal and aesthetic aspects of these literary interventions in consumer society and the service economy. Relatively little attention has been paid to form in regional fiction; however, the role of consumption on identity construction and the de-valorization of farm labour are key to Ernest Buckler's innovations in the bildungsroman genre (1952). Contemporary fiction has responded to the late 20<sup>th</sup> century acceleration of consumption, recognizing how commodities, the market and its coded messages and images colonize daily life and tie identity to consumption. This recognition has prompted a number of formal innovations in regional writing.

### 3 . 研究の方法

The present research aims to examine the discursive value bases of postwar and contemporary regional writers from Atlantic Canada as well as their formal innovations in narrative fiction. The research will therefore track regional writers' shifting responses to North American consumer society over six decades during which the economic priorities of Canada have shifted dramatically. During the three years of funding, the present project aims to complete work already begun and explore new themes and innovations in contemporary writing. In the first year of funding (2018), in addition to overseas conference attendance at the biannual Atlantic Canada Studies conference, I will organize an event featuring scholars and writers from Atlantic Canada in Japan. This event will aim to bring together Japanese and North American scholars on regionalism, commodity culture, gender identity and work. The second year of funding (2019) will focus on continuation of primary research on Ernest Buckler's pioneering work as well as analysis of specific literary works published during the period of study. Workshops by local scholars with talks by visiting writers will also be possible. The final period of research (2020) will likely see the reporting of a research at the 2020 Atlantic Canada Studies conference and the Canadian Literary Society of Japan annual conference as well as publication of research papers. If possible, a workshop will also be organized.

### 4 . 研究成果

The results of research conducted during the research period have focused largely on contemporary writing published in the 1990s, 2000s and 2010s. Research on Buckler's writings of the 1950s and 1960s was abandoned as the COVID pandemic made it impossible to conduct overseas research using primary materials in libraries and archives in Canada. With the exception of a research meeting with Nova Scotia writer Alexander MacLeod in 2019, special events with invited guests could not be held. Hence, the focus shifted, for the most part, from Atlantic Canadian writers of the immediate postwar period to an exploration of contemporary fiction. The main research questions remained in place, however. What values underpin Atlantic Canadian writers' positions on consumer society and changing conditions of work in the 20th and early 21st centuries? What formal and aesthetic innovations do these writers make in the novel as responses to these changing patterns of work and consumption? As stated in my original proposal, the research would explore new themes and innovations in contemporary writing. Thus, in addition to the above questions, I have noted addressed the increasing concern of writers to questions of

the increasing commercialization of private life and the impact of consumption on the environment. Presentations and research essays addressed these issues. Highlights of this research are below.

In May of 2018, I presented a paper at the bi-annual Atlantic Canada Studies Conference, at Acadia University in Wolfville, Nova Scotia, Canada. The presentation, “Racing the Road: Automobility, Consumption and Masculinity in George Elliott Clarke’s *The Motorcyclist*,” examined the intersection of mobility, consumption and race in the novel, a fictional memoir. The presentation forms part of an essay published subsequently in the *Japanese Review of Canadian Studies* (vol. 26), entitled “Consuming Canadian Space: Road Narratives in Contemporary Canadian Film and Literature.”

In the 2019 academic year, “Writing the Commodity: Atlantic Canadian Writers and Postmodern Consumer Culture” (*Japanese Review of Canadian Literature*, vol. 27) focused on two writers of the 1990s and early 2000s who address practices of consumption in the era of postmodernism. In particular, these two novels explore how consumer culture is rooted in the rebellious energies of the 1960s counter-culture. My research has also expanded its scope and theoretical base to include questions of consumption and social status among minority writers, property and land use, waste and environmental impact in an era of climate change.

Some of these themes are reflected in “‘A floating acre’: Home and the Canadian Ecogothic in Michael Winter’s *Minister Without*” (*Japanese Review of Canadian Literature*, vol. 28, 2020), which examines how the protagonist’s experience of war and reconstruction in Afghanistan shapes the novel’s critique of land use and consumption in contemporary coastal Newfoundland.

The 2021 paper “Exploring the Teen Detective Genre in Kris Bertin and Alexander Forbes’ *The Case of the Missing Men*” (*Japanese Review of Canadian Literature*, vol. 29), based on a presentation at the 38th and 39th Annual Conferences of the Canadian Literature Society of Japan in June 2021. This paper explored how this graphic novel displays a nostalgic longing for commodified forms of young adult fiction through its formal parody of the classic Nancy Drew books of detective fiction.

In 2022, I gave an online presentation at the bi-annual Atlantic Canada Studies Conference held at the University of Prince Edward Island (28 May). The presentation, entitled “‘Those lines are so easily blurred’: Emotional Labor and the Commodification of Care in Lynne Coady’s *Watching You Without Me*,” addressed the commercialization of private life, namely, the market for care in this novel of suspense set in Halifax, Nova Scotia. A presentation at Chukyo University, Nagoya, on March 25th, for the conference “Writing Climate / Changing Fictions” dealt with the short fiction of Nova Scotia writer David Huebert, touching on the role of excessive consumption as a symptom of what eco-critic Heather Houser calls “eco-sickness.”

In 2023 academic year, the essay “Ken of Tim Hortons: Neoliberalism and Pastiche Male Hegemony in Contemporary Atlantic Canadian Fiction” (*Japanese Review of Canadian Literature*, vol. 31) examined the role of consumption in practices of masculine identity and assertions of masculine authority in three novels from Newfoundland: Michael Winter’s *Minister Without Portfolio* (2013),

Kenneth J. Harvey's *Inside* (2007), and Edward Riche's *Rare Birds* (1997). The essay links these practices to notions of the self that consonant with neoliberal ideology.

This research examined three main themes: first, it addressed writers' direct critical responses to consumer culture. Second, it addressed the ways these writers showed practices of consumption to be connected with social identities (region, class, race and gender) and social trends, such as the invasion of private life by commerce and the threats to the environment posed by consumer waste. Finally, the research addressed aesthetic strategies adopted by writers to conceptualize practices of consumption in everyday life, including questions of style, symbolism, and genre. The overall finding of the research is that Atlantic Canadian writers have for the most part displayed a stance of ambivalence regarding consumer culture. Consumption serves social identity and power, as noted in masculine hegemonic performance in Riche's *Rare Birds* (1997) and in Harvey's *Inside* (2007)—a crisis of masculinity brought on by of collapse of traditional culture and male-dominated spheres of work, such as the Newfoundland cod fishery. Critical, morally grounded responses were noted in Bowdring's *The Night Season* (1997) and in Harvey's *Inside* (2007) while a satirical tone in response to consumer culture and consumer behavior infuses Riche's *Rare Birds* (1997). Lynne Coady embraces a sentimental materialism at the same time as she examines the encroachment of commercialization on spheres of women's work, including the provision of care.

Overall, this research broadens our understanding of the role of consumption in the construction of social identities of class, race, gender and region. By examining the responses of writers to the increasing commercialization of everyday life, it also addresses discussions of literature in an increasingly commercialized social order.

## 5. 主な発表論文等

〔雑誌論文〕 計7件（うち査読付論文 7件/うち国際共著 1件/うちオープンアクセス 1件）

1. 著者名 C.J. Armstrong	4. 巻 29
2. 論文標題 Exploring the Teen Detective Genre in Kris Bertin and Alexander Forbes' The Case of the Missing Men	5. 発行年 2021年
3. 雑誌名 カナダ文学研究	6. 最初と最後の頁 21-39
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
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1. 著者名 C. J. Armstrong	4. 巻 28
2. 論文標題 " " A floating acre ' : Home and the Canadian Ecogothic in Michael Winter ' s Minister Without Portfolio	5. 発行年 2020年
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1. 著者名 C.J. Armstrong	4. 巻 27
2. 論文標題 Writing the Commodity: Atlantic Canadian Writers and Postmodern Consumer Culture	5. 発行年 2019年
3. 雑誌名 カナダ文学研究	6. 最初と最後の頁 41-61
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1. 著者名 Christopher J. Armstrong	4. 巻 26
2. 論文標題 Consuming Canadian Space: Road Narratives in Contemporary Canadian Film and Literature	5. 発行年 2018年
3. 雑誌名 カナダ文学研究	6. 最初と最後の頁 76-100
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〔学会発表〕 計11件（うち招待講演 4件 / うち国際学会 3件）

1. 発表者名 C.J. Armstrong
2. 発表標題 “ ‘ Those lines are so easily blurred ’ : Emotional Labor and the Commodification of Care in Lynne Coady ’ s Watching You Without Me. ”
3. 学会等名 Atlantic Canada Studies Conference ( 国際学会 )
4. 発表年 2022年

1. 発表者名 C.J. Armstrong
2. 発表標題 Ecosickness in the Short Fiction of Davd Huebert
3. 学会等名 Writing Climate / Changing Fictions
4. 発表年 2023年

1. 発表者名 C.J. Armstrong
2. 発表標題 Genre and Style in Kris Bertin and Alexander Forbes' The Case of the Missing Men
3. 学会等名 第 38・39回年次大会日本カナダ文学会
4. 発表年 2021年

1. 発表者名 C.J. Armstrong
2. 発表標題 “ A floating acre ” : Home and the Canadian Eco-Gothic in Michael Winter ’ s Minister Without Portfolio
3. 学会等名 Gothic Spaces Conference ( 国際学会 )
4. 発表年 2019年

1. 発表者名 Christopher J. Armstrong
2. 発表標題 Racing the Road: Automobility, Consumption and Masculinity in George Elliott Clarke 's The Motorcyclist
3. 学会等名 Atlantic Canada Studies Conference (国際学会)
4. 発表年 2018年

〔図書〕 計0件

〔産業財産権〕

〔その他〕

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6. 研究組織

氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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