

THE SCOTIABANK GILLER PRIZE: HOW CANADIAN

OLGA STEIN

A DISSERTATION SUBMITTED TO  
THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE  
DEGREE OF  
DOCTOR OF PHILOSOPHY

GRADUATE PROGRAM IN ENGLISH  
YORK UNIVERSITY  
TORONTO, ONTARIO

JUNE 2020

© Olga Stein

## ABSTRACT

In Canada, as elsewhere, major literary prizes certify the works they distinguish, spurring a more intensive engagement with them at the levels of criticism, pedagogy, and popular culture, and effecting a major shift in the way this literature is discussed and evaluated, marketed and consumed. Literary prizes are now a major part of the “social-commercial-cultural mechanisms” that, as James F. English asserts, shape national literatures. The Scotiabank Giller Prize is a Canadian instance of the economy of prestige, and, as the dissertation argues, an institution that exercises broad cultural influence. This study is the first sustained effort to gauge this influence and grapple with its implications for the Giller and its corpus of books. Drawing on Bourdieu’s concepts of cultural capital and the literary field, and on English’s work on prizes, the study equates prestige variously with symbolic, social, political and economic capital. It examines the ways the Giller amassed this capital, and how it negotiates its cultural sphere to preserve and bolster it. One of the aims here was to determine whether the Giller is prestigious enough to affect a contemporary Canadian fiction canon. A number of indicators of influence are used to demonstrate that the prize does participate in one or several canon-shaping processes. Another aim was to theorize the Giller corpus. Accordingly, the study hones in on changes in the material conditions of book production and marketing of the past three decades to identify some of the Giller books’ main features. The study concludes by proposing a new theoretical framework, which provides criteria to assess the impact of a literary prize. It explains the Giller’s specific strategies and functions, including its synergetic institutional alliances, and the fiction it curates for its intended readers. This framework accounts for the Giller’s success—as a prize that is adaptive, and both competes with and supports other literary institutions—in what is posited as a cultural ecosystem.

The first chapter examines Canada’s literary field before and during the Giller’s founding, and argues that the fledgling prize garnered cultural and political capital by supporting multiculturalism and related developments in Canadian literature. The Giller turned itself into a glamorous spectacle, but it also acquired legitimacy and influence due to the kinds of fiction it celebrated, and by making itself relevant to a national audience or reading public. Chapter 2 uses quantifiable measures to demonstrate the impact of the prize on celebrated books and authors. The chapter also discusses non-quantifiable indicators of prestige, arguing that the Giller raised its national and international status by instrumentalizing televisual and Internet-based technologies, strategies intended to increase “audience”/reader engagement and followers at home and abroad. Chapter 3 looks at the Giller’s corpus, scrutinizing its lists from 1994 to 2016, and highlighting key developments and changes in the Giller’s practices. The chapter then discusses the Giller’s efforts to popularize its books, theorizing that its marketing of culture and reliance on the televisual (with its admixture of the popular and cosmopolitan) shapes the promotional paratexts associated with the Giller, and is reflected in the books selected for celebration and the readerships it targets. Chapter 4 challenges allegations that the Giller commodifies or contains diversity (in line with neoliberalism’s tendency to colonize the cultural sphere and homogenize literature). It argues that for writers, judges, and the Giller itself there is enough individual and institutional autonomy to balance artistic aims

with perceived obligations. Chapter 5 offers close readings of texts to demonstrate the Giller's increasingly heterogeneous approach to valuing Canadian fiction. The Conclusion lends theoretical support to assertions made in Chapters 4 and 5 by borrowing key concepts from ecology, such as adaptation, symbiosis, and diversity. For example, since diversity is of benefit to an ecosystem as a whole, the Giller's increased support for diversity of fiction in Canada assists its cultural habitat (the community of writers, publishers, and literary critics in its entirety), while augmenting its own importance and that of its 26-year-old corpus of books.

## **DEDICATION**

This is for my three children, Jacob, Maxime, and Simone, as well as Adrian Stein.



## **ACKNOWLEDGEMENTS**

I want to thank the members of my dissertation committee members: Susan J. Warwick, Allan Weiss, Terry Goldie, and Lily Cho. I am deeply honoured to have had the chance to work with each of these accomplished scholars and profit from their advice. I am particularly and deeply indebted to Susan Warwick. I am grateful for her immense patience, expert advice and wise direction. Many a time this vessel faltered only to be righted and set on course anew by Dr. Warwick's generously given, lucid critique. This project would not have reached completion without her, and I will never be able to thank her enough.

I also wish to thank my children for their kind, continuous encouragement, and Adrian Stein for his invaluable suggestions, and his steadfast faith in my ability to complete this project.

## Table of Contents

<b>Abstract</b> .....	ii
<b>Dedication</b> .....	iv
<b>Acknowledgments</b> .....	v
<b>Table of Contents</b> .....	vi
<b>List of Tables</b> .....	ix
<b>List of Figures</b> .....	ix
<b>Introduction</b> .....	1
Part A: Founding of the Giller Prize.....	1
Part B: Prestige.....	8
Part C: The Giller and the Economy of Prestige in Canada.....	17
Part D: The Giller and Representativeness.....	33
Part E: Chapter Descriptions.....	43
<b>Chapter One: The Scotiabank-Giller Prize and Canada’s New Literary Field</b> .....	51
Part A: Changes in Canada’s Literary Field.....	51
1.A.1 Key Developments.....	53
1.A.2 FTA and National Identity.....	54
1.A.3 Changes in Funding for Arts and Culture.....	56
1.A.4 The “World Context”.....	59
1.A.5 Absence of Book Reviewing and Other Vehicles Promoting Books.....	62
1.A.6 “Canadianness” as Capital.....	65
1.A.7 Multiculturalism.....	66
1.A.8 Transnationalizing Textuality.....	72
Part B: Transforming Canadian Literature.....	80
1.B.1 “Mainstreaming”.....	80
1.B.2 The Extra-Literary and Canon Formation.....	85
1.B.4 The Giller and Canada’s Imagined Community and a National Canon.....	92
<b>Chapter Two: Measuring Prestige</b> .....	100
Part A: Quantifiable Indicators of the Giller’s Prestige .....	100
2.A.1 Book Sales.....	105
A.1.1 Ebook sales.....	108
2.A.2 Treatment in Literary Magazines and Newspaper Book Sections.....	109
A.2.1 Reviews in Consumer Magazines.....	109
A.2.2 Year’s End Notable Book Lists.....	112
2.A.3 Incorporation into University Book-Reading Lists.....	116
2.A.4 Articles in Scholarly Journals.....	124
2.A.5 Translations of Winning and Nominated Works.....	129
2.A.6 Social Media.....	135
A.6.1 Google Trends.....	137
2.A.7 Viewership of Giller Broadcasts.....	140

Part B: The All-Embracing Culture of Marketing.....	143
2.B.1 New Media and the Reconfiguration of Culture.....	143
2.B.2 Fan/Audience Generating Strategies and Prestige.....	148
Part C: Prestige as Recognition at Home and Abroad.....	152
<b>Chapter Three: Giller Books: How Canadian.....</b>	<b>157</b>
Part A: Analysis of Trends and Transformations in the Giller’s Practices	
From 1994 to 2016.....	158
3.A.1 Shortlisted and Long-listed Authors.....	159
3.A.2 Giller Winners.....	162
3.A.3 International Publishers vs Canadian-Owned Presses.....	164
3.A.4 The Longlist and Its Implications.....	166
3.A.5 Established vs. First-Time Authors.....	166
3.A.6 Visible Minority Authors.....	167
3.A.7 Indigenous Authors.....	169
3.A.8 Canadian vs Non-Canadian Settings.....	172
3.A.9 More Diversity and Greater Representativeness.....	173
A.9.1 French-Canadian Literature translated.....	173
A.9.2 Short Story Collections.....	174
A.9.3 Historical Novels.....	174
A.9.4 LGBTQ Themes.....	174
3.A.10 Judges.....	175
The Giller Prize and French-Canadian Fiction.....	177
Part B: Current Social-Political Context.....	182
Part C: Problems of Representation.....	188
3.C.1 The Giller and “Infotainment” Culture.....	188
3.C.2 <i>Tele-ology</i> , Imagined Communities, and Prize-Giving Institutions.....	190
3.C.3 Strategic Proximities.....	192
3.C.4 Constructed Exclusions.....	199
3.C.5 Internationalization of Product and Practice.....	208
3.C.6 Theorizing the Giller Corpus.....	214
<b>Chapter Four: Through the Lens of a Neoliberalism.....</b>	<b>222</b>
Part A: The Corporatization of Prizes.....	222
4.A.1 Why the Neoliberal Lens.....	225
4.A.2 The Writer as a Neoliberal Construct.....	228
4.A.3 The Giller as Neoliberal Middleman.....	233
Part B: Autonomy.....	237
4.B.1 Self-conscious Authorship.....	238
4.B.2 First Interlude: Authors Speak about Literary Prizes.....	241
4.B.3 Second Interlude: Giller-Winning Authors Discuss the Struggle to Preserve Authorial Integrity.....	243
4.B.4 Writers and Celebrity Narratives or Paratexts: The Case of Esi Edugyan.....	245

4.B.5 Critiquing the Critics.....	248
Part C: Neoliberalism and National Literatures.....	251
4.C.1 Literature and the Nation-State.....	251
4.C.2 The Giller and Newer Forms of Literary Canadianness.....	261
Part D: Prize Administration and Integrity.....	265
4.D.1 Judging Autonomy .....	267
4.D.2 Beware of the Exoticizing, Touristic Reader/Judge Plank.....	274
<b>Chapter Five: Is the Giller just another “Corporate Literary Salon?” .....</b>	<b>283</b>
5.1 Introduction.....	283
5.2 Diversity and Economics.....	286
5.3 <i>The Ever After of Ashwin Rao</i> by Padma Viswanathan.....	289
5.4 <i>Cockroach</i> by Rawi Hage.....	298
5.5 <i>Through Black Spruce</i> by Joseph Boyden.....	308
5.6 <i>More</i> by Austin Clarke.....	320
5.7 <i>Barnacle Love</i> by Anthony De Sa.....	329
5.8 Cultural Ecosystem: A New Conceptual Framework.....	337
<b>Conclusion: Cultural Community and Canon-Shaping.....</b>	<b>340</b>
<b>Appendices.....</b>	<b>364</b>
<b>Appendices to Introduction.....</b>	<b>364</b>
A: Article Announcing Partnership With Scotiabank.....	364
B: Press Releases.....	365
B.1: CTV Acquires Broadcast Rights to the Scotiabank Giller Prize.....	365
B.2: CBC, Broadcast Home for Scotiabank Giller Prize through 2015.....	366
B.3: Exclusive Partnership with Audible Books.....	367
C: Article Announcing Five Jurors.....	368
<b>Appendices to Chapter 1.....</b>	<b>371</b>
1.A: Article Announcing Penguin will Publish Giller Anthology.....	371
<b>Appendices to Chapter 2.....</b>	<b>372</b>
2.A: Lists: Bestsellers, Year-End Lists, Christmas books, Year in Literature, etc.....	372
2.A.1 Finding Summarized (Long Version).....	380
2.B: Results of Database Searches for Giller Books in Scholarly Journals.....	383
2.C: Translations Table.....	403
<b>Appendices to Chapter 3.....</b>	<b>411</b>
3.A: Table showing winners, nominees, and judges of the Giller Prize from 1994 to 2016.....	411
3.B: Transcription of speeches from 2014 Scotiabank Giller Prize Videotaped Shortlist announcement.....	452

## List of Tables

Table 2.B: Results of Database Searches for Giller Books in Scholarly Journals.....	383
Table 2.D: Translations Table.....	403
Table 3.A: Table showing winners, nominees, and judges of the Giller Prize from 1994 to 2016.....	411

## List of Figures

Figure 2.1: Comparisons of units sold between 2013 and 2015. Sales increases shown from September and Christmas, of shortlisted titles and reflecting pre- and post-announcements' impact on sales.....	107
Figure 2.2: Google Trends Registering Interest Over Time in <i>Fifteen Dogs</i> .....	138
Figure 2.3: Google Trends Registering Interest in <i>Fifteen Dogs</i> by Sub-Region.....	139
Figure 2.4: Google Trends Registering Interest Over Time in <i>Fifteen Dogs</i> and <i>Martin John</i> , both nominated for the 2015 Giller Prize.....	139
Figure 2.5: Google Trends Showing Inadequate Sensitivity to Register Interest Over Time in <i>Martin John</i> .....	139

<b>Bibliography</b> .....	454
---------------------------	-----

# INTRODUCTION

## Part A: Founding of the Giller Prize

But regardless of whether or not the Giller declares an interest in ideas of nation when selecting juries, the prize does present a vision of Canadian literature. The visibility of a select group of works chosen by an awards jury contributes to constructing the contemporary national literature for the reading public.

— Gillian Roberts, *Prizing Literature: The Celebration and Circulation of National Culture*

Literary culture, which includes discussion, criticism, pedagogy, and commerce in books, is increasingly shaped by literary prizes, and marketing that targets books associated with awards. The Scotiabank-Giller Prize, founded by Jack Rabinovitch (1930 - 2017), is central to this market and cultural activity in Canada. In the past, Canadian literary culture was largely shaped by literary scholars, university curricula, and academic publishers. However, in the last four decades it has grown more responsive to the valuations of new institutional actors, literary journalists and critics, as well as large communities of readers. In his study of the Booker Prize, *Consuming Fictions: The Booker Prize and Fiction in Britain Today* (1996), Richard Todd asserted that academics have been “reluctan[t] to accept the real extent to which contemporary literary canon-formation is subject to powerful, rapidly changing market forces affecting and influencing the consumer,...[or] the impact of such forces on the general reader”(9).<sup>1</sup> The

---

<sup>1</sup>“Market forces” consist of many things, including marketing, book sales, and the unique dynamic of celebrity created by literary prizes. For Todd, canon formation is a process that registers and responds, considerably more than in the past, to the celebrity achieved by authors or by particular works among literate segments of the public. Todd’s focus on the impact of present-day prizes risks undervaluing the importance of literary prizes in the past, however. A historical

most closely followed of Canada's literary awards, and widely thought to be the most prestigious, the Scotiabank Giller Prize raises the status of the writers and works it distinguishes. It therefore influences both the economics of publishing ("market forces"), and the valuations engaged in by various communities.

For Pierre Bourdieu, prestige determined how cultural institutions, comprising a hierarchical and competitive literary field, conferred value. Studies of prizes, this study included, have adopted this conceptual framework and its approach to examining institutions associated with the production and valuation of literature. What follows is a prefatory assessment of the Giller's prestige or standing within Canada's literary field, and its participation in the shaping of one or more canons of contemporary Canadian fiction.

## **Background**

In August 1993, real estate entrepreneur Jack Rabinovitch met with long-time friend Mordecai Richler at a pub called Woody's on Bishop Street in Montreal. Richler and Rabinovitch had grown up in the same part of the city. Both had graduated from Baron Byng, a high school in the working-class district of St. Urbain. At the meeting, Rabinovitch asked for Richler's support and assistance in establishing a literary prize for fiction. The prize he envisioned would be "patterned to some degree after the Booker," with a cash value of 25 thousand dollars (*Prize Writing* 12). It would honour Jack's late wife, the journalist and book review editor, Doris Giller.

---

analysis of prize culture would necessarily acknowledge the career-defining effects of prizes like the Dodd, Mead and Company Best Novel of the Year Award, and the Atlantic Monthly prize for fiction in the 1920s and 1930s. Martha Ostenso won the former in 1925 for *Wild Geese*, and Mazo de la Roche received the latter prize in 1927 for *Jalna*. See Lorraine York's *Literary Celebrity in Canada* (2007).

This story is known to everyone who has taken an interest in the prize Rabinovitch founded in January 1994, with the assistance of Richler, David Staines, and Alice Munro. The aim here is not to reiterate what many already know, but to explain how the Giller was conceived, and the implications of its founding. In *Prize Writing: The 10<sup>th</sup> Anniversary Collection* (2003), a book that served both to celebrate and underscore the fact that the Giller Prize was a decade old, Rabinovitch's intentions appear modest. Yet Rabinovitch's wish to inaugurate a Canadian literary prize "after the Booker," with a comparable value, had nothing modest about it.<sup>2</sup> The Giller was conceived as the Canadian version of the Man-Booker Prize. The latter prize, as Todd suggests, is widely thought to be "the most prestigious [award] in the world of the English novel."<sup>3</sup> In *Prize Writing*, Rabinovitch mentions that he contemplated "introducing betting into the Giller process, along the lines of the Booker Prize, where...you can wager on the outcome" (*Prize Writing* 13). This suggests that the Giller was meant to be as prestigious, as buzz-worthy, and as spectacular as the prize that inspired it—by then the televised Booker. Refashioned for mass viewership, this new Booker stood for imbuing literature with the 'wow factor.'<sup>4</sup>

---

<sup>2</sup>The Booker is widely recognized for its international-calibre prestige, and literary commentators often confirm this. For instance, Simon Houpt writes in the *Globe and Mail* news section: "Considered one of the most prestigious literary prizes in the world, the Booker is worth about

<sup>3</sup>Richard Todd quotes the critic John Bayley from a 1994 Booker press release made available by Colman Getty PR (Todd 70).

<sup>4</sup>The note Todd provides on the Booker gambling phenomena is relevant to any discussion about the changes affecting literary prize culture worldwide—in particular, the status major literary awards have achieved since the early 1980s as public spectacles (a status, it should be noted, to which the Booker made a decisive contribution by going live with its announcement of the winner in 1981): "By delaying the judges' final decision until several weeks after the shortlist had been made public, Booker managed to create a potent brew of suspense and speculation. So much so that it has been taken up by Britain's betting industry, and it is now customary to find odds being offered on the six shortlisted titles from the time they have been made public" (74).



Doris Giller’s professional history—her lifelong involvement with newspapers as a journalist and book editor “who had a nose for the fraudulent” (12)—invites a connection between the Giller and another famous award, the Pulitzer Prize, founded in 1917 to commemorate the achievements of the American newspaper publisher, Joseph Pulitzer. In its national-cultural sphere, the Pulitzer is as influential as the 46-year-old Booker in terms of the esteem it garners for its laureates. The Whitbread Book of the Year, the David Cohen British Literature Prize in the English Language, the Orange Prize, and the Commonwealth are also highly feted prizes for fiction. However, the Booker and Pulitzer are eclipsed only by the Nobel Prize, awarded for literature since 1901 (worth \$1.1 million USD as of 2018).<sup>5</sup> Rabinovitch’s objective, then, was to create a leading literary prize resembling the Booker and the Pulitzer, which would be authoritative and influential enough to galvanize the nation’s literary community, and draw attention of literati worldwide to both the prize and its winning books.

The goal of establishing a prestigious cultural institution comparable to the Booker speaks volumes for anyone familiar with developments in the literary industry in Britain (and by extension, the Commonwealth and Ireland) and in Canada since the early 1980s. These changes are manifold and bound up with other developments, including major transformations in telecommunications, Internet and broadcasting technologies, as well as the globalization of the book trade, and new approaches to book marketing and selling. To state some of the ramifications simply, Booker results make the evening news in every English-speaking country (if not around the entire globe). Shortlisted and

---

<sup>5</sup>The relevance of the Nobel to this study is neatly captured by James English: “...the Nobel seized the collective imagination with sufficient force to impose with unprecedented intensity the curious logic of proliferation that has raised prizes from a rather incidental form of cultural activity a hundred years ago to an undeniably central form today” (28).

winning titles can be ordered online within minutes of such announcements. In the Introduction of *Consuming Fiction*, a book that significantly contributes to the emerging scholarship of publishing economics, literary prizes and culture, Richard Todd writes:

Readers are increasingly affected by the various interrelated ways in which serious literary fiction is promoted and discussed when making their own choices from bookstores or libraries.

One might say that a process of ‘canon-formation’, guided but not dictated by consumer forces, in ways that have not been seen before, has come into being over the past fifteen years or so. I use ‘canon’ here specifically as a piece of shorthand for what has been termed ‘the glacially changing core’ of consensus about certain novels that is surrounded by ‘the rapidly changing periphery’ of debate about others. (3)<sup>6</sup>

The impact of the changes on British and American literary cultures, which began in the early 1980s, was evident to anyone in the book trade. Major literary awards, particularly the Booker, and the works and authors such awards distinguish and certify, were growing in prestige, garnering more publicity, and public notice. Todd is worth quoting here because comparable changes could be seen in Canada’s literary culture:

At about the beginning of the 1980s, Britain’s literary culture in respect of the novel began to undergo a series of rapid and fascinating changes. Prior to this time—in other words during the immediate post-war period until well into the 1970s—Britain’s serious literary novelists were likely to achieve notice through either (a) the production of one title that captured the public

---

<sup>6</sup>Todd refers readers to Wendell V. Harris’ “Canonicity.” See Harris 113.

imagination, or (b) a steady output that contrived to reach a faithful, and usually increasing, readership.... There were prizes to be won by the serious literary novelists, to be sure, but their significance was not noticed by the majority of the reading public.... The prestige that went with winning any of these prizes in the 1960s was confined to the literary world....

By the 1990s Britain's prize culture had changed dramatically.... Winning one of these more significant prizes not only brings the novelists a cash windfall: it can exercise spectacular effect on sales figures.... This, coupled with shrewd business sense on the part of a publisher and/or an agent, can empower writers to achieve a global profile that would otherwise have been out of their reach. (55-7)<sup>7</sup>

For Todd, the Booker's growing prestige and capacity to dramatically bolster authors' reputations and their readerships means that its "shortlist, however controversial, acts as a consumers' guide," and that "... from 1980 onwards the expectation had gradually gained ground that the shortlist really was increasingly becoming a kind of clearing-house for what was new and in some sense definitive in fiction in Britain" (71, 89). The annual outcome of the Pulitzer competition, the "torrent of media attention" that follows the announcement of winners, is no less meaningful. J. Douglas Bates describes

---

<sup>7</sup>It should be pointed out here as well that celebrity-enhancing mechanisms were at work before the 1980s. British novelists John Osborne and Alan Sillitoe achieved extended fame due to adaptations for film of their early works. Sillitoe's *Saturday Night and Sunday Morning*, which was turned into a movie in 1960, was based on his first novel of the same title, published in 1958. Osborne started his career in British theatre, wrote the plays *Look Back in Anger* (1956), and *The Entertainer* (1957), which were considered transformative, and which consequently turned Osborne into an influential playwright, a status he parlayed into writing screenplays, and television adaptations. *Look Back in Anger* and *The Entertainer* were turned into films in 1959.

how quickly and widely the news is disseminated in *The Pulitzer Prize: The Inside Story of America's Most Prestigious Award* (1991):

Pulitzer's name will appear in almost all of the nation's sixteen hundred daily newspapers, with a combined circulation of more than sixty million and read by at least one hundred twenty million people. The broadcast media will feel compelled to report the story. So will the news magazines, and *People*, and all the trade journals. So will many of the overseas news media of the Western world. (13)

In Canada, the *Books in Canada* First Novel Award (now the Amazon Canada First Novel Award) grew in nation-wide recognition and importance during the 1990s. My personal involvement with this award from 1995 to 2008 (as its manager from 2001 to 2008) allowed me to witness firsthand its changing status. By 1995, the First Novel Award appeared to be of considerable worth to debuting authors. It was also of great importance to their publishers—not just in monetary terms, but also in terms of the imprimatur that even a nomination betokened. It is difficult to assess or state precisely what writers, publishers, and other professionals in literary publishing (reviewers, editors) understand to be the significance of this kind of recognition. Herein lies the problem, as I have come to understand it. The celebratory context of literary prize culture makes it difficult to determine with precision the contributions of such prizes to the processes that shape a national literature, but their possible effects on these processes are worthy of investigation.

The Giller was envisioned as a literary prize with enough prestige to mobilize journalistic and critical coverage across Canada. The result of such vigorous coverage,

whether intended or not, has been the Giller's considerable impact on Canada's publishing industry, on the status of national literary awards, and on writers' reputations—their works' perceived marketability and literary accomplishment, and consequently also, their ranking in the field of contemporary Canadian fiction. The Giller's status, its value-conferring functions, therefore, engenders a cultural context that calls for scholarly attention, an effort to theorize how this context has evolved, and the implications of this particular brand of cultural capital for authors, and the corpus of Giller books as a whole.

## **PART B: PRESTIGE**

A great deal of what is described above, the confluence of economics and culture surrounding major literary prizes, may appear to be parseable into either business-related or cultural processes and practices. However, with respect to books (and the same applies to any product of individual artistic endeavour), no absolute division between commerce and culture exists anywhere along the axis that begins with the creative efforts of an author and ends with the mass production of a book (its commodification) and its consumption by a reader, whose cultural background (education and sensibilities) bears on the purchase decision. Nor is prestige—the kind a major prize is said to garner for itself as a cultural institution or agency and for its shortlisted and winning books—quantifiable or separable from the promotional activities publishers engage in regularly when they publicize the prizes received by their titles in order to sell them.<sup>8</sup> Despite this,

---

<sup>8</sup>Lorraine York writes: “Critics of Canadian literature have been, in the past number of decades, extremely reticent about the economic processes at work in the formation of the literature and its

the prestige earned when a major prize distinguishes an author (and, therefore, also her literary agent, editor, and publisher) reaches and graces every juncture, all aspects of publishing and sales, along the above-mentioned creation/commodification axis.

Prestige itself—like a fund known to be either substantial or not, but whose exact sources, principal, and currency type are hard to determine (even when the latter is in wide circulation), and whose leverage is variable, depending on the socio-cultural, economic or political contexts in which one seeks to capitalize on it, as well as on the availability and reputability of other such funds—remains tricky to harness theoretically and in practice. Prestige can be perceived at work: it can be tracked as it reaches into certain areas of economic activity (by increasing the desirability, and hence either the price or the marketability of particular objects); similarly, and despite the dearth of quantitative measures, it can be seen to have cultural consequences by imbuing organizations, individuals, and artistic works with symbolic value.<sup>9</sup> Nevertheless, the concept is problematic if one seeks to apply it as a bench mark or a precise measure of positive features, particularly those we ordinarily associate with empowerment and influence. Even where there is consensus among different parties that someone or something is prestigious, there is little reason to think that there will be agreement respecting the extent of prestige attributed, or that a clear and shared understanding of the

---

canons, preferring to rely on universal abstractions such as good taste and artistic excellence.... Mainly because of the canonization studies of Davey, Lecker, Gerson, and others, however, there is a renewed interest, early in this new century, in the material production of Canadian literature: books, articles, special issues of journals are appearing on the subject”(26).

<sup>9</sup>Jean Baudrillard makes a crucial contribution to cultural theory by outlining the conceptual basis for symbolic meaning or value. *For a Critique of the Political Economy of the Sign* proposes that the Marxian critique of political economy needs to be supplemented with a theory of the semiotic aspects of commodities. “Where Marxism analyses the modes of production and distribution of commodities, semiology analyses the symbolic meanings of objects, the social prestige they confer upon the consumer...the Marxian theory of use and exchange value needs to be supplemented with a new theory of ‘sign value’” (Best 247).

implications for a field of activity will follow a particular assessment. Any effort, then, to treat prestige as a set of measurable factors goes against the grain of the predicament just described. Yet this is precisely the work that is required for an analysis of prize-related prestige. Furthermore, such an analysis has to start with an account of the social field or sphere in which literary prizes operate, and the “capital” they garner and command.

In *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (2005), James F. English brings prestige—and the intertwining realities of economics and culture (Pierre Bourdieu’s “double reality”)—into direct correspondence with prizes:

There is no question of perfect autonomy or segregation of the various sorts of capital, such that one might occupy a zone or margin of “pure” culture where money or politics or journalistic celebrity or social connections or ethnic or gender advantage mean nothing, or such that one might acquire economic capital that is free of all implication in the social, symbolic or political economies.... This, indeed, is the root explanation for the simply tremendous growth of cultural prizes, which have been expanding in number and in economic value much faster than the cultural economy in general.... [Prizes] are the single best instrument for negotiating transactions between cultural and economic, cultural and social, or cultural and political capital—which is to say that they are our most effective institutional agents of *capital intraconversion*. (English 10)

English has made significant contributions to a field that has taken shape in the last two decades,<sup>10</sup> and is firmly rooted in modern cultural theory. He is especially indebted to Bourdieu, whose numerous works on the sociology of culture and literature, and whose conceptualizing of the “field of literature” (le champ littéraire) and the “literary institution” (l’institution littéraire), help clarify and reorient our understanding of cultural and social hierarchies (“distinctions”), the role of the cultural elite in establishing cultural/aesthetic values, and the institutional nature of such judgments. All this is to say that the literary field, like all artistic fields, is dependent on the achievement of consensus (but as well, on movements that challenge it) between various agents. Just as surely, these agents have to be recognized by society at large as experts, and hence endowed with the authority to consecrate or reject particular works as fine art. Bourdieu stressed, moreover, that understanding judgments of value (operative in a field in which a number of judging agencies function collectively) is not a simple matter of inferring broad adherence to criteria based on innate good taste or access to some esoteric domain of knowledge.

Rather, it is a matter of describing the gradual emergence of the entire set of social mechanisms which make possible the figure of the artist as producer of that fetish which is the work of art—in other words, the constitution of the artistic field (in which analysts and art historians themselves are included) as the locus where belief in the value of art—and in that power to create value

---

<sup>10</sup>Scholarly work on the function and impact of literary prizes in contemporary culture began to appear in the UK in the last two decades. Oxford Brookes University hosted the first “Culture and Literary Prize” international conference in 2003. *Fiction and Literary Prizes in Great Britain* (2006) is one of the first collections of essays by different scholars addressing major literary prizes in the UK.



which belongs to the artist—is constantly produced and reproduced. (*The Rules of Art* 292)<sup>11</sup>

More precisely, what is involved, and what must be grasped conceptually, is the emergence of a set of specific institutions which are required for the functioning of the economy of cultural goods—places of exhibition (galleries, museums, etc.), institutions of consecration (academies, salons, etc.), and specialized agents (dealers, critics, art historians, collectors, etc.), endowed with the [acquired] *dispositions* objectively required by the field and with *specific categories of perception and appreciation* which are irreducible to those in common use and which are capable of imposing a specific measure on the value of artists and their products. (*The Rules of Art* 292)

As with the field of fine art, a multiplicity of institutional agents perform complementary functions in the literary field—for example, relevant departments in universities, literary critics and the literary magazines for which they write, book publishers and anthologists catering to the needs of high schools and universities.<sup>12</sup> Moreover, in the *Rules of Art*,

---

<sup>11</sup>See Bourdieu's *The Rules of Art: Genesis and Structure of the Literary Field* (translated by Susan Emanuel, Stanford University Press 1996 edition).

<sup>12</sup>This is the literary institution, meaning a system or network of organizations devoted to scholarship in, or production of, or engagement with literature, books and authors. This system, according to Bourdieu, creates a consensus respecting criteria that define excellence. Also see Polysystem Theory: "The study of the literary institution can be pursued therefore both in fairly narrow sociological and economic terms and in the wider context of the literary PS or as part of the Empirical Science of Literature. The particularity of the PST is that it uses the study of the social conditioning and manipulation of texts to describe and explain the evolution and functioning of literature, as well as its regularities ('laws'), instead of taking literature only as one of the elements of society or even as simple illustration of social mechanisms" (Dimic 153).

Bourdieu indicates how bringing the concept of a “social field” to bear on the question of artistic production changes our understanding of art. Crucially, a field—like the aesthetic—emerges historically and is dynamic over time. Various forces contend within the field of modern art: artists, critics and experts strive to establish their authority over the field.... They try to shape an audience who will appreciate and value art.... For Bourdieu, the whole process is relentlessly hierarchical; the social field is a site of endless struggle for prestige and success. (*The Norton Anthology of Theory and Criticism* 1662)

Key for the purposes of this study of the Giller, then, is Bourdieu’s notion that the cultural field is always competitive, tiered, and fluctuating. It is an arena where individual creators, movements, or institutions vie with one another to establish criteria, confer value and consecrate. The legitimacy of that authority (a matter of prevailing opinion concerning it), as well as the social and cultural status it betokens, waxes and wanes.

Expanding on Bourdieu’s “field,” James English posits in *The Economy of Prestige* that literary prizes are now recognized as a “dominant instrument” of the “social-commercial-cultural mechanisms” that shape national literatures (English 244). In part, and for the various reasons touched on earlier, this is due to the marked impact of prize-related discourse on circulation. Nominated and winning books are presented to the public, reviewers, and academic critics through the certifying mechanism of a prestigious, highly publicized prize, spurring a more intensive engagement with the celebrated works at the levels of criticism, pedagogy, and popular culture. In “Stardom and Talent,” Moshe Adler sees the head start as crucial to capturing and keeping a place in the marketplace.

Prizes affect a major shift in the way literature is discussed and evaluated, marketed and consumed. Consequently, nominated and prize-winning books should be seen as achieving a prominence, a critical head start on other works published and sold.<sup>13</sup>

For English, furthermore, prizes serve as agents of legitimization, instruments of the “middle-zone of cultural space” that have “in our time...become by far the most widespread and powerful of all such instruments” (12-3). Scholarly attention has yet to reflect the full measure of their cultural significance and their impact on contemporary literature. Moreover, the very discipline of the sociology of literature has yet to make a discernible place for the study of literary prizes within it. In “Everywhere and Nowhere: The Sociology of Literature after ‘The Sociology of Literature,’” an introductory essay to a special issue of the journal, *New Literary History* (Spring 2010), English helps clarify the connection between his work on prizes and a number of subfields that have sprung from the larger disciplinary framework designed “to provide an account of literary texts and practices by reference to the social forces of their production, the social meanings of their formal particulars, and the social effects of their circulation and reception” (viii). The sociological branch most closely associated with Pierre Bourdieu emerged in the 1980s. It addresses the “history and logic of literary values and literary canon formation,” and is concerned primarily with academic institutions. John Guillory, John Frow, and Pascale Casanova became important contributors. This study draws on their work. However, other scholars considerably broadened the field by examining the ways that non-academic institutional actors influence literary value. Their work is the most relevant to a study of the Giller. This line of research is exemplified by Richard Todd, James

---

<sup>13</sup>See Adler in *Handbook of the Economics of Art and Culture* (2006).

English, Richard Ohmann, Barbara Herrnstein Smith, Graham Huggan, and Janice Radway. Yet also relevant are a number of other newer branches of sociology which English discusses, particularly those reflecting a “democratization” or widening of the scope of inquiry. More specifically, the study of book history now entails a more inclusive approach to analyzing the production process (viii).<sup>14</sup> This approach is understood here as accommodating a larger range of texts and a larger number of actors (some previously overlooked) involved in producing them. In the same vein, the branch concerned with the reception side of “literary practice” makes room for a much greater variety of reading practices, and reader communities (x-xi).<sup>15</sup> This sociology of “readers and reading” subfield is useful to this study’s investment in evolving concepts of readers—from academic or culturally highly equipped “text processors,” to audiences/consumers or communities of fans that actively engage with the Giller using television/Internet-based platforms, and which effect a popularizing of the Giller and its books.

Bourdieu’s concepts are a basis for Todd’s assertion in reference to the Booker that it plays an important part in the process of contemporary canon-formation.<sup>16</sup> English

---

<sup>14</sup>This tendency, English explains, is meant to shed light on “the hidden or forgotten producers of culture,” and address what John Sutherland described as literary sociology’s “scholarly ignorance about book trade and publishing technicalities.” See Sutherland 574.

<sup>15</sup>Bourdieu’s *Distinction: A Social Critique of the Judgement of Taste* (1984), and Janice Radway’s *Reading the Romance: Women, Patriarchy, and Popular Literature* (1984) paved the way for studies of readers and reading as “social practice,” determined by such factors as readers’ cultural capital, socio-economic status, and, pertinent to this dissertation, the types of communities and tools/platforms readers use to access and engage with texts.

<sup>16</sup>Todd writes in the chapter, “Canon and Commerce”: “A successful lead title enters the ‘canon’ by virtue of a multiplicity of cultural forces that are as commercial as they are ‘literary’.... The fact that my ‘canon’ is commercial as well as literary (what’s ‘in’? what’s everybody reading this

reinforces this point by recapitulating the controversy that took place in the U.S. in 1987-88, when Toni Morrison's novel, *Beloved*, was not awarded either the National Book Award or the National Book Critics Circle Award (though she did win the Pulitzer later in 1988). Morrison's circle of supporters retaliated with an open letter in the *New York Times Book Review*. The letter was ostensibly written to decry the omission of James Baldwin, an American author celebrated worldwide, from the National Book Award's and the Pulitzer's roster of laureates. It drew a parallel between Baldwin and Morrison, also an author of "international stature," who had "never received the honor of these keystones to the canon of American literature: the National Book Award and the Pulitzer Prize" (English 238).<sup>17</sup> The open letter provoked a backlash. On the political right were those who claimed that *Beloved* did not merit an award. At the other end, a host of prize-bashers, among them Christopher Hitchens, argued that a great writer like Baldwin would have neither required nor sought validation from awards committees (242).<sup>18</sup> For English, however, the controversy and the prize-bashing screeds confirm something else that is relevant about the perceived function of literary awards:

What Morrison and her supporters did was to recognize and critique the prize for what it is—a thoroughly social, economic, and (racist) political instrument—and to credit it with real, even potentially decisive power in determining long-term literary valuations.... [Given] the prizes' wide vulnerability to charges of corruption and bias[,]...Morrison's strategy

---

season?) by no means implies that the two kinds are mutually exclusive: indeed, both carry a sense of elitism that may not be to everyone's taste" (100-1).

<sup>17</sup>The open letter was signed by the poet June Jordan, and by Houston A. Baker Jr., a literary critic. An attached "Statement" contained another forty-six signatures of prominent black American writers and poets.

<sup>18</sup>Hitchens 22.

[became] one of negative affirmation, treating the prize as a more false (in particular, more egregiously racist) *and* a more true (more perfectly in correspondence with the “legitimate” or the “ultimate”) measure of cultural value than its traditional critics would ever allow (243-44).

The Morrison story is useful as an example of “negative” but compelling affirmation of the connection between major literary prizes and contemporary literary canon formation. This connection exists also in the Canadian context between the Giller and contemporary Canadian literature.

### **Part C: The Giller and the Economy of Prestige in Canada**

This study focuses on the Scotiabank Giller Prize and the economy of prestige as it operates in the Canadian context. The promotional and marketing apparatus that has grown around the Giller has had nearly 26 years to become entrenched. Its activity involves cultural agents working to merge artistic and commercial aspects of literary writing and publishing. This network is surveyed to ascertain—in line with Todd’s assertions concerning “serious literary fiction,” “market forces” and their impact on “the general reader”—their bearing on the formation of a contemporary national literature in Canada.<sup>19</sup>

---

<sup>19</sup>Davey’s claims, in *Canadian Literary Power* (1994) regarding the “showy, ephemeral Canadian literature publicity machine [versus] the grassroots realities of Canadian literary activity” reprises the prize-bashing Hitchens engaged in to address the rejection of Morrison and Baldwin by American prize juries. Lorraine York responds to Davey not by defending the exercise of broad cultural influence by cultural prizes, but by asserting that they exercise it *de facto*: “Davey’s critique of the literary fame game is tempting, but the terms of the critique are questionable. Fame becomes associated with commercially decadent Central Canada, and real literary activity with the other regions of Canada, but to assume that the celebrity machine does not equally animate

The economy of prize-related prestige is a framework that complements Bourdieu's notion of cultural institutions competing to assert maximum authority within a defined artistic space. This framework merely extends the parameters of the literary institution to include a larger number of actors. Furthermore, a parallel can be drawn between the Giller, the network of agents that surround it, and the processes that created Canadian literature, as described by Robert Lecker and Frank Davey in a series of seminal essays for *Critical Inquiry*.<sup>20</sup> Lecker argued that a Canadian canon was the outcome of valuations that were legitimated/institutionalized through curricular incorporation, scholarly work, academic publishing, anthologizing, and other canon-confirming practices. Lecker's focus on the academy, "formal academic study (656)," and the work of academic critics defines a zone of canon making that is authoritative, and "privileged."

Responding to Lecker, Davey asserted that the Calgary conference was not as consequential as Lecker believed on the grounds that there was/is no single "constructor of literary canons." Davey identified other institutions—earlier academic canons, literary anthologies,<sup>21</sup> periodicals and academic presses, and a host of non-academic actors who "validate specific Canadian texts," including prizes: "Literary prizes became another source of textual certification, some awarded by international publishers...others by

---

the other regions is to participate in a variety of pastoral idealism. International prizes, for example, are highly publicized outside of the area of the Golden Horseshoe, as the career of Carol Shields attests" (25). York's assertions about celebrity, publishing economics and canons are pertinent to the argument that prizes are at the center of these processes/activities.

<sup>20</sup>See the 1990 debate between Robert Lecker and Frank Davey that was played out in three consecutive issues of the magazine *Critical Inquiry*, and followed up with several books by both authors. This debate serves as a framework for analyzing the shifting ground of cultural authority and prestige or "literary power" in Canada in Chapter 1.

<sup>21</sup>See Lecker's *English-Canadian Literary Anthologies: An Enumerative Bibliography* (1997), as well as Paul Denham's review of it in the September 2000 issue of the journal *ESC*: 362-366.

writers' associations within Canada with specific aesthetic/political programmes" (676). Indeed, the Giller's annual selections have something in common with the valuations that took place at the conference on the Canadian novel at the University of Calgary in 1978, where teachers and critics were asked to identify the 100 "most important" Canadian works of fiction. The Giller too employs a panel of experts and likewise functions as a value-conferring institution, whose purpose is to determine which novels and short story collections are most exemplary of fiction written by Canadians and deserving of a national readership.

If Davey is correct, no cultural space, however privileged, has sole authority over valuation or is immune from competition. The Giller competes for recognition of its authority among literate audiences/consumers, and the commentators and critics who cater to them. Similarly, it relies on economic conditions to forge a relationship with Canadian book publishers and booksellers, who are mindful of the complexities of the market domestically and internationally, and who look to book-promoting institutions to develop and maintain markets for their books. What needs to be determined, then, is whether the Giller helps create cultural-economic conditions that enable it to challenge in some vital fashion the academic-publishing complex discussed by Lecker and Davey.

Like any actor in a cultural field, the Giller drives the economy of prestige in concert (and often in competition) with other prizes, like the Governor General's Award. However, the Giller is widely regarded as Canada's most noteworthy award for fiction published in English, receiving greater press coverage than any of the other prizes. Adam McDowell's 2008 *Vancouver Sun* article, for instance, informs readers that a "database



search reveals that ‘Giller Prize’ was mentioned in 407 articles in major Canadian newspapers in 2007, compared with 105 for ‘Governor General’s Literary Award,’ 66 for ‘Griffin Poetry Prize,’ 11 for ‘Writer’s Trust Award’ and a mere four for [the 22-year-old] ‘RBC Canadian Painting Competition’ (McDowell, “Giller Prize lessons” C5).<sup>22</sup>

Furthermore, the negative affirmation English writes about, or the acknowledgement—despite doubts concerning fairness—of the determinative role played by a national literary prize in ranking the status of authors, also applies to the Giller. The Giller’s influence is backhandedly confirmed through journalistic coverage that regularly derides the omissions on its shortlists or its selection of winners. Commentary on the Giller abounds with such examples. Paul Gessell’s 2002 “Giller snubs Vanderhaeghe” is one low-key instance of underscoring an oversight:

The big surprises are the exclusion of two acclaimed blockbuster books that were expected to be contenders. One of the no-shows is Rohinton Mistry’s *Family Matters*.... The Booker’s embrace of Mistry versus the Giller’s rejection shows just how subjective these awards are.... The other surprise in the no-show category is Guy Vanderhaeghe’s *The Last Crossing*.... Noah

---

<sup>22</sup>Over the course of the last two decades, numerous journalists have placed the Giller above the G-Gs and The Rogers Writers’ Trust Fiction Prize. Wit Wagner’s comment in the *Toronto Star* (Nov 2, 2010) is just one more example. He writes that the Rogers Writers’ Trust Fiction Prize “has long been considered the bronze medal in Canada’s literary Olympics” (Wagner, “Writers’ Trust kicks off prize season” E1). Roy MacSkimming observes: “The blockbuster syndrome is reinforced by the fact that Canadian fiction has its own version of the Man Booker Prize (as it’s now known)” (272). Yet more revealing is that MacSkimming connects the winning of prizes—especially the Giller—with good judgment and business practice on the part of Canadian publishers, whose success depends on attracting authors capable of winning major prizes and sending “sales through the roof.” MacSkimming consistently measures publishers’ success and future prospects by the awards their authors garner: “The Giller winner for 2002, Austin Clarke’s novel *The Polished Hoe*, carried what previously would have seemed an unlikely imprint, Thomas Allen Publishers.... With [Patrick Crean’s] program in only its second year, winning the Giller sent a signal that Thomas Allen would be a force in twenty-first-century Canadian literature” (394-5). Thomas Allen was acquired by Dundurn Press on July 31, 2013.

Richler, books columnist for *The National Post*, wrote ... that it would be “a catastrophic blunder” for the Giller’s to exclude the Saskatoon-based Vanderhaeghe. (Gessel D1.)<sup>23</sup>

By contrast, Albertan Aritha Van Herk’s screed in a 2004 edition of *The Calgary Herald*, “Giller race lacks passion: Canada’s big book prize is stirring little debate” (November 6, 2004), is a cutting analysis of the 2004 short list, and of the jury panels, comprised at times of past winners judging books written by those who served as judges when the former were nominees. After taking some standard shots at the Toronto-centrism of the Giller and its Gala, she writes:

And what about the great books not even short-listed this year? Where is Greg Hollingshead’s brilliant *Bedlam*, Susan Swan’s evocative *What Casanova Told Me*, Elizabeth Harvor’s elusive *All Times Have Been Modern?* Ignored, neglected. Not nominated. (Van Herk n.p.)

The length and tone of Van Herk’s article also serves as negative affirmation of the Giller Prize’s national status and prestige (“Why,” she asks, “is the Giller the highlight of the literary season? The money? Alberta’s Grant MacEwan Author’s Award every year honours Alberta’s best book with \$25,000, but it gets almost no national attention”). This status enables the Giller, along with the Booker and other major national prizes (in the US, the Pulitzer, Book Award, and the National Book Critics Circle Award), to intervene in shaping national literature/s—albeit, in ways that require critical examination.

---

<sup>23</sup>Siri Agrell’s piece, “Humble Vassanji takes Giller for 2<sup>nd</sup> time: ‘It’s definitely a mistake,’ winner says,” published in the *National Post* right after the announcement of the winner (November 5, 2003), actually lists the authors “upset” each year right below the names of the winners dating back to 1994 (with the exclusion from consideration of Margaret Atwood’s *The Robber Bride* due to the “award’s November to November time frame”).

The Giller's status conditions the status of its corpus of nominated and winning books. It is important to consider, then, that the Giller is an institution that functions outside academe and valorizes books without clearly defined criteria (beyond that of good writing done by Canadians). Additionally, unlike the Governor General's Award for English-language fiction, the Giller does not represent the Canadian government, and it is not constrained, or at least not overtly, by the same stated requirements. The value/s of a literary corpus produced by a privately owned agency is consequently questionable, as is its connection to what can be recognized as a literary canon (the latter implies authoritative valuation and consensus). Furthermore, the usefulness of a canon framework must itself be questioned—not just because there are many diverse canons, as Davey claimed, but also because contemporary canons, those without long histories or the support of institutions working in concert with governments' cultural agendas are prone to being unstable. They are easily supplanted, or else they evolve quickly in response to changes in the political climate, such as calls for more inclusions.

In his 2014 article, "The Man Booker Prize and the Emerging Canon of Contemporary British Fiction," Wojciech Drag points to a similar concern regarding the as yet hypothetical status of a "Contemporary British Fiction" (CBF) canon and the related problem of defining it. Drag explains that since CBF is no longer synonymous with post-war fiction, the designation "'contemporary'—unlike 'Victorian' or 'postwar'—does not offer a precise time reference and may be understood differently in different contexts" (Drag 21). James English asserts in his *Concise Companion to Contemporary British Fiction* (2006) that CBF is to be understood as "something radically new," while Jargo Morrison, in *Contemporary Fiction* (2003), relates

“contemporary” in British and American fiction to a “specific set of questions centering around ‘ethnicity, gender and sexuality’” (English and Morrison quoted in Drag 21). The problem arising from such efforts to specify a set of qualities representing a marked departure from earlier fiction is that the designations are relative. As a definition, “radical newness” is itself relative. Demarcations of this sort can be rejected with examples of comparable concerns or preoccupations that go back further than notions of the contemporary would accommodate. Beyond this, Drag argues, is the difficulty of deploying a canon framework involving works that are still relatively recent. Drag writes:

Contemporary British fiction, unlike most other period of literary history, has not yet developed a definitive set of canonical works. It is well known that canon formation is a complex process that requires many decades. (22)

Drag’s equivocations are relevant to questions concerning Canadian contemporary fiction and qualifications for canonicity. Additionally, older prizes like the Nobel and the Booker are considered prestigious. Their authority to select winners is widely recognized despite the fact that their choices do not always escape criticism. They have long histories, substantial financial and human resources, and they are widely seen as contributing something unique and important to national and international culture. Their success as institutions is significant in itself, and efforts have been made to parse the prestige attributed to them.<sup>24</sup> The Giller is a much younger prize. Its capacity for

---

<sup>24</sup>The problematic aspects of prestige are foregrounded in “Brand Lessons From the Nobel Prize,” an article by Carmen Nobel published on-line in 2014 by Harvard Business School’s *Working Knowledge: The Thinking that Leads*. This article is a review of Mats Urde and Stephen Greyser’s paper, “The Nobel Prize: A Heritage-based Brand-oriented Network,” which opens with: “Everybody knows it is prestigious but very few know how it acquired its elevated position.” Pertinent here is that the culture of marketing and corporations is superimposed on the Nobel in an effort to “brand” the prize by capitalizing on its unique qualities, such as heritage (qtd. in Nobel, n.p). Marketing strategies are imported into the domain of Bourdieu’s “field of

effecting or contributing to a canon-shaping process—even if we deem such a framework applicable to literary prizes—cannot be considered a given. It still hinges on the Giller’s perceived cultural importance and institutional legitimacy, which, like prestige, are difficult to measure.

It is noteworthy that Drag’s caveat, that there is no certainty (for now) regarding the make-up of a CBF canon, is turned into a qualification and an operation of locating its more precise starting point. Instead of a fully formed CBF canon, Drag proposes one that is “tentative” or “a canon in the making” (22). Furthermore, in agreement with English and Frow, Drag unequivocally ascribes a major influence on this canon to literary prizes, along with other institutions that confer value, such as universities, scholarly publications, literary treatments, and book reviews.<sup>25</sup> Significantly, Drag tests English and Frow’s “*intuition* that literary prizes in Britain (and the Booker in particular) have a significant share in the ‘literary value industry’” (emphasis mine). Using empirical data from two surveys—one of British university course syllabi, and another of book-length critical studies of CFB authors—he demonstrates that there is overlap of Booker-nominated and winning authors with both the teaching and critical canons. Drag’s findings affirm two things of significance to the Giller study: a connection between the tentative CFB canon and the Booker; and the usefulness of empirical data in establishing this connection.<sup>26</sup>

---

restricted production,” which is not intended for the general (mass) consumer. Thus, value added qualities are attributed to the Nobel Prize, which, paradoxically, by virtue of these same qualities should be above any field of quantifiable values. It says a great deal about how in the present the pinnacles of culture are turned into a marketable products. On the other hand, the article does help identify available markers of literary and cultural prestige in relation to prizes.

<sup>25</sup>See English and Frow’s “Literary Authorship and Celebrity Culture,” p. 47.

<sup>26</sup>Drag asserts that these surveys outline a “teaching canon of CBF,” and a “tentative canon of academic research” (Drag 26). The inclusion of Booker authors in both surveys helps Drag

It is evident that Giller results have an immediate effect on Canadian book buyers, book reviewers, literary critics, and even academics. Furthermore, the measurable impact on book sales, and on the volume of literary commentary generated, demonstrates that the Giller's institutional status or influence operates across institutions, communities, and markets. Authors whose books are distinguished by the Giller benefit from this influence. Consequently, although it is necessary to look at which books are and are not part of the Giller's corpus, and to theorize the distinguishing features of this corpus, the Giller's status also enjoins us to grapple with the extent to which it may contribute to the formation of one or several overlapping canons (and, as a corollary, to inquire as to whether the Giller contributes to a canon on its own, in conjunction with other major prizes, or with the affirmations of academic venues where Giller-nominated or winning books are taught). What needs to be ascertained first, however, is the Giller's institutional power—this is to say, its reach and the effects of its influence.<sup>27</sup>

While the Booker Prize and book publishing, promotion, and selling in the UK are not identical to the Canadian context, there are many similarities between the effects of the Giller and the effects of the Booker. For this reason, English's comprehensive book on prizes and awards offers a blueprint for understanding prizes in terms of their agendas, cultural influence, and the ways prize-related distinctions are leveraged. Todd's findings are likewise useful for understanding the critical and marketing activity generated by the Giller. For example, Todd supplies a useful digest of the forces acting on the general

---

establish that there is "a correlation between" the Booker and its "effect on the canon" (18). See Drag 23-8.

<sup>27</sup>York's remark concerning celebrity sheds additional light on the cultural dynamic surrounding prizes, and lends support to the notion that the status of a prize like the Giller needs to be considered before one theorizes the corpus of its books: "How long celebrity is enjoyed may be, for my purposes, slightly beside the point. Rather, the question is, what effects does it create when it is in operation?" (33-4).

reader in the UK. He outlines the ways that prize-related prestige is strategically deployed to promote the author and sell her work:

These include the development of the Booker Prize *and its shortlist*; how other literary prizes have reacted to the Booker; how both agents and publishers have responded to the commercial possibilities of the serious literary blockbuster...; how the serious literary fiction title and/or author can enter the canon through a (sometimes fortuitous) combination of skilful commercial promotion, publicity and review coverage in the various media (including radio and TV), and even be taken up into academic discussion; how booksellers co-operate with novelists to promote contemporary fiction; how adaptation for film and/or TV can affect a given title. (9-10)

These strategies attest to the *convertibility* of prestige, or the ways that prizes can move an author from the periphery toward the centre of literary recognition via increased readership. The Booker's impact on sales figures also constitutes evidence of the award's influence on book buyers in the UK market. Todd tracks sales of hardback and paperback books of Booker prize-winners and those shortlisted for nearly two decades, beginning with the late 1970s. To be clear, it is not that the number of books sold is a measure of a book's prestige (just as bestsellers are not necessarily great or prestigious works). It is the effect that an award has on certain types of readers (those who read literary fiction) that Todd treats as an indicator of an institution's prestige. What Todd does not provide, however, are measurements or metrics for quantifying the impact of a prize on the "reputations" of authors, individual books, or entire oeuvres (particularly among

readerships that are part of what Bourdieu would consider the literary field). Yet these are important indicators of the status of prizes and their effects.

Simon Brault, executive director of the Canada Council for the Arts, has commented on a comparable methodological impasse in a number of speeches and documents. In a 2015 interview with Peter Darbyshire, “The Future of the Canada Council will be flexibility,” Brault stated, “We have a lot of difficulty being clear about what are the expected outcomes of public support for the arts, and how we measure the impact of what we do.... We need to be much more convincing in describing the impact of what we do” (quoted in Darbyshire n.p.). The absence of concrete data to measure the impact of Canada Council funding, arts prizes and awards is difficult to reconcile with the requirements of accountability. This problem is described in “Prizes and the Canada Council for the Arts: Towards a Quantitative Methodology,” an essay I wrote for the Canada Council for the Arts (May, 2016).<sup>28</sup> The essay addresses the inadequacy of currently available tools for quantifying outcomes in relation to the Canada Council’s funding objectives. It asks, among other things, how well a prize meets the particular “needs” of the artistic community for which it is intended, and whether or not it is sufficiently well recognized amongst arts peers and peer groups, and the general public. This question informs additional questions, such as how an award reshapes the cultural landscape in terms of specific measures—that is, viewership, new audiences, and the understanding or appreciation for the particular artistic practice. To put this another way,

---

<sup>28</sup>This essay was submitted as part of a competition for the position of Awards Manager, Canada Council for the Arts. The essay goes on to propose ways of visually representing online and web-based internet traffic using, among other tools, key word analytics that are available through Google’s analytic and fusion engine. The essay is referenced here to further illustrate the problem of quantifying prestige and its wide relevance.



how does an award change the comprehension (recognition) of the artist or the work of a company/organization? Generally speaking, such questions are answered through very limited response data, loosely collected attendance records from exhibits or performances, shows and galleries, un-collated newspaper and press clippings, postings of reviewer comments, some qualified marketing and consumer market data vis-à-vis book sales collected at point of sale, rudimentary versions of online analytics and other types of non-standard, un-reproducible marketing studies. Without adequate means of fusing and aggregating the data in a coherent fashion, it becomes extremely difficult to determine whether a given prize is performing its intended function—that is to say, whether it is defining its prize “space.” The methodological issue becomes all that much more important when large art funding programs have to accommodate oversight, agency, auditing, and requests for increased funding (Stein 3).

The challenges described above are pertinent because a thorough analysis of a prize, its reach and impact, rests on credible assessments of its prestige. There several ways of achieving such measures: First, the collection, aggregation, and even visualization of complex data sets (pertaining to, for example, consumer behaviour, or web traffic) can now be seen as useful for dealing with certain heretofore unasked or unanswered questions about the effects of prizes. While a great deal of data remains proprietary, parts of it may become public in the future. It is important to recognize that such data can provide new and crucial insight about the effects of cultural institutions. Meanwhile, this study employs already available data for measuring the Giller’s prestige. In addition, it collects, analyzes, and presents previously uncollected and unexamined

data/findings (in Chapter 2) to gauge the Giller's influence on Canadian fiction, and its contemporary canon.

Finally, with respect to metrics, this study builds a methodology for engaging in quantitative analyses. Victor Ginsburgh's "Awards, Success and Aesthetic Quality in the Arts," published in the 2003 edition of the *Journal of Economic Perspectives*, offers an example of metrics or measures other than sales figures that are useful for quantifying the results of winning a major prize. Ginsburgh's findings attest to the long-term impact of the Booker on nominated as well as winning authors. Table 2 in the article shows different data collected by Ginsburgh with respect to

the number of editions that were published between year 11 and 20 after a title was selected for the prize...; and the number of other titles written by each author that are available from the Library of Congress (and expressed in terms of titles per year, published before and after the award). [So that the] measure of long-term quality here is thus not an expert judgment by, say, professors of literature, but rather based on the opinions of readers and librarians. (Ginsburgh 104)

Chapter 2 adopts the principle that a variety of metrics are meaningful and necessary to the study of a literary prize, and offers a set of measurements to gauge the influence of the Giller on book buyers, on literary commentary geared to a literary but non-academic readership, and on readers in academe. Pertinent too is that this approach reinforces what English terms in his essay on emerging sociologies of literature as the "disciplinary contact zone" between literary studies and sociology's traditional reliance on quantitative approaches (xiii).

Crucially, the question of the status of a prize is one that should be recognized as belonging to more wide-ranging inquiries into economics, the effects of technological change on various industries, and on culture broadly speaking.<sup>29</sup> Accordingly, this study examines the role of television and televisual/Internet platforms, and their effect on the discourse surrounding prizes, especially since the televisual has been integrated into the institutional apparatus of prizes like the Giller for purposes of publicity and marketing.

Given Bourdieu's theory of competition in the "literary field," and English's assertion that prizes are the "most powerful" cultural instruments, several things need to be determined: first, how a prize like the Giller stacks up against other such instruments; how it is either endorsed or assisted by similar institutions, such as other prominent national and regional awards (in addition to an international network of prizes), as well as older, long-ensconced agents of culture; and how it is challenged by means of alternative "judgments of value." Some of these challenges to the cultural authority of a national prize arise from well-established networks of academic and literary experts, who champion writers in accordance with their own criteria. The effects of smaller regional (at times, competing) economies of prestige must also be taken into account. Regional prizes tend to express evaluative divergences stemming from differences in geography, history,

---

<sup>29</sup>English writes that "prizes have played an enormous role in the emergence of minoritarian and oppositional cultures into positions of visibility and esteem." This is, according to English, a "phenomena of the television: not produced by this medium in a simple causal sense—not mere effects of the dominant technology—but so thoroughly mediated and managed by it that one would not be exaggerating to say that television,...is a key to understanding these phenomena and their continuing impact" (77-78). Several other books are pertinent to such a discussion. For example, Randal Collins' *The Credential Society* (1970). Economist Danny Quah discusses the transition to a "weightless economy" of "dematerialized" products, suggesting a "greatly expanded *economic* market for *symbolic* goods such as, among other things, artistic prestige..." (English 77).

culture (including the contributions of Indigenous peoples), language, literary and oral traditions—all features that create a regional as opposed to a national vision of artistic distinctiveness and excellence. Still other endorsements or contestations arise from the political objectives of governments and the cultural agencies they fund, and whose policies in relation to regional, gendered, ethnic, and other forms of inclusiveness—policies that are translated into official and journalistic commentary, and inform critical/scholarly writing—are incorporated into judgments concerning literary value.

Prestige is a broad concept, and various approaches can be used to theorize it or gauge its effects. Since this study looks at the Giller’s effect on the valuation of fiction among a number of different valuing regimes, prestige (and similar attributions like renown, acclaim, and cultural importance) can be more narrowly defined as influence. In turn, influence can be said to depend on credibility or legitimacy, and on a consensus among members of the “literary field,” such as established writers, critics, and various communities of readers, that a prize has the wherewithal to operate and carry out its mandate as a cultural enterprise. Such wherewithal can be parsed into a range of “assets,” as English puts it.

Although one such asset, the monetary value of a prize, does not always match the esteem it is accorded (the Pulitzer remains negligible in monetary terms, as do the sought-after Goncourt and Strega awards), increasingly the size of the purse is perceived in symbolic terms, thereby translating it into a measure of both institutional legitimacy and a recipient’s artistic accomplishment. It is relevant, for example, that the *Gazette*’s write-up (Jan 20, 1994), announcing the founding of a new prize worth \$25,000, states that the Giller is “intended to overshadow other Canadian literary awards, including the

Governor-General's." The article continues, for reasons deemed obvious, to compare the value of the Giller against other Canadian prizes: "Its cash value makes it the most lucrative award in English Canada for a work of fiction, exceeding the \$12,000 Trillium Award open to Ontario authors, and \$10,000 Governor-General's Award for fiction" ("New Giller is among richest for English writers," *Gazette D9*).

In 2005, Martin Knelman wrote in the *Toronto Star*, "The stakes have been raised," before revealing the Giller's newly minted partnership with a corporate sponsor, Scotiabank (turning the prize formally into the Scotiabank Giller Prize). Knelman's observation precedes a description of Jack Rabinovitch's announcement that the cash value of the award has been raised to \$50,000 (\$40,000 for the winner, and \$2,500 for each of the other four nominees). The article also informs readers that the partnership ensures that "Scotiabank [would] pick up half the tab for running the event estimated to be in the \$250,000 to \$300,000 a year range." The perceived institutional stability and the Giller's commitment to Canadian culture is bolstered with the statement made by Rick Waugh, Scotiabank's president and CEO, that "Scotiabank is proud to support and celebrate the literary accomplishments and aspirations of Canadian writers" (Knelman, "Scotia banks on Giller Prize" D16). In 2008, the Scotiabank Giller Prize grew from \$50,000 to \$70,000. Its current value (since September, 2014) is \$100,000 for the winner, a staggering increase from the amount it started with in 1994. The increase illustrates that a prize like the Giller achieves a higher cultural standing—in the kind of hierarchy described by Bourdieu—on the basis of the economic capital allocated to the annual cash

prize and covering of institutional operating expenses, as well as from the corporate strength of its sponsor, the Scotiabank.<sup>30</sup>

The Giller's credibility depends on other things as well: on the cultural and social capital endowed by those who are closely affiliated with the institution, like its board members<sup>31</sup>; on the merits of its nominated and winning book; on the skills and experience of its administrators; and on the expertise and reputations of its judges. Longevity is also a factor. As Rabinovitch commented, "A prize is only as credible as the people who act as jurors, and over the decade our distinguished jurors have clearly established the credibility of the Giller Prize" (13).

## **Part D: The Giller and Representativeness**

In 1994, the year the Giller Prize for literature was founded, Mordecai Richler, speaking for himself and his co-judges, David Staines and Alice Munro, declared that the winning author would be chosen without regard to age, gender, race, or sexual preference. While the comment may be read as suggesting that the founders wanted to represent a more pluralistic community of writers (and presumably, address a more heterogeneous

---

<sup>30</sup>In the 2008 the above-mentioned article, Adam McDowell provides a list of reasons for the Giller's success at getting more press than any other Canadian award. He starts his list with the subheading, "1. Give out a lot of Money," but adds: "This seemingly self-evident point is actually among the least important. Total prize money does not reliably buy press coverage. The \$50,000 Giller is a mid-size prize." McDowell proceeds to list other Giller strategies that create a winning formula. What should be emphasized here is that the prize money budget is a vital part of its overall capital, understood as the aggregate of all that contributes to its prestige.

<sup>31</sup>Social and cultural capital is crucial to building credibility and prestige. Rabinovitch enlisted Mordecai Richler and Alice Munro as the Giller's founding members and judges, along with David Staines, an accomplished scholar critic, and editor (Staines is the editor of McClelland & Stewart's New Canadian Library series, by Lecker's definition, an insider).

Canadian readership, with their nominated and winning books), a different and troubling interpretation is possible. The statement can be read as a dismissal of concerns that marginalized writers and their lived experience, the kind only glimpsed by the majority of Canadians—as is the case with authors from Indigenous communities, for example—would be inadequately represented. What is the standard of excellence, we need to ask, that Richler and the Giller’s other founding members—Canadians of European descent, practitioners of Western modes of narration, and all with international readerships—were pledging to uphold?<sup>32</sup>

Richler’s claim to inclusiveness also invites a closer look at the prize’s actual ability to be representative of “Canadian” fiction in view of its eligibility criteria, including the stipulation that works in any language other than English must be available in translation. Another procedural aspect of the prize that can exclude authors from being nominated is the high cost to publishers of entering a book for consideration (all must commit to spending \$1,500 on advertising and promotion if their book is shortlisted, as well as an unspecified sum on “media advertising”). Critics of the Giller frequently observed, especially prior to 2006 (before Scotiabank came aboard as sponsor), that the nomination process favoured authors residing in Ontario—the publishing capital of Canada, but not a cultural stand-in for all of Canada—and more significantly, those allied with the Toronto-centered major publishing houses. As noted by Deborah Dundas in her 2014 piece for the *Toronto Star*, “Giller Prize short list grows to six”: “The six books

---

<sup>32</sup>This is a dimension of commerce that Davey spoke against in *Post-National Arguments* (“difference is inefficient,” he wrote [*Post-National* 23 fn4]. What needs to be acknowledged is that biases against difference/s, including difference in the way that creative work is produced and circulated (the material conditions governing production) can foreclose opportunities for writers from marginalized communities by preventing them from meeting any number of the Giller’s eligibility criteria. See discussion in Chapter 1, and the reference to the founding members’ affiliations with international publishers in footnote 10.

selected represented only two publishers, HarperCollins Canada (Bezmozgis, Itani and O'Neill) and Random House Canada (Michaels, Viswanathan and Toews), through imprint Knopf Canada.” Yet Dundas makes certain to include a response by one of the jury members, American author Francine Prose: “We all just read them as books regardless of the publishers” (E1). This may well be the case with every jury panel, and it should be added that many of the Giller’s shortlists have been praised for being replete with or even dominated by smaller presses (2006, 2007, 2008, 2010, 2011), women (2010), short story collections, less well-known writers or “new voices” (2003, 2006, 2008, 2010), and writers from every part of Canada (1997, 2004, 2012, 2013 2014).

Indeed, generalizations concerning any consistent privileging of publishers, regions, themes or writers’ backgrounds should be avoided because they invariably fail to account for numerous shortlists that challenge the patterns, tendencies, or trends ascribed to the Giller’s lists. Nevertheless, the impression that Indigenous writers are under-represented on the Giller’s lists has so far been well founded. While Eden Robinson was shortlisted for *Son of a Trickster* in 2017, and both Joshua Whitehead and Tanya Tagaq were long-listed in 2018 for *Jonny Appleseed* and *Split Tooth* respectively, a number of Indigenous authors did not make the Giller’s lists despite being distinguished by other national prizes as well as international literary awards. Among them were Richard Wagamese, Leanne Betasamosake, Waubgeshig Rice, Cherie Dimaline, Katherena Vermette, Tracey Lindberg, and Richard Van Camp, among others. Their absence from the Giller’s lists, particularly in the last decade, defies easy explanation.<sup>33</sup> Chapter 3

---

<sup>33</sup>See the analysis of the Giller’s lists in Chapter 3 that addresses Indigenous authors. This section draws a parallel between the time involved for the Writing and Publications Program of 1977/8 (one of the federal government’s multiculturalism initiatives) to bring about the inclusion of writers from visible minorities and the time it took after the 1994 inauguration of the Aboriginal



offers in-depth analyses of the Giller's 24 years, including scrutiny of its winners, nominees, judges, its record with respect to marginalized groups, and the listed books' publishers (their size, ownership, and location). The table in Appendix A to Chapter 3 includes information about authors, their nominated or winning books, as well as details useful for understanding the trajectory of their literary careers after winning or being nominated.

The question of representativeness also invites scrutiny of how definitions of excellence work to meet a number of overlapping agendas and interests—those of the prizing institution itself, those of a national culture/s (including government policies supporting multiculturalism), and those of other cultural agencies that produce criticism (literary journals, for example), or that are involved in pedagogy or bookselling. Additionally, what must be asked is how this network differs from the literary academic book-publishing complex described by Robert Lecker in the aforementioned issue of *Critical Inquiry* (Spring 1990). Frank Davey's response to Lecker in a subsequent essay pointed out that Canadian literature was becoming part of an assertive effort to market Canadian culture to an international community of readers and scholars, in part by supporting the use of more "internationally popular generic conventions," as well as foreign settings. Yet Lecker continued to insist that a limited number of overly influential actors still exercised "monolithic" and "homogenous" canon-making authority.

---

Arts Secretariat to improve access to publishing for Indigenous writers. Support for this comparison can be gleaned from Monica Gattinger's *The Roots of Culture, the Power of Art: The First Sixty Years of the Canada Council for the Arts* (2017), a study of the Canada Council's historic efforts to create funding mechanism for Indigenous artists. See Gattinger 94-7.

As the debate between Lecker and Davey reveals, there were shifts in Canada's literary field in the two decades preceding the founding of the Giller—shifts which were of consequence to the Giller as a new institution aiming for recognition and cultural influence. The Giller's current perch at the top of the cultural hierarchy confirms that the number of groups or agents with vested and interwoven interests in what is published and valorized has grown. Nevertheless, a "monolithic" influence may continue to be exerted not despite but because of the presence of new powerful cultural actors like the Giller (however such actors may differ from the previous cabal of power brokers—of writer-academics, scholarly publishers, and those who functioned as both). For example, Van Herk has not been alone in underscoring the recurring overlap between nominees and judges. In 1997, Judy Stoffman, writing for the *Toronto Star*, reported that among the nominees were Mordecai Richler's *Barney's Version* and Carol Shields's *Unless*. The judging panel that year consisted of Peter Gzowski, previous winner Bonnie Burnard, and Mavis Gallant. Given that "Shields was head of the panel last year and Richler led it before her," Stoffman asked Burnard whether "the judges ever considered disqualifying authors too close to the contest." "'That would be ridiculous,' said Burnard...[who] had served as a judge last year under Shields" (E6). Perhaps even more significant is the recurring fact of a small number of editors shaping the lion's share of nominated (or winning) books. In the aforementioned 2003 article written for the *National Post*, Siri Agrell noted that in 1996, when Margaret Atwood won for *Alias Grace*,

[t]he prize was really a contest between two editors, Ellen Seligman of McClelland & Stewart and Louise Dennys of Knopf Canada. Ms. Seligman edited each of the three McClelland & Stewart nominees, including Ms.

Atwood's book and Anne Michaels' poetic first novel, *Fugitive Pieces*. Ms. Dennys edited the two Knopf nominees, including Ann-Marie MacDonald's stunning *Fall on Your Knees*. (A2)

Similarly, Deborah Dundas pointed to an "interesting coincidence" in the above-mentioned 2014 article:

[T]wo editors [were] responsible for four of the shortlisted books: besides [Sean] Michaels, [Anne] Collins at Random House also edited [Padma] Viswanathan. And Jennifer Lambert of Harper Collins edited Heather O'Neill's and Frances Itani's books. (E1)

The overlap between judges (many of them previous winners of the Giller) and nominees, though not necessarily a sign of resulting biases, and the regularity with which a few key editors at major publishing houses continue to play a decisive role in final products gaining national (and international) recognition, could result in a dominant criteria set being identified with prize potential.<sup>34</sup>

In "Contingencies of Value" (*Critical Inquiry* 1983), Barbara Herrnstein Smith writes: "The Prize has participated in a process of canonization which, as such processes will, tends to reproduce the value-systems of 'culturally and otherwise dominant members of a community'" (34). Different approaches are used throughout the study to ascertain whether the Giller reinforces or offers an alternative to dominant value-systems.

---

<sup>34</sup>A 2002 piece for the *Toronto Star*, "The truth about the Giller; All you need to know about the book prize," asserts: "Giller bait is a novel, preferably a novel of some length, which looks like it has an important theme and is written in a style that critics call 'highly readable' — that is, it has a strong narrative and reasonable economical prose. A historical dimension is also a plus, if not essential. Former Giller Prize winning novels such as Margaret Atwood's *Alias Grace*, Rohinton Mistry's *A Fine Balance*, Mordecai Richler's *Barney's Version*, and last year's winner, Richard B. Wright's *Clara Callan*, fit this description nicely" (D10). Among the Giller's judges are well-established Canadian authors, previous Giller winners and nominees, and since 2006, also journalists, politicians, and prize-winning authors from other countries.

The Giller's stated aim to be inclusive and therefore representative of a national culture while restricting eligibility, however unintentionally, in practice is merely one of the tensions it embodies as a national cultural institution. As part of their cultural mandate, prize-giving institutions consciously participate in a national self-identification process when they select the 'best' work by a Canadian author.<sup>35</sup> Gillian Roberts writes:

[N]ational literary prizes, by virtue of the fact that they celebrate literature included on the basis of its nationality, *are* partly responsible for constructing a national literature, and, by implication, the boundaries of the nation itself.

(24)

In the case of the Giller, the aim to be representative of a national culture is to some extent made problematic by its "paratextual" function<sup>36</sup>: the prize is both privately funded by the estate/foundation of real estate developer Jack Rabinovitch, and sponsored by the Scotiabank, a major national banking institution that operates globally; the Giller is closely associated with multinational book publishers (through the books that are nominated and the judges, whose literary success has assured their publication with these same multinational concerns); relevant also is the perennial over-representation on the shortlist of the Bertelsmann group of publishers, all part of Random House, which assumed the controlling part of Penguin Group in 2013, following the 2012 takeover of McClelland & Stewart by Random House Canada. Additionally, the Giller operates in a

---

<sup>35</sup>For other discussions on what 'constructs' the nation and its boundaries, see the following: *Mapping the Nation*, edited by Gopal Balakrishnan (1996); *Cosmopolitics Thinking and Feeling Beyond the Nation*, edited by Pheng Cheah and Bruce Robbins (1998), *Theorizing Nationalism*, edited by Ronald Beiner (1999).

<sup>36</sup>See Gérard Genette's *Paratexts: Thresholds of Interpretation*, and Tony Bennett's *Outside Literature*. The Giller is external to the works and authors it celebrates, but as a prestigious national prize, it cannot but influence how the works and authors come to be perceived, and with which cultural, symbolic, and institutional aspects of the prize they are associated.

political and economic climate of transnational capital and national discourse of globalization. Consequently, the Giller's mandate to celebrate Canadian culture—Canada itself—is one that, paradoxically, competes with its aspirations and other prestige-securing practices that effectively de-territorialize its cultural purview through commitments to more diverse settings (narratives that are not set in Canada) and to more international aesthetics and concerns.<sup>37</sup>

These “paratextual,” institutional aspects of the Giller become emblematic of the dichotomy or push and pull between the *global* and the national or *local* (it should be noted that these terms are used as tropes or organizing concepts throughout the study). This tension is replayed not only with the inclusion among shortlisted and winning fiction of books with settings and historical events that are not Canadian, but also through the marketing content designed by publishers for readers abroad, and the narratives generated as spin-offs, which are part of the Giller's corporate arrangements with the CBC, its book clubs, and various multi-platform cultural programs.<sup>38</sup> It is also significant that Canadian citizenship and a book's publication in Canada, rather than a narrative about Canada, qualify a book for consideration. Yet more interesting still is that such arguably out-dated expectations (reiterated by Lecker and Stephen Henighan, for instance), that a setting or character should be Canadian, are being increasingly challenged by the kinds of fiction the Giller nominates. In other words, there is a decreasing emphasis—even as lip

---

<sup>37</sup>One of the Giller's aims is to achieve national and international prestige, as suggested by frequent references to the Booker by Rabinovitch; to this end, criteria for excellence which international prizes like the Booker and the Pulitzer appear to follow are given strong consideration. Foreign judges have served on the Giller's panels since 2008. See Appendix A to Chapter 3.

<sup>38</sup>The openness to non-Canadian settings and subject matter is taken up by Davey in *Post-National Arguments* (1993). Davey is writing about Canadian identity and literature in the political-economic climate of globalization and the Free Trade Agreement. See Davey.

service—on aspects traditionally seen as Canadian, and correspondingly, a conspicuous absence thereof in the paratexts discussing winning or nominated works (designed to promote Giller books to a wide range of consumers, including non-Canadian readers).<sup>39</sup>

Yet the Giller is also deeply invested in engaging with the Canadian public, aiming to influence a wide range of readers by touting the combined virtues of a work's "Canadianness" and its literary merits. It employs television and journalistic coverage of the celebratory event, and uses different social media platforms to connect all Canadians with its activities, long- and shortlisted books, and its judges. The Giller's transnational tendencies are consequently tempered by its concomitant aim to publicize and popularize its prize-winning books among Canadian readers. Sales figures are routinely correlated to a work's perceived importance as national literature and to popularity among readers in Canada. It is telling that the "Giller effect" translates into an average upsurge of 543 per cent in sales after the winner is announced, which is "a bigger effect on book sales than any other Canadian prize, including the fall's prestigious Governor General's Literary Award..." ("Not just the money" A16).

Since by virtue of its public presence the Giller is positioned to mediate between a literary elite (of judges, other authors, editors, and critics) and readers looking for serious fiction, it both articulates and is attuned to different "regimes of value," to use John

---

<sup>39</sup>The Giller's alliance with the CBC links it to the broadcaster's diverse range of literary programs. The CBC's own 2014 press information reads as follows: "About CBC Books Home to Canada Reads with Jian Ghomeshi, Writers & Company with Eleanor Wachtel, The Next Chapter with Shelagh Rogers, Canada Writes and the CBC Literary Prizes. CBC Books brings together literary enthusiasts to find books they want to read and to connect with other Canadians who love to read and write. For book news, writing challenges, reading lists, book recommendations and more, visit [www.cbcbooks.ca](http://www.cbcbooks.ca)."

Frow's concept (145,150).<sup>40</sup> The cultural and narrative diversity of the Giller's short-listed and winning books does suggest that judges take into account a text's potential for wide appeal across different communities of readers. The Giller is a late-twentieth-century *televisual* institution, which is attuned to mass media's transmission of shared or diverse cultural and political values.<sup>41</sup> Texts that theorize popular culture and audience formations are used throughout this study as a framework for examining the Giller's administrative and bureaucratic objectives and strategies, particularly in light of its intensified efforts to construct itself as a "coast-to-coast," or "national" prize that serves all Canadians. An example of such efforts, "Between the Pages," consists of a series of carefully planned readings in a number of regionally distinctive cities, by "a cast of local celebrit[ies]...who read selections of the works" of short-listed authors.<sup>42</sup> This is germane to the issue of representation, which is assigned a high value (as demonstrated by statements issued by the Canadian government and by provincial agencies) and equated with social-political legitimacy. The question of national representation is addressed throughout this study, including the ways the Giller's long- and shortlisted books, and the

---

<sup>40</sup>See Frow. The main point here is that different reading communities can share many of the same values. The aim (and challenge) is to identify the values seen by different communities as emblematic of today's Canada.

<sup>41</sup>This has been touched on briefly in the context of the Giller's institutional practice of maximizing credibility by seemingly incorporating social-political values (manifested through a combination of policy-related, journalistic, and mass media commentary) through alliances with organizations that are publicly committed to advocating on behalf of such aims.

<sup>42</sup>John Doig, Scotiabank's Chief Marketing Officer, stated the following in 2014: "At Scotiabank, we believe in the importance of the arts in our community. This is why we are so pleased to bring 'Between the Pages' back to Toronto and expand this exclusive event to Vancouver and Halifax making the Scotiabank Giller prize more accessible to Canadians from coast to coast" ("Between the Pages: An Evening with the Scotiabank Giller Prize Finalists," Oct 16, 2014, Marketwired). In 2011, the Giller began to hold readings at Montreal's Blue Metropolis International Literary Festival, which administers its own prize for lifetime achievement, the International Literary Grand Prix. More accessible, because more affordable (at least for Torontonians), are the readings by Giller's nominees at the annual International Festival of Authors (IFOA). The Giller readings, with finalists appearing on the IFOA's Closing Night, were in their ninth year by 2012. See Chapters 1 and 2 for related discussions.

winners (the authors themselves and their subject matter) articulate contemporary, widely held ideas about the nation-state, nationality, citizenship and belonging. The absence of specifically Canadian cultural references, it is argued, is meaningful in itself, highlighting the tension between the global and the local.

## **Chapter Descriptions**

### **Chapter 1: The Giller's Rise to Prominence: "Literary Power" and the Shaping of National Literature**

Chapter 1 offers an in-depth discussion of the political and cultural circumstances that preceded the Giller's founding. The Giller's founding coincided fortuitously with major developments in the Canadian and global contexts of literary production, publishing, and prize culture (especially evident in the UK from the mid-1980s), as well as with important changes in Canada's literary field. The 1990 debate between Robert Lecker and Frank Davey, which addressed these changes, assists us in seeing that the Giller secured its institutional legitimacy (and cultural authority) by adapting well to, for example, federal policies intended to liberalize international trade, and, importantly, efforts at the federal and provincial levels to ensure diversity and multiculturalism in the arts, and the expectations that such policies engendered. The argument made here then is that this enabled the new institutional contender to negotiate for itself a position of cultural prestige or "literary power"—for Davey, a matter of cultural or professional/academic, symbolic, and economic capital that determines who can publish, and who is published.



The second part of the chapter argues that the Giller's success is also attributable to the kinds of fiction it celebrated and managed to mainstream. Winning and nominated books reflected and supported important developments in Canadian literature. The Giller succeeded in raising the status of the works and authors it celebrated. It managed to avoid the restrictions that applied to publicly-funded awards, and helped generate discussion about literary fiction, while making itself relevant to a national audience or reading public. The implications of this are that the Giller achieved credibility and prestige, and that its corpus of books have contributed to the process/es of contemporary canon-formation in Canada.

## **Chapter 2: Assessing the Giller's Prestige: Assets and Strategies**

This chapter anchors the notion that the Giller Prize is prestigious (drawing on Bourdieu's concepts of prestige and a competitive literary field) in research that collects different types of data, and uses these sets as indicators of the Giller's prestige. This chapter offers a 'methodology' for quantifying the impact of prizes. Various quantifiable indicators ('metrics') of the Giller's influence are introduced and assessed in terms of their validity/reliability and implications for theorizing the Giller's contribution to one or several processes of canon formation. The following are presented: available book sales data, particularly data showing spikes in sales after announcements of long-lists, shortlists, and winners; data tracking reviews/essays in consumer publications and literary magazines, and the presence of winning and nominated books on annual or year's end notable book lists; a survey of English departments across Canada, which looks at the incorporation of Giller authors into university syllabi; a count of the number of essays in

scholarly journals treating Giller authors; data pertaining to translations of winning, short- and longlisted works into other languages; the Giller's social media following, and data pertaining to viewership of the Giller Prize gala broadcasts.

Section B looks at the current “cultural surround,” of marketing, and industry convergence to argue that televisual/online platforms, social media, and the Giller's strategic use of these technologies to engage readers and increase its following, all reflect its institutional prestige. Section C concludes this chapter by introducing the global context of a “relational field” of international prizes (English 257). The relevance of this is twofold: International recognition represents a level of prestige to which major national prizes like the Giller Prize aspire. International status is consequently an important marker of prestige. Yet this very striving for global relevance (that is, competitiveness in the Bourdieusian sense) has an effect on the ‘national’ literature the Giller is shaping.

### **Chapter 3: Giller Books, in the Age of the Televisual and Social Media**

Part A is an analysis of the composition of the Giller's winning and nominated books from 1994 to 2016. The first eleven years are compared with the next twelve years, and trends and transformative changes are identified. Part B addresses the social-political context wherein the trends and transformations highlighted in the previous section achieve meaning as types of cultural capital. Roberts's notion of “national capital” is extended to show that the value of the “capital” grows when an institution's practices reflect current federal and provincial policy objectives, such as multiculturalism, inclusiveness and equity, and accessibility in the arts.

Part C looks at the link between popular culture and the Giller. The argument underscores the crucial relationship between media associated with book prizes, the ways books are discussed or promoted, and the resulting criteria for evaluation. Today's "cultural landscape" has been profoundly reshaped by the interactive/participatory features and the modes of community/audience building made possible by new televisual/Internet platforms and social media. Such platforms assist cultural institutions like the Giller with promotional activities by increasing reader/audience engagement and thereby 'popularizing' the primary text or novel. However—in what becomes a central argument of this chapter—through the paratextual discussion and meanings generated, these platforms also affect how writers, educators, reviewers, publishers and book retailers, and, significantly, jurors, conceive of serious literature and its purpose vis-à-vis readers. This argument invites a rethinking of the impact of televisual/web-based platforms, and social media content—all of it, the aforementioned transmediation of fiction into secondary texts, particularly those meant to achieve mass appeal and maximum popularity.<sup>43</sup> Such considerations also shed light on the tensions involved in Giller's efforts to present literary works for international consumption, while promoting it domestically as national literature, which, moreover, is fully representative of diverse writing in Canada.

#### **Chapter 4: The Giller Through the Lens of Neoliberalism: How Canadian?**

The Giller's mandate to select the best Canadian works of fiction (both to represent and promote the nation's literary culture) is pitted against critiques that allege that the Giller

---

<sup>43</sup>See Bourdieu's *On Television*.

is compromised by interests related to commerciality—interests that privilege certain works and authors while excluding others. Significantly, this critique posits cultural institutions like the Giller as having been “colonized” by neoliberal capitalist aims. A major weakness of this critique is that it lumps together different cultural processes occurring internationally and even intra-nationally, while assuming that every kind of cultural expression merely capitulates to the homogenizing exigencies of global capitalism or neoliberalism. Nevertheless, this particular critique has become by far the most trenchant and voluble among Canadian critics. Consequently, its arguments concerning the Giller have to be examined.

This chapter looks at the Giller’s institutional autonomy—its administrative practices and rules governing the selection and final assessment of nominated books, and questions the appropriateness of viewing the Giller as an instrument of neoliberal capitalism (or of a neoliberal state’s goals of managing culture). The chapter takes into account economic developments that have affected cultural industries, but rejects the notion that cultural/artistic considerations are subservient to economic ones.

Changes in the book retail industry have significantly altered the way consumers purchase books, the way publishers market and prepare books for sale, and, in turn, the ways writers have been responding to these trends.<sup>44</sup> As Todd writes: “The production of fiction as a commodity affects ways...novelists do business...[It is] an increasingly

---

<sup>44</sup>Todd describes the ‘shake-up’ in Britain’s retail book trade in the late and early 1990s, and the emergence of two principal competing bookselling chains, Dillons and Waterstone’s Booksellers. The latter in particular transformed the specialist retail book trade with its “aggressive” strategy of opening book superstores (126-8). Correspondingly, booksellers now “devote just as much energy in trying to reach the bookshops as they spend in reaching the media” (97). One of the most significant promotional tactics, also serving to highlight the importance of literary prizes, is the publishers’ practice of picking “lead” titles, and allocating most of the marketing and publicity budget towards turning them into “saleable” products in bookstores (98).

intensified atmosphere, one in which both the promotion and the reception of serious literary fiction have become steadily more consumer-oriented” (128). Here the question of agency or artistic and intellectual autonomy is introduced, extending the discussion regarding the commodification of culture commenced in Chapter 3. While this chapter discusses the work of authors, and the institutional practices of prizes like the Giller, including that of judges, it also examines the conditions—particularly, the requirement to meet the expectations of audiences/consumers—that increasingly influence how this work is done.

### **Chapter 5: Is the Giller just another “Corporate Literary Salon?”**

The texts studied here extend the opportunity to look at the problem of authorial choice—the careful balancing of aims and perceived obligations—that all published authors invariably have to confront. The underlying assumption of this analysis is that the *extratextual* circumstances of authors increasingly include prizes, and, consequently, that the Giller constitutes one of the *extratextual* conditions that bears on authorial choice and artistic autonomy.

Kit Dobson argued that Vincent Lam’s collection, *Bloodletting and Miraculous Cures* (awarded the Giller Prize in 2006), explores multiculturalism or multi-ethnicity in Canada in ways that appear self-restricting—this is to say, ways that are attractive to Canadian readers because they do not challenge existing attitudes and social hierarchies. Dobson and critics like him would also have us believe that Lam’s short stories are typical of immigrant fiction since they generally abstain from articulating experiences of oppression, marginalization, and other kinds of “dissonance,” to use Timothy Brennan’s

term. In other words, the sense of social exclusion, or else a profound commitment to political contestation, is rarely revealed in such writing—either because authors choose not to test the boundaries and undermine their chances of being published and read, or because they hope that *correctness* will lead to better reception and a more positive (inclusive) predisposition toward their work.

This chapter tests the notion that the Giller contributes to the homogeneity or the depoliticizing of Canadian literature rather than genuine diversity, using texts that support a more heterogeneous view of the Giller's selections. The chapter examines a number of politically charged novels, arguing that critics of the Giller need to take into account books it distinguished, such as Joseph Boyden's *Through Black Spruce* (winner in 2008), Padma Viswanathan's *The Ever After of Ashwin Rao* (shortlisted in 2014), Rawi Hage's "immigrant" novel *Cockroach* (shortlisted in 2008), with its scathing attack on French and Anglo Montreal, and Austin Clarke's *More* (longlisted in 2008), which depicts the desperation of a West Indian immigrant living in Toronto. The chapter argues, furthermore, that even subtly subversive fiction, such as Anthony De Sa's *Barnacle Love*, a short story cycle about a Portuguese family's painful adjustments to life in Toronto, shows that the "commodification" argument can mischaracterize the aims of authors with generalizations and unwarranted comparisons.

## **Conclusion**

The Conclusion rounds out the study by proposing an overarching theoretical framework for understanding the Giller's function/s within Canada's economy of cultural prestige, and, correspondingly, in its literary field. The theoretical framework borrows key

concepts from ecology (the study of complex systems), such as adaptation, symbiosis, diversity, and stability over time. Significantly, the framework establishes specific criteria to gauge the contribution of literary prizes to canon formation. These criteria are outlined, and used to demonstrate that the Giller has succeeded as a prize that is highly influential and that participates in one or several canon-shaping processes. The Conclusion then considers some of the defining attributes of the Giller's 26-year-old corpus of books with reference to its own curatorial functions and the readerships it targets and aims to reproduce.

A comparison with the Booker Prize assists in describing the readers that the Giller Prize targets, and the literary and narrative features it privileges. The assessment concludes with the observation that the valuing communities that comprise the Giller's readership are transnational and considerably more heterogeneous than those previously associated with middlebrow culture (and its formation) in the last century. However, and perhaps despite its best effort to maximize its followers, the basis on which the Giller seeks to engage readers (through the literary, thematic, and ideological qualities of the books it valorizes) has in the past, and continues to exclude certain communities. These are communities where differences in the lived experience and collective identity the Giller's fiction fails to represent.

## **Chapter 1: The Scotiabank-Giller Prize and Canada's New Literary Field**

While we do hear calls for evaluative and ideologically self-conscious criticism, we seldom find criticism that investigates the values we have enshrined. We have shied away from theorizing about why certain Canadian authors or texts are 'major,' or 'minor,' or seldom mentioned at all.... There are no constant or prevailing values, no unadulterated inheritances, and no clear-cut lines of descent; canons thrive in flux. But as so many of the contributors to this volume observe, the interests of academics, pedagogical concerns, government intervention, and marketing strategies all conspire to create the impression of a stable canon and to promote a set of critical assumptions that congregate around this impression.

— Robert Lecker, "Introduction," *Canadian Canons: Essays in Literary Value*

### **Part A: Changes in Canada's Literary Field**

#### **Introduction**

The 1988 Canada-United States Free Trade Agreement (FTA) provoked a debate about Canadian culture, the nation's literature, and national identity. It crystallized divisions in Canada's cultural community, which the prospect of free trade in cultural goods only exacerbated. These divisions were prompted by changes in federal policies that addressed multiculturalism and diversity, and affected support for arts and culture. The ensuing discord and fragmentation of cultural authority rendered the timing of the Giller's founding fortuitous. It abetted the Giller's accrual of cultural legitimacy, and more specifically, "literary power." The Giller's mandate to celebrate Canadian literature aligned with cultural nationalism and the sense of purpose that had been especially pronounced since the Massey Commission and the establishment of the Canada Council



for the Arts in 1957. At the same time, the Giller helped turn the commerciality of literary fiction into a legitimate objective of writers and publishers. The new prize was attuned to important developments in the book trade and Canadian publishing, and the aims of those who viewed the FTA as a chance for Canadian writers to compete on more open terms in the global book market.

Frank Davey and Robert Lecker, in books and essays, which included a near-decade-long debate with one another, shed important light on developments in Canada's literary institution. Their discussions centered on the social, political, and economic context that determined evaluative approaches and canonical processes in Canada's literary field. This chapter draws on their work, as well as on that of other scholars and cultural critics, to outline the social and political conditions that prevailed at the time of the Giller's founding.<sup>1</sup>

The second half of the chapter attributes the Giller's success to an additional set of factors: the transformations in Canadian literature itself, and the part the Giller was able to play in these transformations. By modelling itself on the prestigious Booker Prize, the Giller supported important literary developments in Canada. Furthermore, by generating discussion of books and boosting the careers of its celebrated writers, it succeeded in mainstreaming its winning and nominated fiction, as well as making Canadian literature meaningful and relevant to a broader segment of the public. The conclusion to this chapter suggests that these transformations or extra-literary conditions

---

<sup>1</sup>Other critics addressed canonical processes in Canada at this time. In his *Introduction to Canadian Canons: Essays in Literary Value* (1991), Lecker names important critics involved in "recent discussion about canons and the value systems they promote," summarizing an array of perspectives on Canada's literary history (English and Quebecois), and the various historically and culturally derived social-political configurations that shaped canons and the critical movements which sprung up to contest them. See Lecker 7-8.

inform the Giller's corpus, and, significantly, contemporary literature and canon shaping in Canada.

### **Key Developments**

From the late 1980s to the middle of the 1990s, Lecker and Davey examined—all the while challenging and parrying each other's contentions—the relative power of Canada's literary institutions to shape the nation's canon/s, as well as the feasibility or even the desirability of a single or dominant canon. Despite certain disagreements, both Lecker and Davey viewed literary power as determined by competing interests, and a combination of cultural and professional/academic capital, and social-political legitimacy. Both argued that legitimacy paved the way for publication.<sup>2</sup> Lecker and Davey's discussions of Canada's literary institution repeatedly touched on its constituents (and constituencies), and corresponding spheres of influence. Over the course of several published books and essays, Lecker's and Davey's positions morphed and converged on important issues. Their analyses and elucidations, especially where they are seen to be in agreement, offer invaluable insight into the changes in Canada's field of cultural production. These changes enabled the Scotiabank Giller Prize to enter the field and burgeon into a major participant in the canon-shaping process/es in Canada.

### **FTA and National Identity**

---

<sup>2</sup>Davey's *Canadian Literary Power* looks at power derived from special interest group affiliation, institutions with links to academic journals and publishers, and from regional arts councils with specific interests and concerns and variable ability to support the interests of particular constituencies. Lynette Hunter's *Outsider Notes* (1996) is an excellent study not only of the material conditions that determine publication and readership in Canada; it helpfully tracks Davey's evolving critical position concerning canons, and his changing understanding of the conditions which shape contemporary Canadian poetics and the subjectivities producing them.

Davey's *Post-National Arguments: The Politics of the Anglophone-Canadian Novel since 1967* (published in 1993, just one year before his *Canadian Literary Power*) examines the debate that took place before the conclusion of the 1988 Canada-United States Free Trade Agreement, including a close look at statements issued by two groups of Canadian artists on opposite sides of the debate. The statements were published as advertisements in the *Globe and Mail* on November 19, 1988, with the aim of swaying voters in the impending federal election (a victory for the Conservative Party on November 21, 1988, would be a categorical victory for the liberalization of commerce in goods and services). Davey's analysis of these statements was meant to highlight the level of disagreement concerning the FTA, but also the 'monolithic' or homogeneous constructions of Canada of which both groups were guilty.<sup>3</sup> Neither group was sufficiently representative of Canadian artists, Davey claimed:

While the thirty-nine names [in the group opposing the FTA] include at least three from the West, and several of Maritime origin, almost all are associable with Ontario, and specifically with the Toronto regions. The silences in the advertisement are large – a silence from Quebec, a silence (apart from Rudy Wiebe) from the Prairies, a silence (apart from Phyllis Webb) from British Columbia, a silence about its own political nature, a silence about which

---

<sup>3</sup>Davey observes: "Like the romantic notion of economically unbesmirched creativity, this is also a recognizable element in the Canadian text – the desire to be world-class, found elsewhere in Canadians' fascination with Lester Pearson and Ben Johnson....The 'world-class' concept implicit in this advertisement is, like 'the Canada' in the other, a monolithic and idealized construct. There is only one each of 'art and thought,' and these are to be found internationally, in texts written not for any one place but for 'the whole world'"(13). While Davey's close reading of the two advertisements' texts and their "silences" is his attempt to highlight and problematize the implicit "monolithic notion[s]" in both statements about Canadian culture and society, he is also addressing the vexed and unresolved relationship between art and economics or commerce.

‘Canada’ it defends.... This silence is joined by a silence within the names of [the] sixty-two signatories [advocating for the FTA]. (11-14)

As a cultural critic, Davey was aware of the importance of addressing diversity in cultural production, including the conditions under which such production takes place. Davey’s analysis of the FTA debate underscores the need for situating such concerns in the larger context of Canada’s fraught cultural nationalism, a nationalism also reflected in the defensive stance of the pro-FTA group, which rejected the idea that the Agreement, and the intensified trade in cultural goods it would bring about, was a “threat to our national identity,” or a “threat to any form of Canadian cultural expression” [qtd. in Davey 12]). That context bears greatly on Canadian identity, and on issues pertaining to diversity, multiculturalism, and representation. Yet related to this, as Davey argued, and also a factor in the diverging attitudes toward national culture and commerce, are the politics of funding of arts and culture. The FTA debate crystallized numerous concerns related to representation and government involvement in the arts.

Intended as support for national culture and diversity, arts funding ensured subsidies for works that satisfied the stipulated criteria. Funding for the arts was also seen to level a playing field that was difficult for Canadian independently owned literary publishers and their authors. Both Davey and Lecker addressed the funding considerations given in support of literary works, and the conditions imposed as a result—by federal and provincial arts councils, Canadian publishers, academic critics, and literature departments. While both acknowledged the need for government support,

they were critical of the system of grants and subsidies for overtly (or too formulaically) prioritizing politics over art.<sup>4</sup>

### **Changes in Funding for Arts and Culture**

Lecker and Davey repeatedly referenced shifts in power and influence, an aspect of the material conditions—economic, but also social and political—that determined who was doing the publishing and who was published in Canada. In *Canadian Literary Power* (1994), Davey wrote that what could be observed on the one hand was the consolidations in the publishing sphere of large, commercial, multinational houses, and on the other, an increasing tendency of smaller publishers to narrow their publishing agendas and advocate on behalf of particular literary constituencies. In other words, small publishers were being forced to look for ways to secure public funding from “the umbrella organizations which the 1960s generation [of writers] helped establish” (20-21), by defending their legitimacy.

These pressures on smaller publishers reflect other important changes: the diversifications of and fragmentations among communities of writers, critics and their practices of valuation and canonization, and of readers; certain retrenchments in public funding (though not in the government’s intent to control funding for the arts<sup>5</sup>); and

---

<sup>4</sup>There is additional proof of the government’s efforts to intervene politically in the arts with Joyce Zemans’s announcements and statements, published in the *Globe and Mail* (29 June, 1992). Zemans was chair of the Canada Council advisory committee on arts funding in the early 1990s. See Davey’s comments 22-23.

<sup>5</sup>*The Bumper Book* (1986) contains George Woodcock’s scathing piece, “Jackal’s Dream,” on Dan Jackal and the intensified effort (since 1979) by the Liberal Government’s Department of Communications to find ways of imposing its political agendas on the Canada Council for the Arts. Particularly meaningful is the equation of the arts with the term “cultural industries,” which serves both to devalue the non-economic objectives of arts and conceal the non-artistic function of large commercial enterprises like newspapers and magazines. See Woodcock 42-54.

greater onus on the councils in charge of subsidizing writing and publishing to respond equitably to a diversity of applicants.

In *Canadian Literary Power*, Davey wrote that the redistribution of discursive power among regional and minority interests resulted in the fragmentation of “literary audiences, the destruction of a national Canadian literary canon,...[and] the construction of regional and other ‘special’ literatures” (Davey 40-41). This highlights other key aspects of the politics of diversity and their effect on the literary field in Canada, which preceded the founding of the Giller. These suggest cultural spaces that could be occupied by new institutional contenders looking to build cultural influence, as well as new kinds of national literatures that could be formed in place of those whose representativeness was being questioned or rejected.

Gaps in cultural power furnish new actors with opportunities to assert themselves. Additionally, if fragmentation is perceived as counterproductive (by turning into a ruckus of social-political grievances and demands, rather than opportunities for bridging the gaps between center/s and margins), and if it contravenes the deeply-ingrained desire for a culturally and politically coherent set of texts about the nation, then newcomers will succeed if they employ means that look to be corrective. A new cultural actor can enter the field by demonstrating that it is able to do several things: redefine the nation (in this case, Canadianness), taking into account the economic, social and political causes of fragmentation (and by identifying a *modus vivendi* on contested terrain); and attend to older, persisting nationalist tendencies. The fragmentation that occurred before 1994—in the sense of diminished or dispersed cultural influence, and the multiplicity of demands for representation—was fortuitous for the Giller. The resulting fragmentation of “literary

power” meant that the Giller could enter the cultural field facing fewer challenges on the grounds of legitimacy.

Furthermore, the Giller was able to avoid the kind of institutional rigidity and accountability that can serve to discredit the work of organizations, including well established ones like the Governor General’s Literary Awards. Take, for instance, the feting of Rabinovitch and the Giller Prize during the 2000 “Celebrate Canada” festival in New York. Leo Carey wrote that the celebration was

tacit criticism of the Governor General’s Awards, which have become unpopular within the industry for what are seen as deliberately perverse decisions. One editor was privately more candid: ‘The Governor General’s prize is just a disaster. The choices are hopeless—always really political.’  
(Carey B23)

In her *Prizing Literature: The Celebration and Circulation of National Culture* (2011), Roberts provided a sense of some of the outcomes of the struggle for representation in relation to the Governor General Award’s efforts, including its stringent guidelines for the composition of its juries. Roberts began by quoting from Noah Richler’s criticism of the GGs, published in the *National Post* in 2002. Richler argued that such efforts direct “the Governor General Awards’ English-language fiction juries [to] concern themselves too deeply with mapping the parameters of Canadianness” (Richler quoted in Roberts 23-24).<sup>6</sup>

---

<sup>6</sup>See Richler, “We are Looking for Leaders” AL1. Roberts ended by reminding us that ironically Dionne Brand’s “own experience of sitting on the jury for the Governor General’s Award for poetry demonstrates the ways in which the guidelines for representativeness do not adequately address the assumptions behind dominant aesthetics” (26). Roberts was referring to an interview where Brand attacked the “self-congratulatory” quota systems of Canadian writing organizations: “...the writers’ Union and PEN...seem to feel that you can quantify culture into six per cent of

The most pertinent aspect of such criticism of the GGs is that dissatisfaction with publicly funded institutions creates opportunities for newer, privately funded, more flexible cultural agents like the Giller Prize. From the outset, the Giller had the privilege of establishing its own expectations and priorities. There is a real connection between literary power and social and political power, and underscoring this connection—as Lecker and Davey did—is particularly apt in a field where government subsidies and grants, guided by an agenda to support diversity and representativeness, determine a great deal of what is published. The Giller certainly avails itself of this connection to bolster its credibility, but as an institution that functions without public funding, it could afford to work the equation in ways that a government-funded agency could not. In terms of the books that it could distinguish and reward, and in its relationships with publishers, the Giller could work outside the zone of government-controlled funding, and, as many saw it, outside the zone of government interference. This too was a means of gaining credibility.

### **The “World Context”**

Mordecai Richler’s Giller-launching declaration (on January 20, 1994) about the founding judges’ rejection of political correctness (“...all three of us are politically incorrect.... [W]e will not favour young writers over old writers, or vice versa. We won’t favour a book written by a woman over a man, or a black, gay, or native writer any more than somebody whose family has been here for 200 years....” [Richler quoted in Marchand’s “Giller Prize Jury Goes Small”]) can be viewed as a calculated attempt to

---

this and two per cent of that.... This approach assumes that the contradictions of Canadian culture can be handled by putting them into discrete and isolated packages” (qtd. in Roberts 27).



broadcast their intention to raise correctness to a whole new level. Perhaps it was meant to signal the Giller's intention to carve out a space for itself apart from the GGs, suggesting that the Giller would be more flexible because privately funded and not subject to the kinds of restrictions that undermined the GGs.<sup>7</sup> Yet the flexibility of corporate-funded consecration also implies the freedom *not* to take into account access and representation, so that Richler's statement can be read as a refusal to consider that writers' identities shape their work and govern the conditions under which they are produced and circulated.

Regardless of how the comment is best interpreted, it is clear that Richler was doing a great deal of signalling in his speech. Witness his linking of (if not equating) the newly established Giller with other world-renowned prizes:

Nobody ever suggested that competitions are fair. From the Booker through the Prix Goncourt and Pulitzer, it's a crapshoot. Eventually I hope the Giller, like the Booker in England, will do a great deal for writers' sales and that, most of all, everybody involved will have fun. (*Prize Writing* 19)

These types of comparisons were, and continue to be, a central part of the Giller narrative. The passage is useful here because it recapitulates key themes in Davey's analysis of the FTA debate. The meanings Davey teased out of the debate are indicative of diverging attitudes towards cultural nationalism and commerce (especially under globalization). Underlying the disagreements were the oft-unarticulated economics of cultural production, the material conditions that determine and are determined by the

---

<sup>7</sup>Gillian Roberts's *Prizing Literature* has a brief but helpful section comparing the Giller and the GGs. See Roberts 31-34.

competitive and global business of bookselling. Davey wrote in *Post-National Arguments*:

Such a notion of world-context is also that of multinational business: the world as a homogeneous market-place with uniform rules, practices, and economic forces...[in other words, a] ‘level playing field.’...Here too is evident the open competition theory which multinational capitalism and sixty-two signators of the [pro-FTA] statement appear to share. (13)

Similar tensions between the global and national/local can be read into the Giller’s declared objectives. The “world-context” is the larger market for Canadian cultural products, but it is just as much the imposition of standards from outside of Canada by international prizes like the Booker (Roberts refers to this as “guest authorities in the host culture” [39]). The latter especially is an aspect of the Giller’s ambitions to be an international-calibre literary prize. The passage underscores at the same time the unique conditions and character of the culture and economics of Canada’s artistic production. Nick Mount’s *When Canadian Literature Moved to New York* (2005), Lorraine’s *York Literary Celebrity in Canada* (2007), and studies like them, suggest that Canadian authors are still greatly dependent on American (and overseas) markets.<sup>8</sup> A crucial aspect of the tension between the global and the national is the enduring belief—at odds with an equally enduring nationalist “Canadian text”—that the highest certification of both marketability (of art as a commodity) and accomplishment on

---

<sup>8</sup>York discusses Stephen Leacock’s popularity with American readers, and the possibility that Leacock may have undermined his literary career by deciding to remain in Canada. York notes, using David Legate’s work on Leacock: “Similarly, McGill University, where Leacock taught for many years before he was forced to retire, was, in essence, embarrassed into creating lasting memorials to Leacock on campus because of the numbers of American tourists who came to McGill inquiring where its memorial to Leacock was.” See York 48-54. Also see Richard Dyer’s *Stars* (1979), and Daniel Boorstin’s *The Image* (1962).

aesthetic and intellectual grounds is thought to come from publishers, literary critics/reviewers, and readers beyond the nation.<sup>9</sup>

Mordecai Richler was one of the most prominent signatories of the advertisement endorsing the FTA. It is important to view his participation in the founding of the Giller Prize through the lens of a writer who had succeeded on the world stage, and who felt that Canadian books were up to the challenge of competing among the world's best, and conversely, that the world's best category should include Canadian writers. Consequently, Richler's comparison of the Giller with international-calibre prizes appears to be as much a statement urging Canadian literature to keep up in the global marketplace with the best of other nations, as a promise to do for Canadian writers what other nations' prizes were doing for theirs.<sup>10</sup>

#### **Absence of Book Reviewing and Other Sources of Book Discussion**

David Staines's "Reviewing Practices," a contribution to the bilingual edition, *Problems of Literary Reception/Problèmes de Réception Littéraire* (the proceedings, published in 1988, of the 1986 conference, "Towards a History of the Literary Institution in Canada

---

<sup>9</sup>There is an important critical theory dimension to this; Davey challenges Lecker's view of the Canadian literary establishment—its preservationist critics, and their ossified canon—on the grounds that Lecker is attempting to align himself with, and thereby siphon, the critical authority and prestige of American canon-interrogating theorists like John Guillory, Barbara Herrnstein Smith, Annette Kolodny, Jane Tompkins, and Charles Altieri (we see this in Davey's initial response to Lecker's in *Critical Inquiry* (1983), and later in *Canadian Literary Power* (1994), particularly in the chapter, "It's a Wonderful Life: Robert Lecker's Canadian Canon").

<sup>10</sup>In *Literary Power*, note the economic dimension to Davey's comment regarding Lecker's strategy of affiliating himself with the "power of the U.S. critics." Davey asserts that there is "a century or more of similarly legitimizing but much less visibly opportunistic affiliations by Canadian writers—Carman and Roberts's associations with New England writing, the career-launching prizes won by Ostenson and de la Roche, Dudek's affiliations with Trilling and Pound, Richler's long association with publisher Andre Deutsch, [and] Richler, Munro and Gallant's numerous publications in *The New Yorker*" (65-66). If, as Davey argues, author names have extra-literary meanings that should not be neglected, then we need to underscore Richler's and Munro's literary internationalism before both became founding members of the Giller Prize.

1/Vers une histoire de l'institution littéraire au Canada 1"), centers on Canada's self-defeating cultural dependence on the US. Staines wrote:

In 1959 and in 1986 there are no frequent and major reviewers to whom writers could turn with interest and hope for enlightenment. Writers need informed and caring reviewers, and Canada has failed its writers in this regard.

Recent reviews in the *Globe and Mail* as well as other newspapers provide evidence that Canada's literary stature is being seriously undercut by an implicit, sometimes even explicit, concern about American reactions to Canadian writing. Perhaps Canadians are still looking over their shoulder for approval, for applause, even, alas, for their sense of themselves.... If this were not so, why do commentators so frequently and fervently record American reaction to Canadian literature? Canadians do not care what other Canadians think, E.K. Brown lamented in 1951. (64-65)<sup>11</sup>

Staines also compared the situation in Canada with America's well-established practice of literary reviewing: "It would be inconceivable to imagine the Sunday *New York Times* without its *Book Review*, the *Chicago Tribune* or the *Los Angeles Times* without a separate book section. But Canada does not boast of a single paper daring

---

<sup>11</sup>Staines goes on to illustrate in the same essay the failure among Canadian newspapers to accord importance to book reviewing. Lynette Hunter confirms Staines's observations and underscores that a shortage of book reviews disadvantages new writing. See Hunter 27-8.

It is also noteworthy that Staines includes in the same essay the following: "A few years ago, the *Montreal Gazette's* book editor, Doris Giller, struggled to create a book section that was separate. She achieved her goal, but only for a time. Higher authorities prevailed, and the book section has gone back to following the weeks' news, though only after drifting from section to section" (63). Staines notes a similar failed attempt at the *Globe and Mail*. The aim here is to highlight not only Staines's mention of Doris Giller—which is a touching tribute—but also that it may shed light on his decision to assist in the founding of the Giller Prize.

enough to publish a book section” (67). In other words, the kinds of pre-canonical processes involving highly regarded and well followed literary review magazines, described by Richard Ohmann in “The Shaping of a Canon: U.S. Fiction, 1960–1975,” were not at work before or during Staines’s writing of his article. Staines attributes “the failings of the Canadian reviewing scene” to the “absence in Canada of any men-of-letters,” which is to say, trusted book reviewers. By contrast, in the United States “men-of-letters such as Lewis Mumford and Alfred Kazin devoted so much of their lives to the steady and caring exploration of their country’s cultural life” (67).

David Staines, an academic critic, editor of *The Journal of Canadian Poetry* since 1986, general editor of McClelland and Stewart’s New Canadian Library series since 1988 (published by University of Toronto Press since 2007), was one of the Giller Prize’s three founding judges. The essay in which Staines expressed his sense of the invisibility of Canadian literature to the Canadian public was published only a few years before the Giller Prize was founded. Staines’s concern about the absence of public and critical discussion of books must have been shared by other members of the literary community. Otherwise there would have been little justification for the essay’s inclusion in a proceedings collection discussing problems with reception. For the same reasons, there would have been support for an ambitious prize that promised to make Canadian fiction and the nation’s literary culture “a central and visible presence in the life of the country” (68). Staines’s decision to be one of the Giller’s founding members is itself indicative of the value he assigned to this undertaking.

### **“Canadianness” as Capital**

Davey and Lecker described reconfigurations in Canada’s social and, specifically, literary field. These establish a context of interstices in cultural power or influence, which assisted the new prize in its bid to win legitimacy. In effect, the Giller managed to situate itself advantageously within the shifting and uncertain hierarchy of literary power by raising both its cultural value (coupling prestige with what Roberts calls “national capital”) and its political cogency (because the “consumption of Canadianness,” to use Roberts’s phrase, is the consumption of a grand image, projected by means of public policy and Canada’s public and private cultural institutions, of an open, democratic, bilingual, multicultural nation-state). Several types of ‘capital’ are at play in the “idea of Canadian culture”:

If a national *habitus* indicates a disposition towards the consumption of national cultural products, the notion of national *capital* suggests that nationality becomes a kind of currency in the cultural marketplace. The addition of national capital to the collision of the symbolic and the economic reinforces the literary prize’s function as a tool of popularization: not only do literary prizes support the consumption of literature in general terms, but in the Canadian context, they also specifically promote the consumption of Canadianness alongside the idea that Canadian culture can profitably trade in the currencies of both symbolic and economic capital. (Roberts 21)

Roberts points out that the Governor General’s Award, the Giller Prize, and Canada Reads all “grapple with the competing values of symbolic, economic, and national capital, but in different configurations, and with different claims made by and for each prize” (21-22). The notion of competing values is an important one; it captures the

crux of the FTA debate—the tension suggested through various oppositions of the global and national, and the corresponding friction between aesthetic-cultural and economic aims. Yet it is the combination of national and symbolic capital in particular that is most pertinent. There has been a shift in social and political power through “the seizure of discursive power by regional and minority interests” (40), Davey wrote. It is apparent that symbolic capital and discursive power are tightly linked concepts. The Giller’s promotion of Canadianness in a form that aligned it with the government’s championing of diversity and multiculturalism (through the literature to which the prize lent recognition from the outset, and the discourse that has continued to inform its choices<sup>12</sup>) is also “seizure” of literary power.

M.G. Vassanji won the first Giller prize in 1994 for *The Book of Secrets*, a novel about East Africa’s colonial history and the brutalities it provoked during World War I. Notably, critic for the *Toronto Star*, Richard Gwyn, wrote in response to Vassanji’s win:

The judges’ choices this year confirm that Canada has become the kind of country in which the best writers now come in all colours, in all sexes, and from all parts of the world.... We’ve already entered our own future....Call it a post-multiculturalism future...of a society unlike any other in the world today[, where] everyone [can] be both whatever they choose to be and to be full citizens.” (quote in *Prize Writing* 20-21 from the October 12, 1994 edition of the *Toronto Star*)

A similar manoeuvre was attempted by *Canada Reads* in 2015. Before announcing its roster of competitors, *Canada Reads* invited online followers to nominate a title that

---

<sup>12</sup>See *Prize Writing* 20-21.

“is the one book to break barriers” (*Canada Reads*, n.p.).<sup>13</sup> Not only is this characteristic of the jostling for symbolic capital among Canada’s three better known prizes, but also of the power—that is, cultural credibility and priority—that is attached to symbolic capital.

### **Multiculturalism**

From the outset the Giller’s stated mandate appeared to complement a more coherent or, at the very least, a more appealing (and less contentious) narrative of writing in Canada—one that had already begun to take shape. What that narrative looked like can be glimpsed in Judy Young’s “No longer apart? Multiculturalism policy and Canadian literature.” Published in 2001, in *Canadian Ethnic Studies*, the article offers an overview of the “current situation in Canadian Literature (and other arts),” more than a decade after the implementation of arts funding policies and guidelines derived from Canada’s 1988 Multiculturalism Act and its offshoot programs.<sup>14</sup> In one of several instances used to illustrate the improved status of writers (and other creators) from communities previously excluded from mainstream cultural venues, Young comments on *The Ottawa Citizen* article that describes Governor General Adrienne Clarkson’s ‘Team Canada’ 2001 cultural trip to Germany. The article lists the members of Clarkson’s multi-ethnic/cultural contingent and informs readers that a number of cultural events timed to coincide with

---

<sup>13</sup>Canada Reads’ online announcement was later altered to read as follows: “Canada Reads 2015 is all about books that can change perspectives, challenge stereotypes and illuminate issues.” Sure enough, at least four of the books—one by Thomas King, two by gay men, and one by Kim Thúy, a refugee from Vietnam—were penned by writers who can easily be categorized as having come from the margins (which is by no means to suggest that King himself is a marginal figure in the literary world). See <[www.cbc.ca/books/canadareads2015/index.html](http://www.cbc.ca/books/canadareads2015/index.html)>

<sup>14</sup>See Young 88-116. Online article. No online version of this published study offers individual page numbers.



Clarkson's visit were "designed to showcase Canadian cultural products and to stimulate discussion about life in a bilingual, multicultural country" (qtd. in Young n.p.). In 1998, Internet advertisements for the festival, "Writing Through Difference: Literatures from Canada," also hosted by Germany, used similar language: "for the first time the broad spectrum of a literary landscape [would be presented] whose creative power arises out of the frictions and differences inherent in cultural and historical heterogeneity" (qtd. in Young n.p.).

What needs emphasis here is that it is not just "Canadian literary publishers and their mandates" that adapt to new "equality claimants." Institutions like the Giller Prize also look to strengthen their legitimacy by hearkening to discourses of equality, and calls—from literary organizations and federal and provincial arts agencies—for more equitable social and regional participation in the cultural life of the nation. Multiculturalism, a process that altered Canada's literary landscape, began before the Giller was founded. It changed publishers' mandates, aligned them with official policy and funding possibilities, and, more generally, altered attitudes concerning immigrant and visible minority writers. Such changes would have already registered widely before 1994, including at the level of book submissions to the new prize. It would have been natural for the Giller to fall in line with, and even champion, multiculturalism in Canadian literature.

Young offers convincing arguments regarding the crucial role played by government grants in the writing careers of Rohinton Mistry, Moyo G. Vassanji, and Nino Ricci:

Mistry and Vassanji are both internationally acknowledged award-winning Canadian writers. So we may come back to the question at the beginning: what did the Multiculturalism (Policy and) Program achieve in this field? Did it help?...[S]everal writers who received grants went on to win major literary awards.... [A] couple of such cases make visible a process that was definitely influenced by Program involvement. (Young n.p.)

Young does not credit prizes explicitly for these writers' success, focusing instead on the role of multiculturalism policies that supported funding of writing and publishing. The Giller appeared during this wave of multiculturalism. Significantly, where the career success of minority or immigrant writers is concerned, prizes—and the Giller in particular—were and are prime movers rather than secondary outcomes of government intervention.

There are multiple examples of the successful integration of writers from a “diversity of cultural backgrounds” into “mainstream institutions,” and of eased access to publishers or resources leading to publication (see Young's footnote 15). These illustrate and support the broader narrative of social and political change supplied by Davey in *Canadian Literary Power*. More importantly, such examples, and Young's comprehensive contribution as a whole, establish prizes as markers of literary success. Passages like the one below weave the Giller into the heart of a narrative (one, albeit, which does not go unchallenged<sup>15</sup>) about Canada's inclusive literary institutions, and the multicultural, diverse literature these support and celebrate.

---

<sup>15</sup>Important examples of critiques of official multiculturalism and its outcomes are Neil Bissoondath's *Selling Illusion: The Cult of Multiculturalism in Canada* (1994), Nourbese M. Phillip's *Frontiers: Essays and Writings on Racism and Culture* (1992). *Literary Pluralities*

Shani Mootoo's first book of short stories was published with the assistance of a grant in 1992 by Press Gang, a small feminist publisher in Vancouver. Her next book, *Cereus Blooms at Night*, a novel, was also published by Press Gang in 1996. After this work was nominated for two awards, the Chapter's Canada First Novel Award and the BC Book Prize, her work was picked up by Frankfurt, after which she was also nominated for the Giller Prize, and rights were sold to twelve countries. At this point, Press Gang could no longer keep up with the demand.... Mootoo then became part of the 'M and S stable.' (Young n.p.)

It is evident that the Giller, a new institution, would align itself with developments that had been taking place for over fifteen years (stemming from the Writing and Publications Program [1977-1998]) and that were beginning to have a substantial influence on attitudes and expectations in various branches of Canada's literary establishment.<sup>16</sup> Young's paper provides a thorough overview of the Program's many wide-ranging initiatives, including publications, conferences, and anthologies:

The Resource Guide of Publications Supported by Multiculturalism Programs 1973-1992 lists over 1,300 publications resulting from Program grants; and this does not take into account the number of writing or translation grants, nor any of the conference, reading, promotion, and research grants also awarded during those years. (n.p.)

---

(1998) edited by Christl Verduyn, and Smaro Kamboureli's *Scandalous Bodies: Diasporic Literature in English* (2000). See Kamboureli 82.

<sup>16</sup>Take note of the dates in the following, for instance: "After the 1971 policy announcement [regarding multiculturalism], the federal government's Multiculturalism programs gradually took shape. A conscious decision was made to find ways of supporting the arts and artistic activity in the mid 1970s and the first program specifically designed to support writing and publishing activity was created in 1977/78" (Young n.p.).

In terms of showing the changes that preceded the founding of the Giller Prize, the following is likewise useful:

I believe that we reached a watershed in our efforts to create real change in the mid 80s [by infusing] some ‘ethnicity’ into ‘mainstream’ institutions ...[when] the justly revered doyen of Canadian academic journals, *Canadian Literature*... [published] its first special issue devoted to Canadian literature and multiculturalism. Appropriately entitled *A/Part*, the issue brought before its academic reading public the papers presented at the 1984 Ottawa Conference on Language, Culture, and Literary Identity in Canada, the first major conference on this subject.... Both the conference and the publication of this special issue had a catalytic effect on developments, and at the very least, on academe’s view of this aspect of Canadian writing. *Canadian Literature* itself went on to...represent a much broader, more inclusive image of Canadian literature within its regular issues...[,] an instance of institution change that helped focus the program’s attention on its second major objective, that of ensuring inclusion and access for those who had hitherto been left out because of ethnicity, race, or colour” (n.p.).

These kinds of developments occurred on both federal and provincial levels of governments. They had an effect on large and small publishers, and on academies and academic journals. Yet it is not just the new policies and the conference that had a “catalytic effect” on the literary field in Canada. Outside the academic sphere, the Giller had a comparable effect on Canadian writing.

### **Transnationalizing Textuality**

Richler's prestige-building juxtapositions of three international prizes with the Giller, and the internationalism or claim to cosmopolitanism this implied, must be examined in relation to the trends in Canadian literature described by Young. In effect, the Giller acted as a conduit that connected literary developments abroad with those in Canada. This furnishes another way of understanding how the Giller built legitimacy.

The first thing to highlight is the subject matter of contemporary world literature that prizes like the Booker help create. As John Prizer proposes in *The Idea of World Literature: History and Pedagogical Practice* (2006), "Where, once, the transmission of national traditions was the major theme of a world literature, perhaps we can now suggest that transnational histories of migrants, the colonized, or political refugees—these border and frontier conditions—may be the terrains of world literature" (51). Young's perspective, like Davey's, is for the most part trained on social and institutional changes in Canada when she writes that

Canadian literature as an institution has changed radically over the last thirty years. The writers, the publications, the critics, the publishers, the book reviews, the teachers/academics, journals, associations, funders, and public reading venues have all at least had to face, and sometimes take a stand on, or make changes to accommodate, the diverse society in which we live.

The fact, namely that our literary institutions are now increasingly reflecting and responding to the diversity of Canadians, not only makes it a good example to illustrate the societal changes of the last thirty years but allows it to be used—as a sort of case study—to show how the policy and

programs of Multiculturalism have supported and contributed to this process and institutional adaptation. (Young n.p.)

At the same time, Young's elaboration on what renders her study important leads to the more significant inference that the changes which the Multicultural Programs facilitated also made possible in Canada more writing (and more award-winning books) of another kind. These works contained greater emphasis on themes, concerns, and questions with political dimensions—especially as they relate to the nation-state, citizenship and the social, economic, and legal repercussions of migrancy.<sup>17</sup> These facets of more recent writing reflect changes in Canada's polity, obtain higher relevance in academic settings and venues on that basis, and become generally representative of Canadian culture and attitudes among literary and academic readerships in Canada and abroad. Young outlines the topicality of this increasingly present subject matter for literary valuation and highlights its problematic relation to contemporary canon making, the now uncertain ground on which to build a national literature. While Lecker's call for more self-conscious criticism and evaluation, captured in the epigraph at the start of the chapter, may have more scope, it is not difficult to see that his observation concerning canon construction in the past and present can subsume attempts, such as Young's in the following passage, to link identity related themes to a reconsideration of what constitutes a national literature:

Furthermore, literature allows, indeed, invites a look at questions of identity and belonging, whether ethnic, racial, religious, or gender specific. Identity related themes such as marginalization; isolation, homelessness, and exile are

---

<sup>17</sup>For other readings on this subject see Iain Chambers's *Migrancy, Culture, Identity* (1994), and James Clifford's *Travelling Cultures* (1992).

common in literary texts and criticism.... At the same time, literary texts are evaluated, classified, categorized (especially in the academic setting) in relation to national identity, history, or a national canon. It is inevitable that the inclusion or exclusion of writers and works is based on value judgments which can be influenced by discrimination, racism, bias, ignorance. This makes a review of the literary domain particularly interesting. (Young n.p.)

Here we are returning to the above-mentioned subject matter of contemporary world literature. The Giller and its commitment to diversity did more than complement developments in Canada's politics of multiculturalism, the growth of special interest constituencies (specifically, the symbolic capital these generated with their respective discourses), and corresponding changes in the publishing industry. By looking to emulate major prizes abroad, Giller positioned itself to meet international expectations—concerning themes, settings, form, and other aspects of literary craftsmanship<sup>18</sup>—of multinational publishers, savvy readers in Canada and abroad, and critics from academia and literary journalism attuned to the kinds of fiction increasingly being celebrated by major international competitions like the Booker Prize.

In effect, the Giller was able to take part in developments that were transforming Canadian literature.<sup>19</sup> A redefinition of Canadian literature was already taking place,

---

<sup>18</sup>For example, Richard Todd's section "*Possession and Consumerism*" in his *Consuming Fictions* (1996), provides an analysis of what made A.S. Byatt's highly self-reflexive postmodern novel a commercial success in both Europe and the USA after her 1990 Booker victory. Interestingly, for Todd, following a Booker win, and then "a media tie-in," the "third, perhaps most fortuitous, route by which a serious literary novel or novelist working in England may be projected into the American and indeed international literary consciousness," is through "literary-journalistic coverage" by a "reviewer with name-recognition on both sides of the Atlantic" [39-40]).

<sup>19</sup>English comments on the generative logic of an international literary field of competing prizes. This is "a logic of cultural *production* in its own right," which is that of "the highly productive

albeit in much less spectacular a fashion, with the help of the modest but highly regarded *Books in Canada* First Novel Award. If Michael Ondaatje's tie with Ian McLachlan for the 1976 award could in some way be seen as an exception in the mid-70s, then the string of victories and nominations for writers not born in Canada, or who belonged to visible minorities—that began in 1981 with Joy Kogawa's *Obasan*, and continued after, with Nino Ricci winning in 1990, Rohinton Mistry in 1991, and Shyam Selvadurai in 1994—signalled a reorientation in Canadian literature. Add to this certain noticeable trends among writers and publishers in the USA and the UK at the time of the Giller's founding:

With *Midnight's Children*, a complete up-ending occurred.... Not only was Rushdie's [1981] novel far more experimental and internationally aware.... [Its] success created a precedent that enabled commentators to conceive of the Booker as a prize administered in Britain but offering English-speaking readers a panoramic, international and intensely current view of 'fiction in Britain'.... It is now the case that the line-up of half or more of a typical late 1980s or 1990s Booker shortlist is not centred on Britain. This reflects...a view of the 'postcolonial' as a dynamic cultural force with values and assumptions that compel serious attention. It can even be argued that...[this] had to occur if 'the English novel' was to transform itself from the moribund

---

struggle of prize against prize" (54 [emphasis his]). If one prize fails in some capacity, another will step in to fill the perceived shortcoming. It is a matter of one-upmanship in struggle to secure credibility and prestige. See English's chapter, "The Age of Awards," which details this "second-order cultural game." We read, for example, that "the Nobel managed to condense into a single prize a whole range of historically distinct aims and functions, thereby inspiring widely divergent forms of competitive emulation and antagonism" (54).



state...[of] the mid 1960s and arise phoenix-like from its own ashes as...part of a new global literature. (Todd 79-83)<sup>20</sup>

One can easily connect the Giller, its books, and prize-related activities, with literary trends abroad. Accordingly, when Terry Goldie expressed concern about the absence, in the debate Lecker and Davey carried on in *Critical Inquiry*, of any attempt to relate Canadian literature and its canon/s to the more general, international corpus of English language fiction, Davey clarified:

Goldie has commented that [we] focused only on the interior space of Canadian literature and not on “Canadian literature’s position in the larger canons of ‘English literature’...or of ‘world literature’,” [and] that neither critic was interested in “mainstreaming” Canadian literature into an English or world canon (373).<sup>21</sup> Of the explicit level of the debate Goldie is largely correct: Lecker and I devoted most of our arguments to the current power relationships evident within Canadian canonicity....[However], the focus...on the relative strengths of nationalist and other canons implicitly pointed to Canada’s position as a site in various transnational canon-forming forces... [and] literatures founded on conceptions that traverse the space among and within the “larger canons”: women’s writing, regional writing, gay and lesbian writing, aboriginal writing. This transnational textuality...crosses the boundaries of earlier canons, and shares institutional resources with them, while also finding separate spaces and building new institutional structures.

---

<sup>20</sup>In his *Concise Companion to Contemporary British Fiction*, James English identifies CBF with many “immigrant and postcolonial writers,” and a different set of values and concerns (2006, pp. 1-2), as does Jargo Morrison in *Contemporary Fiction* (2003, pp. 6-7).

<sup>21</sup>See Goldie 373-384.

[For example, it] founds its own popular and academic journals and presses, organizes conferences outside of institutional venues, and establishes political lobbies. (77-6)

Indeed, major literary prizes, including the Giller, function as institutional structures with various subsidiary or satellite formations, like the course on the Giller Prize started at Carleton University in 2014. In apparent agreement with Davey, a Queen's University course, "Topics in Modern/Contemporary Canadian Literature I—Transnational Contemporary Fiction: Transnational Perspectives in Contemporary Canadian Writing" (ENGL 466), concerns itself with "[t]he increasingly transnational character of Canadian literature, [and] raises questions about the creative, institutional, and political conditions that shape it" (see Chapter 2). Along with special issues in scholarly publications, a growing number of academic conferences in Canada and abroad are themed around prestige, prizes, celebrity, and the ways these are reshaping contemporary literature. The Giller's 2013 long list was unveiled at UBC (on September 16) and co-hosted by its 50-year-old Creative Writing Program and the Vancouver Writers Fest (Canada NewsWire, Aug 27, 2013).<sup>22</sup> There is publishing activity, such as *The Scotiabank Giller Prize 15 Years: An Anthology of Prize-Winning Canadian Fiction* (2008), and there are cross-promotional relationships with book programs, many of which are produced by the CBC. The purview of these structures increasingly transcends national borders, a tendency which online social media activity has accelerated.

---

<sup>22</sup>See Canada NewsWire, "The Scotiabank Giller Prize Unveils its 2013 Longlist in Vancouver, B.C." Also see Appendix to Chapter 2, Penguin Group's announcement, "Penguin to publish Scotiabank Giller Anthology: 15 years of prize-winning fiction," published by Canada NewsWire on October 30, 2007. The press release outlines the arrangement between a publisher specializing in anthologies of Canadian literature (and therefore Canadian canons), the Giller Prize, and its sponsor, Scotiabank.

Moreover, there is cross-pollination of literary culture between major prizes—in the form of online announcements of nominees and winners of international competitions,<sup>23</sup> shared videos of author interviews, and a pool of book reviews from prestigious American and British literary review journals made available to all ‘followers’ free of charge. The Giller’s foreign judges, themselves winners of major awards in the UK and the USA, bring values and expectations to the task of judging that have largely been forged abroad.<sup>24</sup>

Most importantly, prestigious prizes—the Nobel, Booker, and the Pegasus Prize—are trans-nationalized via discussions about judgments of value and reading practices. These also address problems of persisting marginalization of minoritarian literatures, or, conversely, the risk of unwitting Western cultural imperialism stemming from major prizes’ capacity to interfere with or skew national (or local) symbolic rankings and economies of literary production. A case in point is the controversy that ensued after Keri Hulme’s *The Bone People* was awarded the 1984 [Mobil’s] Pegasus Prize for Maori literature. The backlash in New Zealand, which included accusations that *The Bone People* was wrongly classified as Maori literature since “Hulme was at most one-eighth Maori,” was compounded in the US when turned into an instance of “racial inauthenticity...[and] symbolic advantages ostensibly accruing to non-whites” (316). As this example illustrates, prizes take part in the “transnational textuality” mentioned by Davey because they effect the dispersion of prize-winning fiction and their literary forms

---

<sup>23</sup>This trend is growing. The new Goldsmiths Prize, established in 2013 for novelists from the UK and Ireland, was covered on the Giller’s Facebook page with the inclusion (September 27, 2016) of *The Guardian*’s article on its 2016 list of nominees.

<sup>24</sup>See English’s reference to Moretti’s project on world literary forms and his study tracking their historical dispersal, which reinforces Davey’s argument (in his response to Goldie) and turns it into a context or framework that encompasses the global cultural function of prizes (English 387).

and aesthetics, and because of the critical and theoretical work such dispersion engenders for reasons that are literary, social, and political.<sup>25</sup>

The Giller's many multifaceted relationships suggest that it contributed significantly to the process/es by which the "interior space of Canadian literature" was exposed to developments in literature elsewhere in the English-speaking world. Such developments included efforts to respond to and represent differences in cultural production, especially as this related to writers from marginalized groups.<sup>26</sup> It is noteworthy that *Consuming Fictions* was published in 1996, only two years after the Giller's founding. Todd's chapter, "Silenced Voices and Hidden Histories," discusses Booker nominated or winning authors who created "voices muted by and recovered from history, with particular emphasis on the history of both racial oppression as well as the sexual oppression that is so often a part of the racial," along with authors who "release voices of sexual unorthodoxy—specifically gay male writing in the mainstream of serious literary fiction."<sup>27</sup> The Giller supported similar developments in Canadian fiction with its winners and nominees. In 1994 and 1995 the winning books were M.G.

---

<sup>25</sup>English writes furthermore: "By focusing its apparatus of scrutiny and judgment on a body of literature within or beneath the national literature, Mobil assured that its selection would have more rather than less global resonance" (316). Moreover, he disputes the prize-worthiness of *The Bone People*, arguing the qualities of the novel chosen for distinction are "signal features of a properly global brand of indigenusness, in this case of a Maoriness that can hold its value as such on the world-wide field of English letters (the field onto which, after all, the Pegasus is supposed to translate "indigenous" writing). It is just such universally recognizable signs of indigenusness that prizes celebrate across all the domains of 'world culture'" (318).

<sup>26</sup>Issues surrounding treatment and presentation of postcolonial texts are increasingly raised in relation to prizes and their pursuit of 'indigenous' writing. Much of the discourse is based on scholarly work that reveals the politics implicit in the choices of publishers, translators, and the writers themselves. For example, see Bill Ashcroft's *The Empire Writes Back* (1989). See Gayatri C. Spivak's "The Politics of Translation." *Destabilizing Theory: Contemporary Feminist Debates* (1992)

<sup>27</sup>*Fiction and Literary Prizes in Great Britain* (2006) also provides crucial, multipronged analyses of the Booker Prize and current literary trends. See Todd 198-230.

Vassanji's *The Book of Secrets* and Rohinton Mistry's *A Fine Balance*, respectively. The Giller's very first shortlist included Shyam Selvadurai's *Funny Boy*, its second, Timothy Findley's *The Piano Man's Daughter*, and in 1997 Shani Mootoo's *Cereus Blooms at Night* was on the shortlist. Selvadurai and Mootoo's books have been widely incorporated into the syllabi of university courses. The timely celebration of these writers by the Giller suggests that the new prize adjusted well to its cultural sphere. This is to say that while it cannot be demonstrated that the Giller helped drive these developments in Canada's fiction, it can be said that it responded to and mainstreamed trends that were achieving currency abroad and at home in a way that increased its credibility as a cultural institution.

## **PART B: Transforming Canadian Literature**

### **“Mainstreaming”**

The notion of “mainstreaming” is itself complex and requires clarification if we are to understand the processes in which the Giller is seen to participate. Despite the uncertain meaning/s of “mainstream”—which must be understood as fundamentally derived from the politics of hegemony and its subversion—the nuanced term is intended to call up the claim that the Giller participated in redefining Canadian literature in the same way that the Booker's shortlisted and winning fiction helped change the face of fiction published in Britain. Like the Booker, the Giller offers a highly promoted national platform that generates name recognition for its nominees and winners. Moreover, the composition of its lists becomes not merely a gauge for, or reflection of, literature seen as current; the lists also encode values (criteria and definitions of excellence) that introduce or reinforce

aspects of writing that readers may not have previously viewed as conventional, familiar, or preferred. In this respect, the Giller can be said to perform the worthy function of mainstreaming the books it celebrates, including books by visible minority, gay and lesbian writers, and writers from other marginalized groups. Yet even this formulation of mainstreaming in the context of the Giller's listing of books that were less likely to be recognized in the past (as was the case with the Booker) leaves some questions unanswered, and opens up additional avenues of inquiry.

Todd's claim, that the "realiz[ation of] the English language as a shared cultural fund had to occur if 'the English novel' was to transform itself from the moribund state it had entered by the mid 1960s" (79-83), has a striking analogue in Margery Fee's editorial, "Beyond Boomer Nationalism," penned for an Autumn 2010 issue of *Canadian Literature* (6-11). Fee examines Douglas Coupland's alleged or apparent non-Canadianness, the shortage of critical attention to his work in literary journals and the corresponding absence of his fiction on curricular lists, alongside protestations that his is a misunderstood but authentic Canadianness. In the process, Fee writes:

Those of us who cut our teeth on the second-year Canadian literature survey course know how insidious the grip of nationalism can be.... Once "Canadian" was a void needing in-fill. Then it often became a set of pieties. Now, it requires rethinking, which might mean — among other things — that we write about it from a broader perspective: One of these being that of globalization....

The conclusion is, then, that we need to broaden our gaze beyond national boundaries and nationalist theories, we need to broaden our

conception of literature, and we need to teach and write about a range of genres and authors outside the canon. Then perhaps we won't be so bored. (9-11)

Todd's adjective "moribund," can be partnered with the boredom Fee attributes to Canadian readers' reactions to the usual, the *conventional*, the literary (and critical) objects generated from *inside* the *center* of what are seen as canonized authors, genres, long-privileged identities, and regions. Fee is advocating "a broader perspective," a lens that directs our gaze outward, accommodates "globalization," and transforms our understanding of Canadianness. It must be noted that by 2010, the year in which this issue was published, her editorial reflected an already established trend, one in which the Giller had been participating for some time. In 2005, for instance, writing for the *Globe and Mail*, Michael Posner describes without a hint of criticism the prevalence of non-Canadian settings:

As for exoticism, writer and broadcaster Noah Richler suggests that "had this jury given notice, Jack Rabinovitch could have opened a booth at the Frankfurt Book Fair saying 'Canada is cool, but the rest of the world is cooler.' We have novels set in Ethiopia and Thatcher's London [Gibb's], Israel [Ravel's], Vietnam [Bergen] and a Canadian village that feels terribly English [Barfoot's]. (Posner, R1, 4)

Fee's piece is nevertheless useful because it adds confirmation to Lecker's claims about what remained and could be challenged in 2010—idealizations of a still-narrow pedagogical nationalist canon, and the continuing incubation/support for it and its authors

by way of university curricula and academic journals.<sup>28</sup> Fee's editorial serves in another capacity, however: It begins with an overview of some negative journalistic commentary about the Giller's shortlists, and concludes with her writing that resistance to various kinds of conformity paves the way "to more critical attitudes to the canon, celebrity, literary prizes, and subsidies for the arts." It is noteworthy that Fee posits celebrity and literary prizes among the centralizing (perhaps "mainstreaming") forces that now require "critical" attention and "attitudes." She writes that several

critics appear fixated on the Giller (the 2010 short list for the \$50,000 prize will likely be out around the time you read this). Too many old writers (or young writers who write like old writers) are nominated for and win this prize, apparently. (7)

The Giller wields "literary power," the kind that pushes certain authors and works into the mainstream. This view is reinforced by journalistic content, such as the 2013 *Globe and Mail* feature (described as "a month-long exploration of all things Giller"), comprised of interviews with some of its winners and "most illustrious jurors," and which begins by proclaiming that the award "has become the premier metric for success in

---

<sup>28</sup>It is telling that for Margery Fee, writing in 2010, the non-canonic status of a writer's work is assumed because "[a]cademic literary critics might not be teaching him much, which means they aren't writing about him much.... (To define 'canonical' would take an article in itself, but canonical authors I take to be those most taught in university)." See Fee 9.

In her *Outsider Notes* (1996), Lynette Hunter tracks the debate between Davey and Lecker. She sides with Davey's more qualified position respecting canon formation in Canada, but also confirms Lecker's argument concerning the positive feedback loop between publishing and educational institutions (note Hunter's use of the word "mainstream" in this context): "Lecker's initial, provocative and rather casual claim that there is only one mainstream Canadian canon, and that Canadian critics have not addressed the issues surrounding the broadening of that canon, was immediately and effectively critiqued on the grounds of inaccuracy by Davey and latterly on the grounds of inadequate theoretical and critical context by [Tracy] Ware. But the debate was opened up and many contributors have documented the events behind the stabilizing of curricula over the last 30 to 40 years in Canadian universities and schools. What is undoubted is the intimate connection between canons and both educational establishments and publishing economics" (22-23).



Canadian fiction...[a]nd is almost single-handedly responsible for changing our literary culture to one driven by awards rather than word of mouth.”<sup>29</sup> This repositioning of prizes and celebrity at the heart of Canada’s literary culture must nevertheless be perceived as part of a larger framework of (re)considerations. Fee’s review of a writer’s unconventional literariness (in Lecker’s thematic-realist-nationalist sense of the word) may be cursory, but her general point that certain fiction should be revisited because of cultural and economic developments and exigencies is far from trivial. It reflects changes in the publishing industry that affect the economics of fiction writing, and the Giller’s role vis-à-vis writers and publishers.

Does the Giller mainstream works that could be considered unconventional (new in style and subject matter), and if yes, which conventions is it challenging? Many of the Giller’s listed books have not been incorporated into course syllabi. Spokespersons for the Giller often describe the prize and its books in terms of their “popularity.” Furthermore, the Giller’s founders were always upfront about authors’ needs to sell their books, and about the benefits to authors (and to Canadian literature in general) of their books’ saleability. This too implies an undertaking by the Giller to broaden our conception of literature, or bring into the fold writing that would otherwise escape notice because it does not meet the criteria discussed by Fee and Lecker. Still, the suggestion that the Giller may merit “more critical attitudes,” in the same way that Canada’s canon/s do raises concerns about the kinds of fiction the Giller has mainstreamed, as well as its

---

<sup>29</sup>Jared Bland’s *Globe and Mail* feature is titled, “Atwood, MacIntyre, Vassanji and Clarke talk writing and the Gillers” (Oct. 5, 2013). The following, describing the aim of the interviews with authors and jurors, is also telling: “We’ll ask them big questions about the art and industry, where we’ve been and where we’re going—painting a portrait of a prize, and the writing and reading culture it has shaped.”

bona fide capacity to effect change. How and to what extent, then, has it participated in shaping Canadian literature?

### **The Extra-Literary and Canon Formation**

If “the subjectivities produced in Canadian literature derive from and feed into the political and the economic...,” and trigger “the need to scrutinize binaries such as public and private, making money and making art, popular and high culture” (Fee 8-9), then the diversity we may be looking for in contemporary Canadian literature goes beyond representations of regional writing, or of minority, Indigenous, immigrant, gay and feminist fiction. It should involve cultural-economic mechanisms/institutions supportive of new writing. The impetus for such transformations is derived in part from the kinds of material conditions Davey outlined in his “Writers and Publishing in English-Canada,” an essay published in *questions of funding, publishing and distribution/questions d’édition et de diffusion* (1989). Davey explained that which often goes unacknowledged:

[T]he material conditions of book production act as determinants of the kind of texts authors create, the kinds of publishers that can be available to consider them, and the kinds of texts that the publishers will favour, and that these conditions leave their marks within the texts themselves. Too often literary criticism treats such matters psychologically or sentimentally, as if the writer has a simple choice between ‘selling out’ to commercial values and writing enduring texts.... Various economic interests in society which have no direct interest in literature or culture play major roles in determining... what kind of cultural works its members produce, and in constructing the audience

for these works. A cursory look at the cultural consequences in Canada of the policies of cable-TV operators and of private radio and TV broadcasters should convince us of this. (21-22)

The Giller, literary prizes, and the economy of prestige in general constitute extra-literary determinants of culture. Both Davey and Lecker drew “material conditions” into their interrogations of Canada’s canon/s, and deployed them to problematize the kinds of assumptions and omissions constituting the binaries listed by Fee.<sup>30</sup> These binaries suggest actual gaps and disconnects, which exist between the highly professionalized and privatized discourses of academe (and the publications associated with this community) and people’s concrete experience of social and economic life in their city, province or region, and the country as a whole. Precisely such gaps, and the opportunity to bridge the divide/s between cultural institutions and the reading public through celebration of books more readers will be inclined to read, empower institutions like the Giller. As a cultural agency that popularizes literature, a domain previously left to a more privileged (let us say, university based) constituency of critics and readers, the Giller performs a valuable service by supporting authors and writing that takes into account the interests of the nation’s reading public.

The Giller has greatly contributed to the process of opening up literary fiction to all who are interested and capable of engaging with the books it distinguishes. Other

---

<sup>30</sup>In his 1990 essay in *Critical Inquiry*, Lecker describes critics as mostly academics, and the collusion between academe and educational publishers as a kind of academic and book-publishing industrial complex. Yet also pertinent to understanding ‘material conditions’ is the function of educated readers who are competent enough and willing to participate in literary culture (and cannot be made to fit neatly into any of Bourdieu’s species of high and popular culture consumers). What must be considered then is the contemporary divide and overlap between popular and high culture in terms of cultural production and consumption, as well as the ambiguities resulting from attempts at social categorization.

major prizes have followed suit, but they do not get the same attention (namely, the GGs), or are not as prestigious (the Rogers' Writers' Trust Fiction Prize, for instance). As post-announcement book sales suggest, the Giller brings literature into the realm of the public more successfully than any other Canadian prize. Consequently, it can be said to participate in redefining notions of 'wide appeal,' and 'popular,' albeit in ways that require qualification, since it is literary craftsmanship and intellectual accomplishment that it claims to champion. In addition, the Giller succeeds at productively dangling 'Canadianness' as a concept—inviting writers, critics, and readers to treat it, via the nominated and winning books, as a *more* "open text."

The measurable boost to the careers of Giller winners, many of them visible minority authors, has helped mainstream these authors and their work.<sup>31</sup> To judge how much has changed about Canadian literature, one need only to look at the stage before the Giller made its entrance. If in 1993 Davey could write in his Introduction to *Post-National Arguments* that his survey of Anglophone-Canadian novels since 1967 could exclude novels by "ethnic" writers like Nino Ricci, MG Vassanji, and Rohinton Mistry because "they contain few if any significations of Canada or of Canadian polity" (although adding that the "lack of such significations...itself has political implications

---

<sup>31</sup>How writers' conceptions of Canada, should they choose to articulate any, reflect the lived experiences of a diverse Canadian readership is a question explored in later chapters. What needs to be stressed here is that visible minority authors are now seen as Canadian authors. Those with successful literary careers include Austin Clarke, Esi Edugyan, Rawi Hage, David Bezmozgis, Shani Mootoo, Danny Laferrière, Shauna Singh Baldwin, and Madeleine Thien, among others.

With regard to the question of mainstream-ness, one can also ask whether the mesh of interventions, including the publicity and marketing surrounding shortlisted and winning fiction, reinforces mainstream-ness or whether—at least for some reading communities—it undermines the legitimacy of prizes like the Giller by linking them with the commercialism of the publishing industry? A (neoliberal) critique of the commercialism of the prize and the cynicism it introduces into considerations of the institution itself and its roster of nominated and winning books is taken up in Chapter 4.

which contribute to the general suggestions of this study” [7]), then the tremendous difference made to these authors’ careers by the Giller is amply evident. Certainly, major international prizes like the Booker play a crucial role in cementing authors’ reputations (for Roberts, a larger role than the Giller<sup>32</sup>). In Canada, however, the Giller is foremost among literary prizes in terms of assisting literary careers. Ricci, Mistry, and Vassanji, along with numerous other new Canadians, are now directly associated with Canadian literature in a large part due to winning or having been nominated for the Giller prize. This is not to deny that other factors, such as incorporation into academic curricula and scholarly attention, are instrumental as well. It is to assert, however, that in terms of the cultural zone that is most accessible to the public (and which engages the largest number of reading communities), prizes are the most instrumental in building a particular type of public awareness. This is because prizes (as contests) are best suited to overcoming public disinterest, as well as the daunting sense of exclusion from certain zones of high culture due to a lack of expertise (for example, most people are not familiar with the current stars of the classical music scene). The Giller’s prestige, its promotional activities, and the publicity it generates, attest to the fact that among Canadian cultural agencies, it is viewed as the most effective vehicle for building the reputations of listed books and authors.

In practical terms, it is hard to separate the impact of any single one of the Giller’s institutional practices from the numerous commercial spin-offs the prize generates as a

---

<sup>32</sup>Roberts writes: “Although the Booker and Pulitzer prizes are neither generated nor administered within the Canadian nation-state, they have had a considerable impact on the celebration of Ondaatje, Shields, Mistry, and Martel specifically and the status of Canadian literature in Canada itself. These prizes wield an enormous authority *over* Canadian culture, creating a taste for it within Canada even though it is not their mandate to do so” (39). Given Roberts’ claim it is important to demonstrate that the Giller has established itself to the point where it is no longer as dependent on affirmations from these prizes as in the past.

matter of course; for instance, for purposes of measuring the effect on book sales, it is impossible to separate an operational aspect of the institution, such as a book's nomination, from the publishers' marketing efforts which piggyback on the publicity generated in the press by announcements of shortlists. Nevertheless, and significantly, the extent of the cultural capital wielded by a major book prize like the Giller is reflected by the quantity and quality of journalistic coverage. What needs stressing here, is that along with such indicators as incorporation into academic curricula, a book's publisher, and numbers of copies sold following announcements of shortlists and winners,<sup>33</sup> a crucial measure of a literary prize's capacity to mainstream its books, is the implicit consensus, among journalists and readers of literary fiction, concerning its legitimacy as an arbiter of literary works (and authors) and an advocate for their nation-wide recognition.

There is a link between book-related non-academic commentary and mainstreamness (the word may be tinged by notions of the hegemonic, but what these notions represent, and what lies outside the hegemonic, is unclear; as Fee states, "margin" or "outsider" no longer mean what they used to either<sup>34</sup>). This link is not, it should be stressed, conceived as equating literary fiction, which occupies the same cultural strata as literary prizes, with popular fiction (in the same sense as "mass culture"). Such a link, James English asserts, would not find support in any actual relationship between book sales and prizes awarded:

---

<sup>33</sup>See book sales in Chapter 2 as a measure of prestige.

<sup>34</sup>While the study maintains a centre/margin dynamic, it by no means recognizes only one centre and periphery within Canadian literature. See Joshua Whitehead's challenge to this framework in "Writing as a Rupture: A Breakup Note to CantLit" in *Refuse: CanLit in Ruins* (2019).

The “blockbusters” have come to dominate the top-ten lists, while prizes have supported a more and more distinct hierarchy of symbolic value, with less and less of the mixing or confusion of categories that Bourdieu and many others have decried.... But the fact that, in advancing its own (mixed, complex, “impure”) interests, during precisely the period of its most explosive growth and widest impact (the three decades since 1972), the awards industry has helped to shape a scale of value ever further removed from the scale of bestsellerdom. (331)

Yet this too is somewhat deceptive; it does not tell the whole story. The *Globe’s* weekend edition features a fiction bestsellers list and a separate top-selling list for Canadian fiction in the book review section. The latter, a category which appears to have its own scale of value (that includes literariness mixed with nationalism), invariably contains Giller Prize winners (unlike the general bestsellers list). This category is pertinent to consideration of the Giller as a canon-shaping institution.

It is necessary to add, finally, that the link posited between mainstream-ness, prizes, and journalistic coverage of prize-winning books, should also not be understood as an effort to analyze how categories such as middle-brow (more popular) and high-brow (more literary) are constituted or sustained. As Roberts demonstrates in her chapter on the reception and diverging valuations of three of Carol Shields’s novels, efforts at classification can be problematic. She quotes Lorraine York’s helpful observation that “‘middlebrow’ functions less as a static categorization than as a dynamic fluctuating between competing forces of cultural respect and economic success” (qtd. in Roberts 121), and Roberts reminds readers that “literary prizes classify the works they honour

according to their mandates of celebration” (123).<sup>35</sup> What is most pertinent here in relation to prizes, and the Giller in particular, is that the notion of mainstream-ness is not about the kinds of cultural categories a book falls into (or whether it straddles two or more categories); what matters, given the larger argument being made here, is whether a book (and its author) breaks into that aspired to zone of public awareness via what York would identify as “celebrity” or “cultural respect,” and what Davey refers to as “public meaning” (*Post-National* 14). This is that hard-won familiarity among consumers of literature outside the academy, when interest in an author’s work—from readers, reviewers, and ultimately academics—renders it common literary ground. To a great extent, this depends on how a prize like the Giller functions—this is to say, how persuasively “it works to assist the movement of the work over into the territory of the people imagined in any theorization of the popular” (“Eye on the Prize”).<sup>36</sup> Crucially, albeit problematically, this is also a matter of ideological compatibility; mainstream-ness implies that a work is perceived (or encouraged to be interpreted) as reflecting either prevailing beliefs and values, or contestations of issues that have been opened to public debate. It is therefore necessary to look critically at how the Giller performs the mainstreaming of fiction that challenges the parameters of acceptable debate.<sup>37</sup>

---

<sup>35</sup>Roberts examines various reviews aiming to categorize Carol Shields’ *Larry’s Party* and *Swann* either as middlebrow or highbrow. She argues that many of the descriptions are of limited use because, as in the case of *Swann*, the novel is both accessible and formally innovative and complex; it can function on the level of genre fiction and on the level of literary fiction. Also relevant are Warwick’s references to Paul Willis and Terry Lovell in “Eyes on the Prize” regarding “modern ‘consumer identities’ [and their now un-] ‘inscribed positions’ within market-provided texts and artifacts” (Willis qtd. in “Eyes on the Prize”), and the appeal of cultural products to a larger, less predictable “variety of [consumer] wants” (Lovell qtd. in “Eyes on the Prize”).

<sup>36</sup>See Warwick’s “Eyes on The Prize: Literary Awards and Popular Canadian Fictions” (1999).

<sup>37</sup>Chapter 5 critically examines the mainstreaming of fiction by the Giller with respect to texts that contest the political and social status quo.



Even negative coverage pertaining to the Giller's selections suggests that there exists sufficient consensus in the literary community to render the Giller itself a "mainstream" institution. This is a vital achievement for the Giller. As a corollary, the prize itself must be seen as a set of material (extra-literary) conditions that can determine the success of books that are nominated and win (and are to some extent determinative of the kinds of fiction that gets written and published). What remains to be considered is the status achieved by the books to which the Giller lends its imprimatur.

### **Canada's Imagined Community and a National Canon**

In *Making it Real* (1995), Lecker maintained that academic literary critics had ceased taking into account readers outside of schools and universities (shrinking their own readership in the process), while Davey asserted repeatedly that readerships and canons (made viable by government subsidies of primary texts, secondary sources, and anthologies) were deliberately constructed with a view to students, not other consumers of literature (the former, as Hunter explains in *Outsider Notes*, was an audience that was captive and particularly receptive to officially sanctioned nationalist ideology<sup>38</sup>). Both Lecker and Davey highlighted the disconnects between the highly professionalized, "privatized" or "institutionalized" discourses of literary criticism and the Canadian public's views of the country, as well as the reading public's own needs or expectations when it came to literary fiction.<sup>39</sup>

---

<sup>38</sup>Hunter confirms in her study that publishers have become less concerned with the needs of academics. Unless books become part of a nationwide curriculum, the academic market is now considered too small. See Hunter 26-29.

<sup>39</sup>In *Making it Real*, Lecker makes a parallel point about Sinclair Ross's *As for Me and My House* and the making of the New Canadian Library, a series meant to represent "great" Canadian

Lecker connected Anderson's animating concept of the "imagined community" with his own petition for redirecting critical activity. In the chapter, "Country Without a Canon," he explained that critical activity is a form of political participation:

The most basic political act is to articulate the conception that informs our work and to share it with students, colleagues, and the public....By clarifying the role of Canadian criticism we may find ways of allowing ourselves to be critical, not only of Canadian literature but of Canada itself....It might broaden our understanding of the social effects we can achieve. (*Making it Real* 110)

Canadian critics have failed in the vital service of imagining the country and participating in the nation's political life, Lecker argued. This helps us appreciate the Giller's function in another way. If academic critics are not the ones to harness discursive power—of books, authors, and even publishers—to effect change in public attitudes and government policy, then other institutions are needed to fill the vacancy, and bring discussion about literature, including its criticism of the status quo, into the public sphere.<sup>40</sup> This suggests that prizes like the Giller function as alternative sources of literary

---

works. Lecker writes: "Despite the fact that many of the people who were reading the books never heard of various titles in the series...each new title released in the series achieved instant special status, simply by virtue of its inclusion.... [T]he business of selecting titles for inclusion...was often quite haphazard...respond[ing] to financial considerations and the intervention of influential writers, friends, professors, and critics..." (17). Today, Lecker continues, "[Ross's novel] remains a purely curricular work. It has no claim to public interest. It does not mediate between popular and academic demand. It transmits no cultural grammar" (55).

<sup>40</sup>Davey asks a related question: "Throughout the period there had been dissenters from the notion of a national canon, complaints that the canons deployed were too Frygian (Mandel), were an instrument of Ontario imperialism, were unresponsive to anything but realism (Lecker), or insensitive to regional priorities, but the national construction had endured both in historically configured textbooks and historically taught college surveys. Had a gap opened up between the models employed in the teaching of Canadian literature and the cultural assumptions embodied in its latest writing" (5-6)?

culture and social-political discourse. The resulting corpus of highly valued but more accessible literature must ultimately be considered or critiqued from this perspective.

It is also necessary to consider the Giller's effect on national literature. Lecker expressed his about-turn regarding the dominance of a single, anachronistic mimetic nationalist canon<sup>41</sup> as an assertion that a consensus about something that can, however provisionally, be viewed as a Canadian canon is important. It is needed for the politically effectual activity of imagining Canada, he argued. While Lecker offered his own idiosyncratic justifications for literature that could properly "imagine" Canada (critical activity, he argued, had to rely on "the actual cultural space" that is Canada [*Making it Real* 108]<sup>42</sup>), the cultural nationalism informing his argument, and its inherent concern with national identity, was by no means unique. Davey's analysis of the arguments for and against the FTA underscored the nationalist dimension of the debate. The relevance of this to the Giller is twofold: First, it must be recognized that criticism of the Giller, alleging that it is Ontario-centric, or focused on rewarding well established writers, is rooted in similar concerns, idealizations, and longings. It bespeaks the weight and ubiquity of expectations that are born out of a real and persisting interest in a literature

---

<sup>41</sup>In *The Canonization of English-Canadian Literature* (1995), Lecker writes: "The situation has shifted a bit since I wrote 'The Canonization of Canadian Literature,'...The nationalist-referential assumptions that guided Canadian criticism into the late 1980s seem to have been undercut by contemporary theory, but many of those assumptions are still there. Canonical and institutional power are still tied to nationalist concerns" (7). Crucially, just before this, he concedes: "The history of institutional Canadian criticism no longer strikes me as a purely nationalist project; now I see it as a conflicted narrative, driven by the double desire to reject and accept its Canadianness. The problem today is how to write literary criticism that is postnational *and* national, how to *imagine* that Canada is really real" (6).

<sup>42</sup>Lecker disagrees with Barry Cameron's conclusions, but he quotes Cameron repeatedly to illustrate the distinction between literary criticism that is politically efficacious and theoretical practice that is not. See Cameron 121.

that captures and communicates the multifarious yet coherent reality of the nation. Second, these concerns, and the Giller's attention to them, have been instrumental to its success.<sup>43</sup>

The Giller has been criticized for its lack of regional representativeness despite its declared aspiration to be a national prize. In 2006, with the announcement of the first published longlist, Philip Marchand, book reviewer for the *Toronto Star*, wrote:

...the announcement of the long list on Sept. 11 was accompanied by a statement that made me uneasy. The statement referred to Canadian writers who "populate every region." Sure enough, it turned out that the 15 writers on the long list represent every region of this great country. Also, nearly half of the publishers represented were relatively small "literary" presses—an implicit admission, perhaps, that the Giller nominees in the past have been overwhelmingly published by big Toronto houses.... [I]t's clear the long list has political advantages. Jurors may not purposely use it to salute diverse forms of writing and diverse regions and publishing houses, but the list will be there to serve that function—without prejudice to the short list, which is what counts. It's quite clever. (Marchand H9)

The longlist's versatile, palimpsestic construction of the nation and its literature appears to embrace the nation in its regional (geographic, historical, and cultural) entirety. Meanwhile, the shortlist stays focused on literary criteria. The longlist—

---

<sup>43</sup>The growing number of cross-Canada author readings, the co-opting of regional cultural centres for its announcements, and the televising of its gala and other main events across Canada, suggests that the Giller has capitalized on calls to represent literary producers across all of Canada.

although open to scrutiny<sup>44</sup>—seemingly performs Lecker’s desired operation of using “the actual cultural space” that is Canada to forge a literature that fully and accurately represents the nation. However, a different and troubling perspective on this representational manoeuvre cannot be easily dismissed, especially if objections to misdirected or misleading attempts to convey unity are taken seriously. If regional representativeness—and its corollary, a complete and coherent narrative of the nation—is an overarching aim of the Giller’s longlist, then it too can be seen as a form of “diversion,” resulting in the “concealment” of the social and political differences discussed by Davey in his analysis of the FTA debate. What remains to be examined, then, is whether the aim to represent Canadianness determines how difference is conveyed, highlighted, or minimized (the Governor General’s Literary Award, for instance, has been criticized<sup>44</sup> for giving too much weight to representing Canadianness). In other words, what needs to be determined is whether and how much of the “conflictual processes that produce culture,” as Davey put it, are brought to light by the shortlisted and winning books.

Davey explained in *Canadian Literary Power* that social and political power is exercised through discursive power, and that literary power derives from the discursive wherewithal to represent difference. The symbolic capital generated through discourse

---

<sup>44</sup>In the above-mentioned article, Marchand says about the 2006 long list: “The list had a faint whiff of political correctness.” He recalls that Richler, Munro, and University of Ottawa’s English professor, David Staines, vowed to be politically incorrect during a press conference announcing the founding of the prize in 1994. Marchand continues to say: “The criterion was to be strictly literary quality. What a concept! Richler’s comments at the time reflected widespread unease over the Governor General’s Awards for literature, a suspicion that juries for these awards were increasingly all too aware of the need for diversity in handing out prizes.... Although Richler did not mention regions, the biggest bugaboo in this regard was certainly regional” (H9).

that attempts to represent difference, or claims to be doing it, is what James English and Gillian Roberts refer to as a form of capital *intraconversion*; the cultural power and prestige such discourse bolsters—especially when presented with all out fanfare as being vital to the (imagined) life of the nation—is “the ultimate conversion” (Roberts 22). This is the capital the Giller has been amassing since 1994. It is the discourse that informs various public announcements about shortlisted and winning books. Such discourse includes statements made by judges (captured in audio-visual formats and made permanently available online), who are carefully chosen to represent female and male perspectives, as well as the perspectives of Canada’s ethnic minorities, and, increasingly, Canada’s diverse regional aesthetics<sup>45</sup>; all are charged with addressing readers’ supposed questions about the relevance of long- and shortlisted books to their own lives or the social-political matrix that surrounds them.

Difference itself is mainstreamed (or purported to be); it is presented as that which shapes the nation’s contemporary identity. Yet questions remain about the extent to which difference can be voiced, and about the kinds of difference/s left out of the conversation the Giller is able to engage in with the public. The Giller’s announcements are increasingly geared to the public. They are accompanied by invitations to discussions between the Giller and the readers it is trying to develop as an audience through its various practices of popularizing its listed fiction. The Giller’s objective is to distinguish the finest Canadian works, which, at the same time, can appeal to the widest possible range of readers. This strategy, one of several discussed here, accounts for the Giller’s

---

<sup>45</sup>See Press Release about Giller’s decision to increase the number of judges from three to five.

success. It constitutes one of the extra-literary conditions that determine important features of the Giller's corpus.

The vantage point from which the Giller was launched in 1994 came with a certain perspective (and with its own set of limitations) on what was possible and necessary for the prize to succeed. The prize was not going to be politically hamstrung by relying on government funding, but it was going to require the support of the publishing industry. It was in a position to dictate its own aesthetic expectations, but needed the endorsement of a literary elite in tune with social, political, and economic changes (which translated into changes in the publishing scene). In her conference paper, "Eyes On The Prize: Literary Awards and Popular Canadian Fictions," Susan Warwick makes mention of the balancing act to which, ultimately, a prize like the Giller was subject when it entered the arena where "literary texts become objects of negotiation between different interest groups." In a 2013 press release, we see that the description of the prize has been subtly altered: "The Scotiabank Giller Prizes strives to highlight the very best in Canadian fiction year after year" (Canada NewsWire, Aug 27, 2013). The initial statement of the Giller's intention was to award the prize "for the best Canadian volume of fiction published in a given year" (*Prize Writing* 17). The reference to one volume has been replaced with the promise to introduce readers to a number of outstanding works (presumably diverse), and to an oeuvre that grows ("year after year"), representing excellence in Canadian literature (with several examples instead of the more peremptory one). The ground may have shifted (and continues to shift) ideologically and economically beneath actors who comprise Bourdieu's "economy of cultural goods," but

“governments, corporate sponsors, publishers, booksellers, reviewers, the media, and, last but not least, audiences” (“Eyes On The Prize”), are still parties whose needs and agendas the Giller must continue to take into account.

The next chapter looks at a range of metrics supporting the argument that the Giller is a prestigious institution. The Giller’s prestige, in turn, assists in theorizing the status of its corpus of nominated and winning books.



## Chapter 2: Measuring Prestige

### Part A: Quantifiable Indicators of the Giller's Prestige

The new high profile reached by literary awards, such as the Nobel, Booker, Pulitzer, Commonwealth, Neustadt, Orange and many others, demonstrates that the symbolic capital is less and less tied down to well defined aesthetic principles. Yet the garnering of literary prizes immediately confers the status of literary worth and merit to the selected texts/author. This strategy is exemplary of the tensions and contradictions of the new global market place where prestige is defined according to the old Western paradigm of literariness and craftsmanship but also to new, more evasive cultural concepts ranging from cosmopolitanism to authenticity and ethnic-chic.

— Sandra Ponzanesi, “Boutique Postcolonialism: Literary Awards, Cultural Value and the Canon”

The Scotiabank Giller Prize is one of Canada's most esteemed literary awards, presented every year to the author of the best Canadian novel or short story collection published in English.... Our Government is proud to support the book industry, an important part of our identity and economy.... On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to offer my sincere congratulations to Sean Michaels. I would also like to applaud all the nominated writers for producing great Canadian literature for the world to enjoy.

— Statement by the Honourable Shelly Glover, Minister of Canadian Heritage and Official Languages, on the 2014 Scotiabank Giller Prize

Part A of this chapter assesses the Giller's prestige using several types of quantifiable measures. These 'indicators' of the Giller's influence on different communities of readers, particularly on those who engage in critical discussions of books in the media and in academic venues, are identified, and relevant data is collected and

analyzed. The findings support the argument that the Giller contributes to one or several processes of canon formation.

Part B presents a context of transformations in the delivery of information, entertainment, and culture through increasing industry convergence (“convergence culture”). The Giller’s deployment of the televisual, the Internet, and social media, comprises a dynamic, interactive, and audience-driven context of marketing culture that interpolates the popular into literature-related celebration. Furthermore, since the success of cultural institutions now depends on their ability to promote, brand, and secure larger audiences for their products and activities, prestige itself is redefined. Significantly, as this section argues, the popularization of literary prizes (or, to put it another way, the perviousness of Bourdieu’s “field of restricted production” to the interests and ‘tastes’ of a larger segment of the reading public) means that the Giller’s prestige is now also contingent on (and measured by) the number of followers, viewers, or readers it secures.

Section C discusses the global economy of literary prestige, a competitive “world-context” characterized by the aspiration of national prizes to international repute. The Giller has several strategies to achieve this level of prestige: it uses foreign judges who bring with them knowledge of international literary trends and preoccupations; and it lists novels (themes and settings) that are likely to appeal to international as well as Canadian readers. A second argument made here is the Giller responds to literary and aesthetic trends established by a network of influential international prizes (through the books they select for recognition), and this invariably pervades the writing, understanding, and, more generally, the conditions of production of literature at the national level.

While “[m]ost awards are sponsored by corporations, industry associations, or governments,” the Giller started out in 1994 as “a private affair, wholly funded and organized by real estate developer, Jack Rabinovitch” (Slopen J18). In view of this relatively modest (perhaps even handicapped) launch, it is no small feat for the prize to attain, a mere two decades later, the imprimatur of the Canadian government—the highly sought acknowledgement delivered by a senior figure like the Minister of Canadian Heritage and Official Languages, head of a department synonymous with national culture and identity. Yet the tribute from a government minister is not but a minor indicator of the Giller’s success as a new cultural institution; nor should its delivery in 2014 obfuscate what must be acknowledged as a rapid ascent within the country’s cultural establishment. The Giller’s transformation into a major national literary award was evident only five years after it was founded. If prestige and cultural ranking could be measured in terms of the annual gala attendance, then Gillian Cosgrove’s observations in her 1999 piece for the *National Post* are worth reproducing:

Few cultural events get more space than the Giller, not only because it is Canada’s richest literary prize (\$25,000). Six years ago, the acceptance rate hovered about 60%. Today, it is closer to 90%. There used to be an understanding that out-of-towners were asked, but would send their regrets. Now people fly in from Montreal, Boston, New York and Los Angeles. (Cosgrove, “Giller was a prize to know” B4)

Also noteworthy is Leo Carey’s 2000 *National Post* article describing the turnout at a reception in honour of Jack Rabinovitch, held at the Canadian consul general’s Park Avenue apartment during a six-month “Celebrate Canada” festival. The reception was

followed by “a special ‘salute’ to the prize” at Manhattan’s Americas Society. To quote Carey at greater length:

In its seven-year-history, the Giller Prize has become known for a sort of Midas touch, boosting sales of its winners and runners-up alike and bringing authors’ out-of-print titles back into circulation. So it was no surprise to see such fixtures of New York publishing in attendance as Sonny Mehta of Knopf, Larry Ashmead of HarperCollins, and Nan A. Talese, whose Random House-owned imprint just published Margaret Atwood’s *The Blind Assassin*. (Carey, “The Giller crowd goes to New York: ‘Celebrate Canada’ festival brings out prize’s founder and a busload of authors” B23)

Juxtapose this description of international publishers’ recognition of the Giller Prize and Canadian fiction with statements in a 2006 article that appeared in Saskatchewan’s *Leader Post*: The gala event “attracted about 500 of the country’s media, publishers and literati.” Sales-related information included the following: “Over 2.5 million Giller-nominated books were sold in the first 10 years of the prize and over \$60-million in book sales have been generated as a direct result of the prize” (Farquharson, “Rookie author snares Giller Prize” A11).

Just as significant was the increase in the number of publishers submitting their work to the prize for consideration. A 1995 piece written for the *Toronto Star* by Beverly Slopen serves as a basis for comparison: Submissions consisted of “60 novels or story collections.... The entries include[d] books from about 20 small presses, and 15 to 20 first novels” (Slopen, “Giller Prize getting to the shortlist” J18). In 2004, *Vancouver Sun*’s Vanessa Farquharson stated that the short list came out of “a total of 94 works,

submitted from 35 publishers across the country” (Farquharson, “Munro wins Giller Prize for a second time” A4). In 2014, Deborah Dundas’s *Toronto Star* piece told us that the “short list was whittled down from a 12-title long list...chosen from an overall field of 161 books submitted by 63 publishers from every region of the country” (Dundas, “Giller Prize short list grows to six” E1). The 2016 announcement, made by the Giller on its own website, gave the number of books originally submitted as 161. The number of publishers participating had gone up to 69. On December 5, 2016, the Giller posted new submission guidelines. The purpose of these, as stated on the Giller website, was to “seek to reconcile the abundance of fine Canadian literature with the very real constraints of the limited time frame the jury has at its disposal to complete the reading.” In other words, the Giller’s perceived importance had caused the number of submissions to grow beyond the judging panels’ capacity to process them.

The Giller and its gala have continued to generate more glamour, glitz, and attention with red-carpet appearances by Canadian and American celebrities. Nevertheless, more substantive indicators of the Giller’s growing influence are necessary. The Introduction touches on the difficulty of gauging outcomes such as the Giller’s overall reputation or prestige nationally and internationally. In part, this is due to a change in how prestige is defined. As Ponzanesi explains in her essay, prestige is now identified “also [with] new, more evasive cultural concepts...” (113-4). While some of these are not amenable to data analysis, many ‘indicators’ of success are quantifiable, and are increasingly becoming available. These indicators are useful as evidence that the Giller wields influence (or that its selections matter) among different communities of

readers, particularly among those who engage in critical discussions of books in the media and in academic venues.<sup>1</sup> A number of such indicators are identified and analyzed here.

## **1. Book Sales**

### **1a. Sales of Physical Books**

In 2013, nearly two decades after the Giller's founding, BookNet Canada (with the assistance of sales data from BookScan/Nielsen), prepared a report internally to assess demand and sales in Canada and abroad after awarding the Nobel Prize in Literature to Alice Munro. The report also provides Giller-related data pertaining to 2012 domestic book sales "during the week of the shortlist announcement to the week of the win for some of the major fiction awards" (BookNet Canada 5). Under the heading, "Canadian Literary Award Comparison," we see that "[I]n comparison to other major national literary fiction awards in Canada, the increase in sales from the Nobel Prize is [a] very significant...4424%.<sup>2</sup> More striking, however, is that in 2012 the impact of the Scotiabank Giller Prize is discernible in terms of a 6731% increase in book sales, outpacing sales increases stemming from the Giller's closest competitor, Canada Reads,

---

<sup>1</sup>It is difficult to speak about the precise nature of the relationship between different communities of readers. Book reviewers and commentators in newspapers and magazines may influence ordinary readers, but does this influence also work in reverse? Do reviewers take note of book sales? We might also posit that different "regimes of value," to use John Frow's terms, include domestic and international readers of literary fiction, academic readerships, as well as representatives of cultural federal and provincial arts funding agencies.

<sup>2</sup>The report, "Alice Munro, at Home and abroad: How the Nobel Prize in Literature Affects Books Sales" (2013), specifies that this figure reflects "the weekly cumulative sales over an eight-week period" in Canada "for all Alice Munro hardcover and paperback titles,...in the week ending September 21, 2013 to the week ending October 19 (the week after the win)" (BookNet Canada 3). The same report tells us: "While Canada saw the largest percent increase for most weeks it is, perhaps unsurprisingly, the United States that saw the biggest spike in units sold, increasing from slightly less than 3,000 units to over 32,600 units in the week ending November 2" (4).

by more than 2000%, and those resulting from announcements of the Governor General’s Award for Fiction by more than 6500% (5).<sup>3</sup> These differences—proof of the Giller’s dominant influence on book buyers—are vast considering the limits of the Canadian market. While a more recent comparative report is unavailable, a 2012 report is sufficiently representative of the Giller’s cultural standing relative to other Canadian prizes.

On September 22, 2016, the Giller made available another BookNet brief report entitled “The Giller: Alive and Kicking.” The report begins with this statement: “The Giller effect is most definitely alive, as the award retains its status as the Canadian literary award with the biggest impact on book sales.” The report continues as follows:

- Immediately following the 2015 shortlist announcement, every nominated title saw increases in units sold.
- Post-announcement sales (i.e., for the two weeks after the shortlist announcement) were, on average, almost 4.5 times the volume of pre-announcement sales.
- 2015’s winning title, *Fifteen Dogs*, saw post-announcement sales (i.e., for the two weeks after the winner announcement) more than 6 times the volume of pre-announcement sales. These sales continued to grow leading into Christmas.

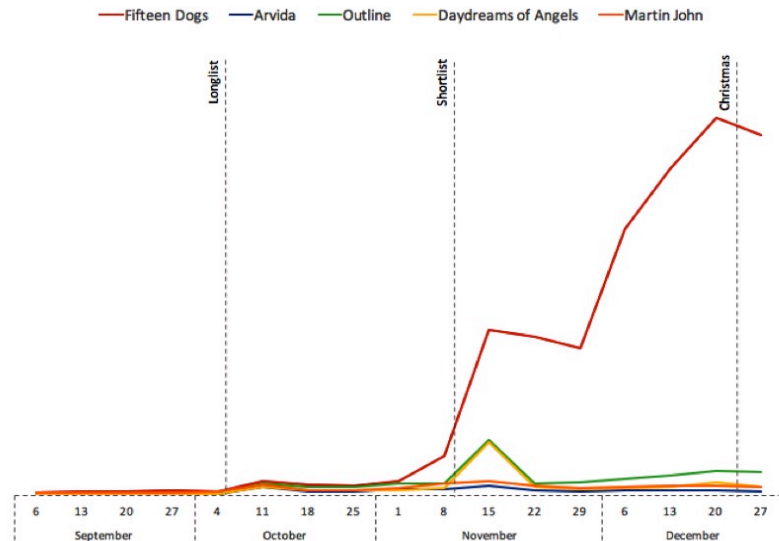
---

<sup>3</sup>BookNet explains its calculations: “BookNet Canada has an agreement with our publishers that we do not publicly release sales information on individual titles, so as a result we present our analysis as a percent increase. When dealing with percent increases we see considerable differences title-by-title and week-by-week. A book selling 5 copies that increases to 50 copies after a win sees an increase of 900%, whereas if it has been selling 10 copies and increased to 50 copies, the increase is only 400%. Percent increase is going to vary considerably depending on a title’s availability and position in the market prior to any award win” (6). Stock availability is an essential factor in sales increases. Clearly, Canadian bookstores prepare well to respond promptly to increased demand resulting from Giller Prize announcements regarding its nominees and winners.

The redacted graph below (Figure 2.1), which omits volume sales figures, compares units sold in 2015 in the period which included all announcements (pertaining to the long- and shortlist, and the winner) until Christmas:

**Please click on space below to see the screenshots.**

•



- Sales for the Giller winner increase each year: between 2013 and 2015, sales during the 18 weeks observed almost doubled, year-over-year.

So there you have it. With the shortlist announcement for the 2016 Scotiabank Giller Prize on Monday, Sept. 26, we’re excited to see the amazing titles that will grace our next Giller report in 2017—and we’re hopeful that they will join the unstoppable wave of bestselling Canadian books that are the Giller nominees.<sup>4</sup>

Data showing the Giller’s influence on book buyers is understood to be significant. The ‘effect’ on book sales is a demonstration of the Giller’s institutional prestige.

<sup>4</sup>See Yau’s “The Giller: Alive and Kicking.”



## 1b. Ebook Sales

As with the sales figures for printed books, data on the effect of the Giller on e-book sales (for devices like Kobo, Kindle, and Apple's tablet, through vendors like Amazon, the iBookstore or Google's eBookstore) is a useful measure of its influence. These can be gleaned from articles or media sources when they are published. *Quill & Quire's* own blog, "Quillblog" published Sue Carter's "'Giller effect' boosts e-book sales of *Half-Blood Blues*" on November 9, 2011. A passage from the article informs us:

Yesterday, *Half-Blood Blues* was listed 3,376 on Amazon's bestsellers list for Kindle e-books. As of noon Wednesday, the book had risen to 360, a significant increase in sales overnight. In the Apple iBookstore, it is the third top-seller.... Patrick deWitt's *The Sisters Brothers* (House of Anansi Press) is the only other Giller Prize finalist in the iBookstore's top 10, at number five. (Carter n.p.)

The article continues with a note that underscores the link between the Giller Prize and book e-commerce: Ondaatje's *The Cat's Table*, a Giller finalist in 2011,

is the fifth best-selling e-book at Kobo, the only e-commerce site that is prominently merchandising *Half-Blood Blues* as the Giller winner.

Ondaatje's book is also the top-seller in the new Canadian Google eBookstore, which launched last week. As part of its roll-out strategy, Google tailored the store for a Canadian audience, dedicating a section on its homepage for the Giller shortlist.... (Carter n.p.)

Articles of this kind do not appear on a regular basis. When they do, however, they offer proof of the Giller's immediate impact (in terms of demonstrating spikes in sales, and best-seller ratings) on e-Book sales, and of the acknowledgement, by major

online merchandisers such as Chapters/Indigo and Google, of the Giller's capacity to stimulate sales.

## **2. Treatment in Literary Magazines and Newspaper Book Sections**

### **a. Reviews in Consumer Magazines**

Critical and journalistic attention to the Giller lends itself as a measure of the Giller's literary and cultural influence. One might argue that apart from institutional recognition—which translates into publishing contracts, teaching positions, or speaking engagements at festivals and teaching institutions—literary reviews in respected consumer publications ensuing from announcements of long-lists and shortlists constitute the most meaningful gauge of the Giller's impact on writers' reputations. In Canada, journalistic articles and reviews cover every aspect of the Giller's activities that are made public with predictable regularity (as can be seen from a large portion of this study's cited material). Newspapers across Canada and publications such as *Quill & Quire* consistently review the Giller's shortlisted and winning fiction. The thorough and regular coverage of the Giller (positive and negative) confirms that it is viewed as an important cultural institution in Canada. Consequently, what is also worth tracking is Giller-generated *conversation* outside of Canada—which is to say, reviews in respected foreign publications. In the USA such publications include *The New York Review of Books* (NYRB), *The New York Times Book Review* (NYTBR), *Publishers Weekly* (PW), the *Kirkus Review*, *The Paris Review* (an English language quarterly), *The Atlantic* (formerly *The Atlantic Monthly*), and the somewhat less influential in the literary sphere, *The Washington Post*, *The Boston Globe*, *The New Republic*, *The San Francisco Chronicle*, *the Los Angeles Times*, *The Partisan Review*, and *The Christian Monitor*. In the UK,

book review vehicles of note are *The Times Literary Supplement* (TLS), *The London Review of Books* (the LRB), and the less authoritative *The Spectator*, *The Guardian/The Observer*, *The New Statesman*, and *The Telegraph*.

Editors select books for review. Such decisions are based on qualitative considerations, as well as the diligent work of publicity agents. Certain books are reviewed irrespective of whether or not they are Giller books. These include books editors deem exceptionally fine or topical, books whose authors have already achieved an international status (e.g., Atwood, Munro, Ondaatje, Shields, Richler and others), or whose authors have been recognized by international prizes like the Booker (e.g., Mistry, Mootoo, Hage, Thien). Authors can be on reviewers' radars because other reputable vehicles have reviewed them (e.g., Bezmozgis, Toews) or because there is something compelling in their novels (e.g., McIntyre) or their personal narratives (e.g., Clarke, Lam, Skibsrud). Additionally, books may be reviewed because authors' earlier fiction has been adapted for the screen (e.g., Ondaatje, Michaels, Donoghue, and recently deWitt), or because they live in the US or Britain and are considered one of their own (e.g., Huston, Galchen, and Cusk). Yet it is also evident that major literary awards like the Giller perform a curatorial function, assisting busy editors who cannot otherwise screen every new work of fiction, especially when that work is published outside their own country. In the US, *The New York Times Book Review* (NYTBR), *Publishers Weekly* (PW), *Washington Post*, and *The Los Angeles Times*, use the Giller as a book news vehicle to inform readers about important new works in the English language. This is easily confirmed by going to the digital versions of these publications' home page, and keying in "Giller Prize" to perform an archival search. Such a search reveals, for example, that

*Publishers Weekly* consistently publishes the Giller's longlists and shortlists, while *The New York Times* offers overviews (with summaries) of shortlisted works or hones in on a winner. A story about authors—Joseph Boyden is a recent example—always highlight the author's association with the Giller ("He has won Canada's top literary award, the Scotiabank Giller Prize," as stated by Ian Austen of the *New York Times*). Similar types of book review/announcement activity exist in UK publications with international editions. *The Spectator*, *The Guardian/The Observer*, *The New Statesman*, and *The Telegraph* run reviews of Giller winners and shortlisted authors. Referred to as "Canada's most prestigious literary award" (*The Guardian*), "Canada's preeminent literary award for fiction" (*LA Times*), "Canada's leading literary award" (*New York Times*), the Giller Prize serves as an organizing locus for book-related content about Canada.

The Giller may not be the primary reason Canadian authors are reviewed and discussed outside of Canada. Nor does the Giller guarantee reviews in some of the book review vehicles listed above. It is telling, for example, that a review of Esi Edugyan's *Half-Blood Blues* in the prestigious *TLS* (published Oct 7, 2011) begins by informing readers of Edugyan's Booker nomination, but omits any mention of the Giller. Over the last several decades, a number of Giller winners have escaped notice in the *TLS* (for example, Austin Clarke, David Bergen, Kim Thúy, Sean Michaels, and Lynn Coady). Consumer book review magazines in both the UK and the US focus largely on their own writers, and tend to review only big-name authors from other countries. Nevertheless, and despite the limitations of the collected data (in terms of how accurately it indicates interest in the Giller outside of Canada), a connection can unquestionably be established between reviews and a Giller nomination and win if one surveys even a handful of such

consumer vehicles. Reviews of Giller books occur sufficiently often to support the suggestion that the Giller is a contributing factor to published commentary on Canadian authors in literary magazines abroad. Online Google searches uncover links to articles referring to Giller authors—for example, Wayne Johnston, David Bergen, Lisa Moore, Lynn Coady, and Miriam Toews (Giller-listed authors often include quotes from such articles on their own web pages). Searches using the WorldCat platform ([worldcat.org](http://worldcat.org)) likewise yield references to numerous articles on Giller authors published in prestigious journals like the *TLS* and *The New York Times Book Review* (Appendix A provides a compilation of URLs for the archival searches).

#### **b. Year's End Notable Book Lists**

A discussion of journalistic and critical coverage in book review sections of newspapers and consumer literary magazines cannot be divorced from a consideration of lists compiled by these vehicles as the best or most notable books of the year. Wikipedia's entries often refer to both as markers of success. To be clear, these are not lists of bestselling books, but of books literary review vehicles rate as most accomplished. For example Wikipedia's entry on Wayne Johnston's *The Colony of Unrequited Dreams* (1998) offers the following:

Johnston's breakthrough novel...was acclaimed for its historical portrayal of legendary Newfoundland politician Joey Smallwood. It was featured on the cover of the *New York Times Book Review* when it was released in the United States, and was an international best seller. *The Colony of Unrequited Dreams*...won the New York Public Libraries Prize for Best Novel and was

chosen by the *Los Angeles Times* as one of the Ten Best Books of the year in 1999.

Wikipedia's entry on Miriam Toews's *All My Puny Sorrows* states:

[It] received starred reviews in *Library Journal*, *Kirkus*, and *Publisher's Weekly* and was a Reference and Users Services Association Notable Book. It also appeared on a number of year-end best-book lists, including *The Globe and Mail*, *The Boston Globe*, *The Washington Post*, *The New Republic*, and *The Daily Telegraph*.

While it cannot be stated with certainty that the Giller is responsible for reviews and appearances on best fiction lists, it is highly likely that a book is reviewed because it has been distinguished by what is known even outside of Canada as a major Canadian prize. Such reviews, along with prize-related announcements, increase the likelihood that a book will end up on a list of important books published in a given year. Indeed, the many book lists surveyed offer compelling evidence that the Giller raises the prospect of mentions on best fiction lists.

There are many respected book lists. *The LibraryThing*, an online cataloguing and social networking book review and discussion site, which serves a community of two million, offers an archive of more than 600 mostly US annual lists of top-rated books.<sup>5</sup> The top eleven of these lists are: *San Francisco Chronicle* Best Book of the Year, Amazon.com Best Books, *New York Times* bestseller, *New York Times* Notable Book of the Year, Booklist Editor's Choice, *Globe and Mail* top 100 Books, Amazon's Best

---

<sup>5</sup>See [librarything.com](http://librarything.com)

Books of the Month, ALA (American Library Association) Notable Books for Adults, *Time Magazine's* Best Books of the Year, and the *Christian Science Monitor* Best Book.

A survey of the longer lists, while reaffirming the aforementioned focus on American or British writers, or internationally established writers (this is especially the case with smaller lists of ten or fewer books), is nevertheless productive. Giller authors are regularly found on lists, such as *The San Francisco Chronicle* Best Book of the Year, an annual list of about 100 fiction and non-fiction books started in 2003, and the Kirkus Review Best Book of the year. The latter was started in 2010, and is likewise a long list of fiction and non-fiction, which identifies books by genre, subject matter, and by categories such as debut fiction and historical fiction. It includes *Annabel* by Kathleen Winter in 2011. In 2014, *All My Puny Sorrows* by Miriam Toews is included and categorized as “Novels To Get Your Book Club Talking.” Another example is the older Book Awards: Booklist Editor’s Choice, a list started in 1999. Between 1999 and 2015, the list included 11 Giller winning and nominated authors. As stated above, the shorter lists are less attuned to Canadian award winners, although Munro, Ondaatje, and Atwood are almost never neglected. Findings for the long- and shortlists are given in Appendix A.

In the UK, the *Telegraph's* Best Books has Toews’s *All my Puny Sorrows*, and Rachel Cusk’s *Outline* in 2014. In 2011, deWitt’s *Sisters Brothers* receives mention along with Ondaatje’s *The Cat’s Table*. Significantly, in 2010, we hear from Hilary Mantel, a contributing editor to the *Telegraph's* Best Books of the Year for Christmas, that “Annabel Lyon won prizes in her native Canada for her note-perfect historical novel, *The Golden Mean* (Atlantic, £14.99), but here it has not had the attention it deserves.” Another contributing editor, Claire Messud, writes in the same column: “This year, I’ve

been a judge for Canada's Giller Prize and can recommend a significant number of works of Canadian fiction; but the Giller lists, long and short, already do that" (*The Telegraph's* "Books of the Year for Christmas" 2010).<sup>6</sup> Both Mantel and Messud help explain, perhaps, the general absence of Canadians in UK literary magazines.

Findings from surveys of four longer lists—The *Washington Post's* Top 50 Books of the Year, *The New York Times* 100 Most Notable Books, and the American Library Association (ALA) Notable Book List, and Wikipedia.org's Year In Literature, which offers "lists of literary events and publications"—indicate a greater awareness of, and interest in, Canadian writers and current literature. The Wikipedia.org's *Year In Literature* is a reputable online reference for important fiction published in a given year. Its annual lists are not long, but manage to include authors from around the world. With very few exceptions, the lists of the last two decades have included Canadians. Among them are many Giller winners and nominees (results for every year starting in 2000 are provided in Appendix A). These lists also indicate greater attention to and appreciation of Canadian writers' annual contribution to an international corpus of noteworthy fiction. Since 2001, on average, three to five Giller winners and nominees have appeared on every year's list with the exception of 2003, 2007, 2008, and 2012.

On a final note here, it is not coincidental that more Giller winners have been included in recent years on the lists discussed in this section. The larger number of Giller writers is attributable, one could argue, to the growing function of social media in promoting cultural institutions, and the increased presence of book-related content on

---

<sup>6</sup>See Messud in the on-line *Telegraph* compilation.



televisual/Internet platforms. Giller authors have become more visible, and discussion about their work is more accessible for Canadian and international readers.

### **3. Incorporation into University Book-Reading Lists or Course Syllabi**

The link between Canada's literary canon/s and curricular inclusion has been debated between Davey and Lecker, and many others. Their debate matters to the broader context of theorizing literary "power" and the conditions that have raised the cultural importance (or clout) of certain actors and institutions, such as the Giller Prize. The aim here, however, is not to try to determine the extent to which inclusion in course syllabi reinforces the centrality of certain works and authors. One can take for granted that works that are taught in universities and colleges have cultural cachet (even if one agrees with Davey that there is no single canon). They have the imprimatur of academe. Yet it is also clear that these works and authors would never have made it onto reading lists in the first place without satisfying the kinds of criteria that prevail in academic settings. For the same reason, it is appropriate to suggest that inclusion in Canadian literature or Canadian studies courses is a fitting marker of importance for winning and nominated books, and the Giller Prize itself—precisely because it demonstrates that at least a portion of the books the Giller distinguishes are judged to be of value in academic venues.

Once again, it is impossible to say precisely what role the Giller Prize plays in a process that undoubtedly depends on many things, not least of these being an academic's personal taste. Many instructors select books for reasons that do not include a book's or author's track record in the literary prize circuit. Some may view prizes as unreliable or incomplete, and look to more established sources (usually scholarly) for help in

constructing their course syllabi. An investigation into all of the ways that books become available to professors of Canadian literature is beyond the scope of this dissertation. However, it is noteworthy that in a 2014 article, “The Man Booker Prize and the Emerging Canon of Contemporary British Fiction,” Wojciech Drag theorizes a meaningful correspondence between prizes and the books being selected for both teaching and scholarly treatment in the UK. As discussed in the Introduction, for Drag the uptake of prize-winning fiction into academe is one of the ways prizes are implicated in canon formation. Certainly, one must not presume that the same dynamic obtains in Canada. Originally published in 1997, *Sanctioned Ignorance: The Politics of Knowledge Production and the Teaching of the Literatures of Canada*, is Paul Martin’s study of the tools Canadian literature instructors were using to construct their course syllabi. The study suggested that in Canada instructors were paying considerably less attention to newly published works, French-Canadian fiction, and works by visible minority authors. Martin surveyed 27 university literature departments and interviewed 95 professors. He concluded that curricula and pedagogical practices in English literature departments across Canada, except in Quebec, were neither inclusive nor expansive enough, and were still being guided by Romantic nationalism—the kinds of ideals disparaged by Robert Lecker in his own critical examinations of national canons. It is no coincidence perhaps that Lecker, whose work on canon-making in Canada is referenced throughout this study, himself reviewed the updated 2013 version of *Sanctioned Ignorance* (Martin did additional research 10 years after his original survey, but only the last chapter of his book reflects these findings). It is significant that in his 2015 review Lecker writes this:

Perhaps the first observation to make about this book is that it is more of a historical study than a study of the teaching of Canadian literature today, mainly because it is centred in a period now almost two decades past, and even the brief commentary on the 2007-08 period takes us back seven years. So, I read the book as a commentary on the ways things were,...but not necessarily on how they are now. (Review of *Sanctioned Ignorance* 135-7)

Martin's survey was conducted largely before the revolutionizing influence of the Internet, and, importantly, before the age of Google, online journals, social media, and the kinds of new spaces and institutional structures Davey had in mind when he wrote about transnational textuality (see previous chapter). Consequently, Martin's study does not grapple with prize-driven celebrity or the phenomenon of literary prizes as public spectacles. Neither does it take into account the possibility that several mechanisms can conspire to make a Giller book or author part of a Canadian studies curriculum. Instructors may not be selecting books because they won prizes, but they may also not be cognizant of all the reasons selections from a book find their way into anthologies, or articles in peer-reviewed journals, or other instructors' trusted course syllabi, for example.

Survey courses dealing with Canadian writers of the past century continue to draw from a fairly small pool of works and authors, a tendency Martin noted and critiqued. Such courses clearly endeavor to provide a sense of the development of Canadian literature. The findings from a survey of 19 English departments across Canada<sup>7</sup> confirm

---

<sup>7</sup>Departments were selected on the basis of a university's reputation or status in a given province. The survey includes major English-Canadian universities across Canada, as well as a few smaller institutions with religious affiliations. The survey was also guided by my own familiarity with the work of certain academics. The aim was to be representative of provinces and regions. The

that there is little variation in the syllabi of introductory Canadian literature courses. These courses continue to rely on the same roster of authors, even when they are taught in altogether different parts of Canada. The works taught are representative of literary movements, particular cultural/racial/ethnic constituencies, or else they cover themes or subjects of national relevance, or draw on the traditions of particular regions. This stable canon is to some extent a barrier to the incorporation of more recently published authors.

On the other hand, instructors wishing to teach contemporary or current works—post-1970s Canadian literature, to be precise—must contend with a much larger body of works written and published in the past 40 years. Selecting books published in the past two decades is a more challenging endeavor, in other words. Many university and college instructors now aim to engage their students with texts they are more likely to see as meaningful to their own lives, and not merely expose them to literature whose merit and relevance has long been established and deemed part of Canada’s literary history (Martin commented on the failure of instructors to do precisely this). A national literary prize, the discussion and journalistic coverage it generates, naturally works to recommend the books and authors it valorizes—if merely by helping them stand out from their contemporaries with the critical attention they attract.

The survey of current syllabi across Canada shows that there are numerous courses on individual authors—Michael Ondaatje, Alice Munro, Margaret Laurence, and Margaret Atwood, among others. However, many of the courses on contemporary Canadian fiction still offer reading lists organized by genre, theme or subject matter, and by region. The survey’s findings reveal that Giller nominated and winning books (or

---

survey is by no means comprehensive, and was intended only to provide a sense of how Canadian literature syllabi are currently reflecting the Giller’s corpus of book and listed authors.

other works by Giller authors) are now a regular part of the syllabi of contemporary Canadian literature courses. Presented below is an overview of the findings.

The syllabi of 18 out of the 19 English departments in universities across Canada were used in this survey. In all of the 18, in courses dealing with contemporary Canadian writing, at least two Giller books are taught, or, alternatively, works by authors who had won or had been nominated for the Giller are taught. On average, four or five Giller authors are included either as independent texts or as stories in major anthologies of Canadian writers (e.g., *An Anthology of Canadian Literature in English, 3<sup>rd</sup>*, edited by Donna Bennett, and Russell Brown, and *Canadian Literature in English Texts and Contexts Vol II*, edited by Cynthia Sugars and Laura Moss). UBC, Carleton University, and the University of Toronto have the greatest number of Giller authors in their syllabi, but many of the other English departments (including some in smaller universities like King's University: Alberta Christian University in Edmonton, Alberta) are not far behind.

Considering Giller books included in the surveyed syllabi and the categories or themed sections under which they appear, one sees that social or political issues such as 'coming out' (sexual orientation and gender identity) are often illustrated with the works of Shani Mootoo, Shyam Selvadurai, and Kathleen Winter. Immigration, multiculturalism, and the persistent marginalization of visible minorities are discussed through stories or novels by David Chariandy, Rohinton Mistry, Rawi Hage, Michael Ondaatje, Kim Thúy, Madeleine Thien, David Bezmozgis, and Anthony De Sa. Racism/exclusion in Canada is discussed using Lawrence Hill, Rawi Hage, André Alexis, Esi Edugyan, Austin C. Clarke, and M.G. Vassanji. Similarly, the literature of first

nations writers and postcolonial subject matter is introduced with works by Eden Robinson and (rightly or not) Joseph Boyden. For contemporary women's writing (and feminism/s), there are novels and stories by Margaret Atwood (her dystopian novels), Alice Munro, Emma Donoghue, and Ann-Marie MacDonald. Regional literature includes Michael Crummey, Guy Vanderhaeghe, Fred Stenson, Elizabeth Hay, David Adams Richards, Miriam Toews, and Ann-Marie MacDonald. World historical events are discussed through Michael Ondaatje, Ann Michaels, Esi Edugyan, M. G. Vassanji, and Madeleine Thien. Many Giller writers appear under a variety of themes and genres: Alice Munro, Lynn Coady, Jane Urquhart, Michael Ondaatje, Barbara Gowdy, Richard Wright, André Alexis, Ann Michaels, and Madeleine Thien.

Just as significant is that a number of courses encountered in the survey support the research done here by taking up sociological factors which have a pronounced impact on the kinds of books that are published.<sup>8</sup> To illustrate, Carleton University's seminar course on the Giller, developed and taught by Dr. Rosemarie Hoey, examines a "dynamic context," a "phenomenon which is known as 'the Giller effect,'" and asks what "the term might mean and include.... Does a Giller nomination affect Canadian writers, publishers and culture – locally? nationally? internationally?" Another telling example of a course designed to investigate the culture of prizes, and the economy of literary prestige is University of Alberta's 300-level "Canadian Literature & Culture: Reading Canadian Cultures" (UofA ENGL 375, instructor's name not provided). This course "addresses cultural institutions," starting with the "Canadian Literature Centre ([www.abclc.ca](http://www.abclc.ca)) as both an academic and a community space for literary production and reception in Canada

---

<sup>8</sup>In "Everywhere and Nowhere: The Sociology of Literature After 'The Sociology of Literature,'" James English describes a number of emerging sub-disciplinary branches which can be seen to inform the purview of the courses mentioned here.

today, and some of the ways that such institutional spaces shape contemporary writing.”

Examples of the questions raised by the course are:

How does the CLC contribute, or potentially disrupt, the processes of canon formation in this country? As an officially bilingual organization, what are some of the national and transnational frameworks that the CLC fosters for reading or rereading Canadian literature? What are some of the benefits and the problems of literary “celeb” culture? (UofA ENGL 375 course outline)

This course ends by “consider[ing] [literature’s] reception and popularization, through such cultural and economic forces as the Canada Reads and *Combat des livres* competitions and literary awards like the Scotiabank Giller Prize and the Governor General’s Literary Awards.” The UBC 400-level course, “Crazy for CanLit: Canadian Literature and Web 2” (ENGL 470), taught by Dr. Kathryn Grafton, investigates how social media shapes prizing institutions: The course “focuses on the intersection of Canadian Literature and Web 2.0, described by scholar Nicole Cohen as ‘interactive participant-based online media.’” Lastly, the aforementioned Queen’s University course, “Topics in Modern/Contemporary Canadian Literature I—Transnational Contemporary Fiction: Transnational Perspectives in Contemporary Canadian Writing” (ENGL 466), taught by Dr. Petra Fachinger, asks: “How are literature, nationalism, and cultural identity in the context of ever-expanding transnational relations connected?”

All four of the courses described above can be viewed as instances of what “Bourdieu called the ‘reflexive’ sociology of literatures, which positions the discipline as

its own object of study” (“Everywhere and Nowhere” x).<sup>9</sup> If curricular inclusion of prize-winning books, and their criterion of a book’s potential to appeal to readers worldwide, can be said to implicate both institutions, the prize and university, in “transnational” cultural relations, as suggested above, then one must accept that there will be curricular incorporation of other types of criteria identifiable with prizes, celebrity, and interactive/participatory culture.

Giller authors—even those who have won the Giller recently—are now ensconced in English literature courses across Canada (see Appendix C). It is also clear that academics teaching contemporary Canadian literature (post-1970s works) are well disposed toward Giller authors (and are prepared to teach them), including those who were Giller finalists only within the last five years. While this does not prove that the majority of academics teaching authors with a Giller connection give thought to the prize, the incorporation of Giller authors into the academic canon/s (or what may be seen as a contemporary literary canon in time) does provide an important perspective on the Giller corpus or parts of it.

The Giller’s corpus of books is generally seen as more commercial, or is meant to be, than books that were published by academic presses for readers who were students or scholars. If many of the Giller’s books do not have the backing of academe, they

---

<sup>9</sup>Prizes merely extend the investigation of “the relations of curricular content to social structure and modes of social organization.” English provides a list of scholars who made important contributions to a subfield concerned with institutions of higher education, and who “reflexively” endeavor to come to terms with the constructedness of curricular categories: “Terry Eagleton made an influential intervention on this field with the first chapter of his bestselling primer *Literary Theory* (1983), and subsequent contributions include major studies by Gerald Graff (1987), Ian Hunter (1988), Evan Watkins (1989), Gauri Viswanathan (1989), and Bill Readings (1996), as well as Alan Liu’s *The Laws of Cool* (2004), which brings the reflexive sociology of literary studies up to date with the age of digital media and ‘knowledge work’” (“Everywhere and Nowhere” x).



nevertheless benefit from both a wider readership than academic canons have, and from the institutional prestige of the Giller. The Giller's corpus has a place in Canadian literature because it is respected among publishers and readers. Yet Giller books that are part of university curricula derive additional prestige from academe. Accordingly, what must be considered is whether the Giller is an agent of pre-canoncity (with canonicity conferred only in academic and scholarly venues), or whether its books have a canon-like status in their own right. Alternatively, we should consider the possibility of two separate but overlapping and mutually reinforcing canonical processes. The latter view in particular accommodates the role or impact of other major prizes on the status of books (especially since some books are nominated or win several prizes), but it shifts the canon-effecting process from a single factor (or institution) to multiple ones. This second view of the Giller and canon formation appears more justified, and yet the findings presented in the section below indicate that the Giller plays an important role in and of itself in scholarly absorption of authors and their works.

#### **4. Articles in Scholarly Journals**

Data on the number of scholarly articles on Giller authors published in peer-reviewed journals has been collected by means of three separate searches, using three different (though overlapping for the most part) combinations of major and more tangential databases (these are listed below the table in which findings span the life of the Giller). The first and third searches used Proquest and focused on Canadian content databases, while the second search used Ebsco's Humanities International Index. The rationale for doing three searches was as follows: to be exhaustive (that is, not to overlook any

important source of English-language scholarly content, irrespective of the particular humanities and social science fields represented, such as trauma or diaspora studies); to make certain that all articles by and about Canadian authors published in Canada and abroad were counted; and to use each search to confirm the findings of the others, particularly since the findings were meant to address only articles from scholarly, peer-reviewed journals. The objective was not merely to determine the number of articles written about particular books, but to filter out non-scholarly material. It is relevant that Wojciech Drag, in “The Man Booker Prize and the Emerging Canon of Contemporary British Fiction,” employed empirical data from two surveys to show that a generative relationship between literary prizes in Britain (especially the Booker) and the formation of a contemporary British fiction canon can be deduced from the regular appearance of prize-winning authors in book-length critical studies of British authors, as well as in the syllabi of university courses on British fiction. The effort made in this study is therefore comparable to Drag’s. The results of the searches described above are included in Appendix B to Chapter 2. What follows is an overview.

Authors who had entered Canada’s literary canon before the founding of the Giller may not have had the number of articles written on their work augmented by this prize. Michael Ondaatje, Margaret Atwood, Alice Munro, and Mordecai Richler were already part of academic canons. Consequently, the results for such authors are less revealing if we are only looking at the impact of the Giller on scholarly interest and work. It is also difficult to judge what number of articles published in peer-reviewed journals is necessary to establish definitively that the Giller has intervened in some meaningful way to generate activity at the level of academic research and publishing. The findings for this

section are consequently offered with a recognition that they may be of limited benefit as measures of the Giller's influence on academic canon formation. On the other hand, given that relatively few writers of fiction have their work discussed in scholarly essays which are published in peer-reviewed journals, even one such instance can be suggestive of a pattern, particularly when it can be established that enough winners and finalists fall into this category.

From 1994 to 2005, almost every winning and nominated book was discussed on average one to three times in a scholarly article (a scholarly article can be dedicated to more than one book or writer). Some of the books had a significant number of articles written about them (more than 10 scholarly articles) despite the fact that their authors were not already canonized (for example, Anne Michaels's *Fugitive Pieces*, Ann-Marie MacDonald's *Fall on Your Knees*, Rohinton Mistry's *A Fine Balance*, M.G. Vassanji's *The Book of Secrets*, Shyam Selvadurai's *Funny Boy*, Guy Vanderhaeghe's *The Englishman's Boy*, Shani Mootoo's *Cereus Blooms at Night*, Eden Robinson's *Monkey Beach*, Miriam Toews's *A Complicated Kindness*). Other lesser-known authors had six or more articles published discussing their Giller-winning or nominated book (M.G. Vassanji's *The In-Between World of Vikram Lall*, Austin Clarke's *The Polished Hoe*, Jane Urquhart's *The Stone Carvers*, Barbara Gowdy's *The White Bone*, Wayne Johnston's *The Colony of Unrequited Dreams*, André Alexis's *Childhood*). What is remarkable about the findings for the first 11 years is that, generally speaking, just about every winner and finalist had at least one mention in a scholarly journal. It should also be pointed out that there is a high correspondence between incorporation into educational curricula and the number of scholarly treatments published. For all of the reasons

discussed above, books that are deemed thematically important, or whose authors are considered important writers in/for Canada, receive the most scholarly attention (see, for example, the results for Margaret Atwood, Michael Ondaatje, and Alice Munro, but also for books that are about immigration, racism and marginalization/oppression of certain communities or constituencies, or books that are representative of regional, cultural, or other types of diversity).

From 2006 to 2016, the average number of books addressed in scholarly journals is lower. This is to some extent the result of newer authors being given distinction, and the fact that more recent results provide less time for digesting winning and nominated works through critical or scholarly means. Furthermore, because from 2006 and on there is also a published longlist, some of the scholarly attention given to Giller books is more dispersed among finalists who are shortlisted and those who are longlisted (for example, David Chariandy's *Soucouyant*, a longlisted book, has been discussed in at least seven scholarly articles, Lawrence Hill's *Book of Negroes*, also longlisted, in nine, Shani Mootoo's *Valmiki's Daughter*, longlisted in 2009, in five, and Claire Messud's *The Woman Upstairs*, longlisted in 2013, in five). On average, 30 to 40% of books longlisted between 2006 and 2016 have been discussed in one or more scholarly articles. This percentage is about the same for books shortlisted in that same period. Again, for some previously unheard of writers or lesser-known writers, the level of scholarly attention is remarkable (Vincent Lam's *Bloodletting & Miraculous Cures*, Elizabeth Hay's *Late Nights on Air*, Rawi Hage's 2006 *De Niro's Game* and his 2008 *Cockroach*, Kim Echlin's *The Disappeared*, Esi Edugyan's *Half-Blood Blues*, and Kim Thúy's *Ru*).

Given the aims of this research, the findings are meaningful and support the conclusion that there is a relationship between the Giller and scholarly attention for two main reasons: First, the preceding section shows that a certain number of Giller authors have been widely incorporated into the syllabi of teaching institutions. This suggests some kind of consensus about how Giller authors are viewed. With regard to the legitimacy, which the Giller seemingly confers on its authors, it can be said that there is a self-reinforcing, two-way effect. Writers who were part of the canon before the Giller was founded, or who attained recognition because of the prize, reinforce the Giller's reputation as an award that recognizes high literary achievement, and this prestige or high ranking is subsequently reflected onto other authors the Giller certifies.

Second, the sheer number of Giller novels to have been discussed in scholarly articles cannot be dismissed as mere coincidence. A work of fiction must have features that compel scholars to study it; it must be viewed as authoritative or important in one or several respects. Usually, respectability in the scholarly sense is something that accrues over time with the right readerships, and as a result of concerted attention—journalistic and critical. Most authors of fiction never achieve enough notice or gravitas to merit scholarly attention. The pattern with Giller books and the disproportionately large number covered in scholarly articles recalls English's assertion that prizes serve as “agents of legitimization,” and are the “most powerful” of such cultural instruments. It suggests too that the certifying mechanism of a prize is more decisive than a book's theme where critics are concerned. Consequently, a count of the number of books receiving treatment in scholarly articles can be considered an important indicator or, more accurately, an important part of a set of indicators which are useful for measuring the Giller's impact.

Additionally, the findings here support the notion that the Giller shapes its own canon-like corpus, which overlaps with and reinforces the canonical processes of academe. The canon shaping attributable to the Giller, which can be conceived of as an on-going and long process that has yet to be acknowledged, demonstrates that the Giller is an institution that creates an important and lasting corpus.

### **5. Translations of Winning and Nominated Works into Other Languages**

Translation of a literary work into other languages has long been considered a marker of the work's artistic, historic, or intellectual importance. Translations of an author's work (or publication in other countries) are often used as indicators of an author's success and, presumably, prestige (just as an international readership and reputation is assigned prestige value). Translation is a marker of prestige also because the context in which translation of books happens is one of competition for limited resources. The decision to translate (and the investment this involves) is often based on the "politics of translation," which are in turn determined by the "celebrity-driven dynamic of a wider cultural market," and "the disproportionate power of a prize to boost sales."<sup>10</sup> An article penned by Theophilus Kwek, "2016: A Year in Translation," explains this competitive context with reference to the views expressed by Adriana Jacobs, who had previously judged the National Translation Award and the Risa Domb/Portjes Translation Prize, and Elleke Boehmer, Director of The Oxford Research Centre for the Humanities (TORCH) and a former judge of the Man Booker International Prize. Relevant here is that apart from

---

<sup>10</sup>See Kwek.

delving into Jacobs's and Boehmer's efforts to counter the consequences of the politics (to ensure that books from "under-represented languages, regions, or communities" are recognized despite the lobbying on behalf of works from dominant cultural and linguistic communities), Kwek quotes Boehmer's remark about prizes and their "signalling effect." It is not just that a work's translation is a sign of the importance accorded the work itself, but that prizes are implicated in the dynamic that garners prestige. This is also to say that prizes are themselves prestigious enough to factor into the decision set (and 'politics') that determines translation.

To establish a connection between winning or being nominated for the Giller Prize and ensuing translations—that is, to use translation as an indicator of the Giller's influence—research was done in the form of queries about a number of authors from every year since the Giller's founding in 1994. Winning authors like Margaret Atwood, Mordecai Richler, Michael Ondaatje, and Alice Munro were excluded from this survey, since they already had an international following, and it is doubtful that the Giller could be shown to have had a meaningful impact on their publishers' decisions to translate their work (indeed, many year-end most notable books lists include these authors' works even when they are not winners of major prizes). A market for their work in translation already existed, in other words.

The aim of this survey was to collect information about winning, shortlisted, and long-listed authors (lists published after 2005), who could collectively be considered representative of all of the winners and nominees, and to show a sufficiently convincing correspondence between the Giller and ensuing translations. Particularly important in terms of the authors queried was the comparability of findings. The survey had to show

differences in the number of translations between winning authors; winning and shortlisted authors; authors with large, international publishers; and between these and authors with smaller, Canadian independent presses. An effort was also made to compare the number of translations for emerging authors (who were distinguished for first novels or debut short story collections) with those for established authors, and to look at results for repeat Giller winners and nominees (there are results for two or more books written M.G. Vassanji, Anne Michaels, Ann-Marie MacDonald, Guy Vanderhaeghe, Shani Mootoo, Wayne Johnston, Elizabeth Hay, Lisa Moore, David Bergen, Joseph Boyden, Miriam Toews, Rawi Hage and a number of others). The survey also includes a number of novels that had not received Giller nominations in order to compare the resulting translations with novels by the same author that either won or were shortlisted (for example, results for Joseph Boyden's *Three Day Road*, which was not a Giller nominee, are compared to results for *Through Black Spruce*, and Guy Vanderhaeghe's *The Englishman's Boy* is compared with *The Last Crossing*). The survey relied on WorldCat.org, which claims to be "the world's largest network of library content and services," for information on translated and foreign editions. It should be noted that comprehensive information on the number of translated works is not yet available for authors who won or were nominated after 2014.

A translation table provides a visual representation of the findings (see Appendix C). Discussed here are a few examples, which are representative of all of the findings, and which confirm that publishers are encouraged to invest in translations when their books win or are nominated for the Giller. However, other considerations are part of publishers' rationale. Recognition from other major literary prizes figures significantly in



their calculations. This lends support to the idea, presented at the end of the section on curricular inclusion, that at work is a canon-shaping process to which a number of institutions contribute. In addition, publishers take into account robust sales and the potential for wide appeal among readers abroad, and these assessments are made in view of a work's thematic substance as well as an author's own profile. Interestingly, the results summarized in the translation table have a rough correspondence to the findings shown in Appendix D, the table with a count of reviews in scholarly journals. In many instances, authors whose work has been translated into three or more languages, are also those whose fiction has been the most integrated into the syllabi of university literature departments. While translations make a book available for study in other languages, it is a particularly significant kind of imprimatur regarding a work's quality and importance to the literature of the country where it was produced. Translated works are, after all, seen as representative of the countries and cultures from which they are derived. Translation, in other words, contributes to the formation of one or several canons, and it reinforces what may be seen as a consensus that bridges commercial and critical valuations.

For this reason, the discernible correspondence between the Giller Prize and works' subsequent translations should be considered a useful measure of the Giller's prestige (and may be more indicative of the award's prestige than a book's, since a book's translation does not necessarily lead to greater recognition at home). There are many instances where just a nomination resulted in a work's translation. What also needs to be noted are the instances where translation became more likely because a work won recognition from other awards. If works that are translated are seen as forming a transnationalized canon-like corpus of Canadian fiction, then it is necessary to recognize

that this is a process to which several awards contribute, as stated above, and that this process may work in parallel with, but also in a way that complements or reinforces a process for which the Giller is responsible on its own.

To illustrate, Anne Michaels's first novel, *Fugitive Pieces*, was shortlisted in 1996. Her work was translated into 30 languages, while M. G. Vassanji's 1994 Giller-winning novel, *The Book of Secrets*, was translated only into Swedish according to WorldCat. Both authors were published by McClelland & Stewart. *Fugitive Pieces* was a first novel that secured only a nomination for the Giller. However, it won several international prizes, including the Orange Prize for Fiction and the Guardian Fiction Prize, in addition to Canada's Books in Canada First Novel Award, and the Trillium Book Award. Similarly, Ann-Marie MacDonald's first novel, *Fall on Your Knees* (published by Simon & Schuster), was ultimately translated into 16 languages even though it was only a nominee for the Giller. Of note is that MacDonald's novel also won the Commonwealth Writers Prize. Comparable conclusions can be drawn from the fact that Rawi Hage's shortlisted novel, *De Niro's Game*, published by the smaller independent Anansi Press, was translated into 20 languages. Vincent Lam's 2006 Giller winning *Bloodletting & Miraculous Cures* (published by M&S), saw far fewer translations by comparison. Hage won the 2008 International IMPAC Dublin Literary Award for *De Niro's Game*. This likely helped make translations of *De Niro's Game* more marketable or desirable. Hage's second novel, his 2008 *Cockroach*, a nominee for the Giller, was translated into at least 13 languages. Although it did not received recognition

from a major international prize, *Cockroach* was also shortlisted for the Governor General's Award and the Rogers Writers' Trust Fiction Prize.<sup>11</sup>

It appears that the number of literary prizes that books win bears on the number of translations. International prizes make a difference, but just as decisive if not more, is recognition from another major Canadian award. The Governor General's Award for Fiction appears to be especially instrumental. Yet also significant in and of itself is that subject matter is seen to play a role in publishers' decisions. Findings for this section show that publishers select works they deem to be of interest or relevant to an international readership (for example, *Fugitive Pieces*, *Ru*, *De Niro's Game* and *Cockroach*), or that align with government objectives (Press Gang Publishers, which translated Mootoo's *Cereus Blooms at Night* into seven languages, was a feminist press that had received arts funding based on the federal government's mandate to ensure support for previously marginalized constituencies). In her essay, "Canadian Studies Abroad in the Last Twenty Years," Lucette Nobell cites a 1993 finding by the International Council for Canadian Studies (ICCS), which "listed almost 5,000 scholars as engaged in teaching or research on Canada in a record number of universities worldwide" (8). The essay may appear outdated, but the 2008 *Strategic Study for the Book Publishing Industry in Ontario* suggests that the publishing industry, and organizations like the OMDC (Ontario Media Development Corporation), which monitor and support cultural activity in Canada, continue to be confident about other countries' interest in Canadian literature: "The export of Ontario/Canadian books accomplishes

---

<sup>11</sup>Boyden's first novel, *Three Day Road*, although not nominated for the Giller, was nevertheless translated into seven languages. *Three Day Road*, not coincidentally, did win the Books in Canada First Novel Award, and the Rogers Writers' Trust Fiction Prize in 2006. Recently, it was announced online with some fanfare that all of Boyden's novels have been translated into Persian.

another end. Many of our books showcase the country and the province to the world,...generating interest in and greater understanding of who we are” (21).

Canadian literature and Canada itself are of interest to readers abroad, and publishers demonstrate awareness of this market with the books they select for translation. Consequently, they may privilege subject matter or fiction that is deemed to be representative of Canadian history or current-day culture, politics and society.

The perceived importance of a book, one that convinces publishers of the need to translate it, does not depend on the Giller Prize alone. However, the Giller is seen to be a major contributing factor, and although the weight given to a Giller win or nomination in publishers’ decisions to translate certain works can not be established from this survey (but may be worth investigating in the future), there is little doubt that the “signalling effect,” described in Kwek’s article, is attributable to it. That this happens in concert with, or is dependent on, other major prizes, is significant to any attempt to theorize canon-shaping processes and the Giller’s corpus. Just as pertinent is that a book’s subject or thematic matter has a bearing on translation, and, therefore, also on the constitution of the contemporary canon/s.

## **6. Social Media**

Social Media comprises important marketing tools, and most for-profit and non-profit organizations recognize the need for professionally maintained web sites, Facebook pages, Instagram, and Twitter updates. The Giller Prize is no exception in terms of its investment in social media as a means of self-promotion and reader expansion. The number of ‘Hits,’ ‘Likes,’ or ‘Views’ could provide a solid measure of public

engagement and, consequently, of the prestige of a prize like the Giller (see Chapter 3 for a discussion of prestige and mass viewership). Certain metrics (collected through Google Analytics, for example) remain proprietary, and can be accessed only if the owner of the site, Facebook page, or Twitter account is prepared to share it. However, most organizations will make this information public or will share it upon request, as demonstrated by the response from the Giller reproduced below. Facebook was used to send a question to the Giller about its Facebook and Twitter following and the breakdown between its Canadian and American/foreign following.

Our Facebook and Twitter followership are publicly visible on our profiles (Facebook is currently 4,013 likes, Twitter is currently 23, 241 followers), so you can check and refer to that at any time. Our internal analytics for both indicate that our followership is roughly 85% Canadian/15% US, UK, and other.” (Wednesday, Sept 22, 2016)

For now these figures provide limited insight into prize-generated interest because there is no framework (currently) for comparing the Giller’s social media following with, for instance, that of the Governor General’s literary award for English-language fiction. However, such a framework will undoubtedly be established in the future (see discussion in the Introduction on the utility of such metrics to the Canada Council’s for the Arts). Additionally, it is possible to underscore even now that the Giller’s garnering a 15% following from abroad is not trivial, and that this creates an important basis for comparison in the future.

### 6a. Google Trends

A fairly recent development, Google Trends, offers an additional window on news-related and web-based activity pertaining to the Giller, and, perhaps more importantly, its winners and finalists. The limitations are that it is unclear what kind of activity is and is not included in Google's algorithms. Moreover, it is not known what the levels represent in terms of numerical counts. Perhaps related to this is the problem of volume, and Google's insensitivity to smaller quantities of web searches and media activity. Snapshots of several searches are included below for the sake of reinforcing the argument that quantifiable data is important to a project like this study, and to show that it is increasingly being used to provide significant information about current events, which includes registering attention to/interest in institutional and cultural activities. Below are four screenshots. The first shows 2015 web searches in Canada for André Alexis's *Fifteen Dogs*. The second screen shot shows the distribution of interest in *Fifteen Dogs* across Canada. The third screen shot depicts a comparison of worldwide levels of interest in *Fifteen Dogs* and two 2015 finalists, *Outline* by Rachel Cusk, and *Martin John* by Anakana Schofield. The winning *Fifteen Dogs*, according to the chart, clearly dominates searchers' interest. The problem is that the flat line (measuring attention to the shortlisted authors) gives the impression that there is no interest in the shortlisted works, which is not the case. The fourth screen shot supports the contention stated above that Google Trends is not sufficiently sensitive to smaller volumes. This screenshot shows no results for the shortlisted novel, *Martin John*.

Please click on space below to see the screenshots.

Figure 2.2: Google Trends Registering Interest Over Time

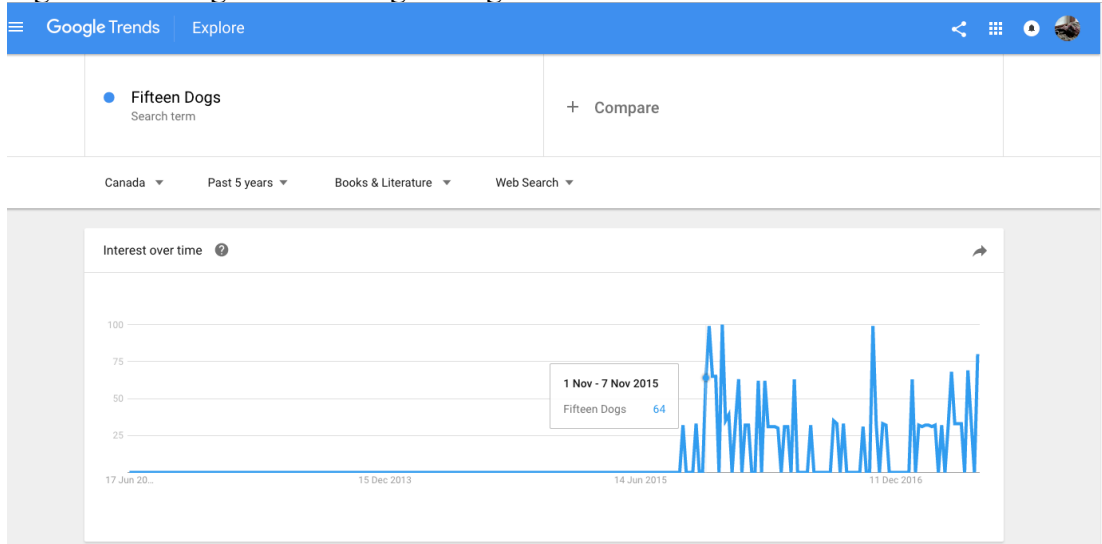
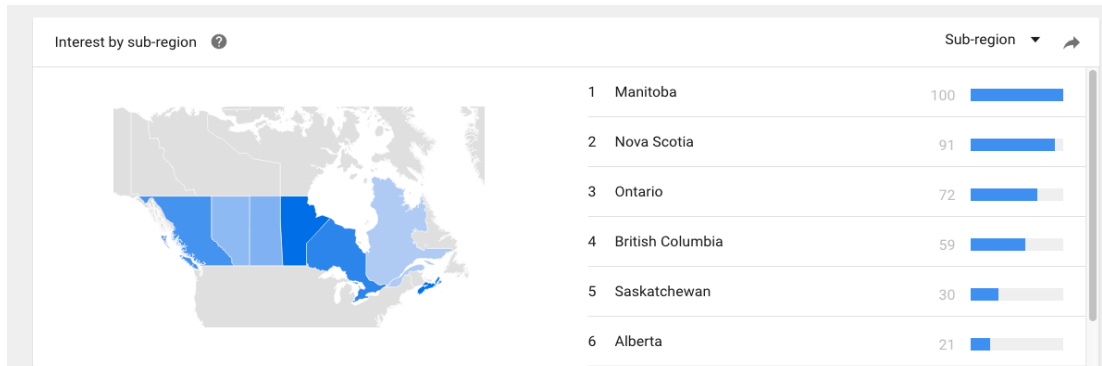


Figure 2.3: Google Trends Registering Interest in Fifteen Dogs by Sub-Region



Figures 2.3 and 2.4: Google Trends Compare Interest Over Time (2015)

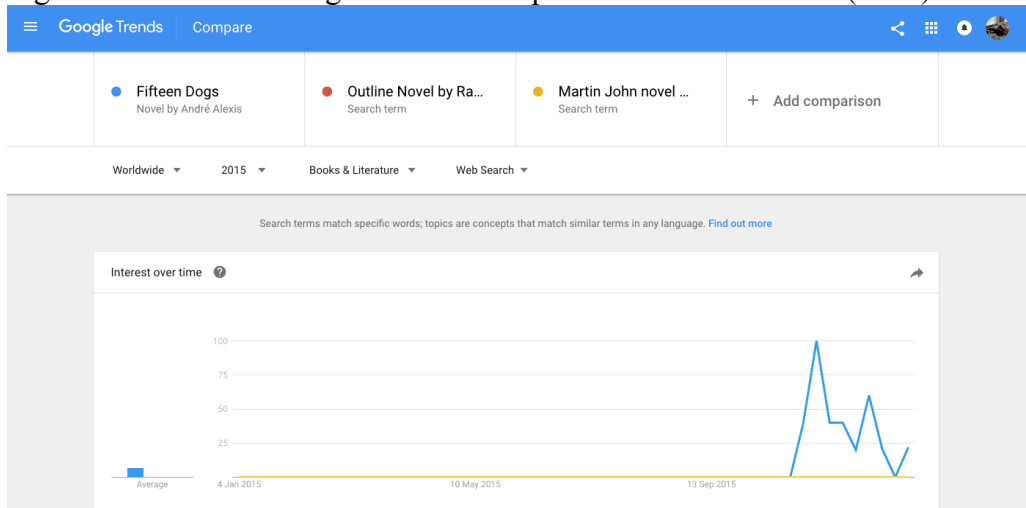
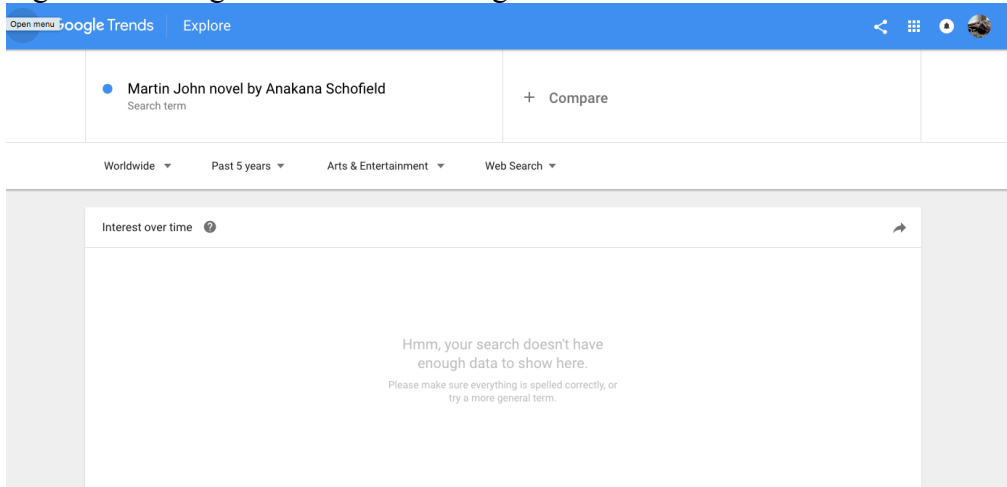


Figure 2.4: Google Trends Fails to Register Interest Over Time in *Martin John* (2015)



To conclude Google Trends, or its improved version, supports the argument for the importance of quantifiable data and its applicability for gauging the importance/prestige of an institution like the Scotiabank Giller Prize. In the future, such widely available applications for measuring and mapping regional, national, and worldwide interest in cultural ‘news’ may be far more useful than book sales figures.<sup>12</sup>

## 7. Viewership of Giller Broadcasts

According to English, “one of the primary factors driving the proliferation of prizes in the latter half of the twentieth century has been their unique power to manufacture televisable cultural events...thereby guaranteeing a certain mass audience.... [P]rizes in the more solitary, less telegenic arts, such as literature or sculpture, are bound up in this same economy of spectacle” (33-4). Creating its own show is an example of a practice that generates mutual benefits or synergies for the Giller, the broadcasting corporations it partners with, the publishers of literary fiction, and the authors themselves in the current

---

<sup>12</sup>See Google Trends.



economics of publishing. The media spectacle of the Giller awards ceremony alone imparts substantial institutional value while generating public interest in the prize and the nominated books. The Giller's influence is therefore substantially augmented because it has fostered ties with mass media through its annual televised gala, and its lavishly staged (for video recording) press events at which its long- and shortlists are announced, along with other changes to the prize's operational structure (such as the extension in 2015 of the judging panel from three to five members; see Appendices to the Introduction). CTV became the exclusive broadcaster of the Giller in 2005, and the CBC in 2011. Press releases from 2005 and 2011 in which a new partnership is announced between the Giller and CTV and CBC respectively appear in Appendices to the Introduction. An excerpt from CTV's press release conveys the full implications of the Giller's new arrangement with CTV:

With today's announcement, The Scotiabank Giller Prize becomes the latest cultural program to join the powerhouse roster of Canada's No. 1 broadcaster, sitting alongside CTV's other nation-building programs, which include The JUNO Awards (since 2001)...[which] went on to enjoy [an] unprecedented national profile. Today, CTV confirms it will commit its full promotional, communications and programming resources to support and grow the Scotiabank Giller Prize over the next several years.<sup>13</sup>

The Giller's move in 2011 to CBC from the giant CTV, "Canada's largest private broadcaster," owned by "Bell Globemedia, Canada's premier multi-media company," is an example of an institutional tendency to form the most synergy-producing alliances.

---

<sup>13</sup>See the press releases for CTV and CTV's reference to nation-building, as well as the comment that Canadians "continue to make their mark on the international arts and entertainment stage."

The arrangement with CBC assists the Giller in turning itself into a ‘national’ prize, as per the CBC’s promised commitment to diversity: “Deeply rooted in the regions, CBC/Radio-Canada is the only domestic broadcaster to offer diverse regional and cultural perspective in English, French and eight Aboriginal languages, plus seven languages for international audiences.”

While viewership numbers are not available for every year, it is noteworthy that on November 8, 2006, CTV issued a news release about the broadcast of the Giller gala, giving several indications of its success: “It’s a Giller record: 515,000 fans of Canadian literature were watching last night...351,000 viewers...tuned in to CTV’s primetime presentation[,]....more than triple that (+244%) of last year’s cumulative broadcast on CTV and TalkTV.” In 2008, a Scotiabank Giller Prize news release announced that close to two million viewers had watched CTV and Bravo!’s broadcast of the 2007 Giller Prize gala, “making it the most-watched Giller ever” (Canada NewsWire, Oct 7, 2008). By 2009, a press release on November 5 promised that CTV’s televised celebration of the gala on November 10 would be an “extensive multi-channel, multi-platform campaign in support of Canada’s written word..., featuring live broadcasts on BRAVO! and BookTelevision—and *available live to the world* on CTV.ca” [emphasis mine]. The press release made sure to brand the Giller as a CTV spectacle, and backed up its declared objective to give the Giller maximum exposure by naming numerous talk shows whose programming would be dedicated to discussions of prize-related literature, including FashionTelevision’s look at how literature influences fashion:

The literature celebration will also air across CTV and /A\ stations four times over the following four days. Surrounding the Gala presentations and putting

“The Giller Effect” into full force is CTV’s family of channels and programs, which will support the event with unprecedented special coverage [including] Arts & Minds Special Edition: The Giller’s Writers’ Circle on Bravo!, Jeanne Beker’s look at literature and its connection to fashion on FashionTelevision, CP24’s one-on-one author interviews, Canada AM’s round-table discussion with the shortlisted authors, and ETalk’s ongoing nightly coverage.

Finally, a November 22, 2010 announcement, “CTV’s Scotiabank Giller Prize Celebrated by 2.64 Million,” posted by Newswire, again emphasized growing audiences:

CTV announced today that more than 2.64 million unique viewers have watched CTV Inc.’s multiple presentation.... In addition, the live stream of the star-studded gala on CTV.ca on Nov. 9 more than doubled its audiences compared to last year. CTV’s Giller Effect is expected to once again help boost sales of [Johanna] Skibsrud’s novel [*The Sentimentalists*], as experienced with last year’s winner. *The Bishop’s Man*, which saw sales jump 712% following CTV’s 2009 broadcast.

The significant growth in viewerships invites an examination of the televisual or multi-platform content distribution. These are examples of industry convergence and new marketing strategies. They are part of the cultural surround in which the Giller operates to increase its own and its books’ prestige.

## **B. The All-Embracing Culture of Marketing**

### **New Media and the Reconfiguration of Culture**

In March of 2011, CBC became the exclusive media partner for the Scotiabank Giller Prize. The Giller also entered into an arrangement with CBC Books, whose activities help us understand the extent to which the Giller was going to promote itself using online platforms:

CBC Books features all of CBC's rich literary content across all platforms – audio, video and digital. [It] includes in-depth information on books, exclusive interviews with authors, the latest news stories from the publishing world, book reviews, best-seller lists, discussions and blogs. It's an online meeting place where literary enthusiasts can find the books they want to read, connect with other Canadians who love to read as much as they do, and keep up on all of CBC's major literary events and programs [see the Giller Timeline, Appendix D for this chapter].

The Giller's partnership with the CBC and CBC Books, an example of industry convergence, would enable the repurposing of Giller-related content, and help CBC Books generate new book-related shows, author interviews, and discussions that would function paratextually to increase audiences for both the Giller and CBC. A similar logic led to the Giller's partnership with Cineplex Entertainment (announced on October 5, 2015). Special trailers promoting the shortlisted books would be shown in Cineplex's 162 theatres across Canada.

These examples of the Giller's multi-platform broadcasting and online partnerships establish the scope of what needs to be considered: the crucial role played by marketing in all industries, the multi-platform and industry-convergent practices of

marketing, their popularizing effects, and the consumer participatory behavior such popularizing strategies enable and rely on. Since the 1990s, certain aspects of corporate media-related activity have grown more relevant to discussions of today's literary culture and the conditions governing the production of books. The mechanisms to which Richard Todd alludes in *Consuming Fictions*, which have raised the profiles of authors in unprecedented ways, have grown more complex and require attention—to media as delivery systems (for example, in terms of complementarity with other types of technology or as multifunctional platforms), as cultural practices, and as marketing tools—to appreciate the ways, as Todd argues, serious literary fiction is consumed and/or written nowadays.

James English rightly asserted that over the past hundred years—essentially since the creation of the Nobel Prize—economic life has become increasingly dependent on “cultural practices (from ad writing...to interface design).” However, his claim that “the *work* of culture, especially the work of producing cultural value, has increasingly been accomplished through these institutions [of cultural competition and awards]” (256), does not fully capture the current dimensions of the literary prize-publishing-bookselling nexus. In today's world of marketing through industry and media convergence (“convergence creates multiple ways of selling content to consumers” [Jenkins 254]), prestige associated with a major literary prize like the Giller is made to build on itself in multiple ways (employing multiple media and a variety of presentations to target varying users and interests). The Giller uses industry convergence to accomplish a number of objectives: the branding and promotion of the literary prize itself as a cultural institution that stands for excellence in its field; increased sales of the books the prize distinguishes,

and the cultural capital (reputation) of the books' publishers. In turn, better sales, more readers, and authors' growing fame reflect positively on the prizing institution, in what can justifiably be pictured as a feedback loop that combines prestige with commerce. To reiterate the point made above concerning the production of cultural value and prizing institutions, it is through media and industry convergence that prestige reverberates like an echo, amplified via celebrity-making dynamics that are technologically, commercially, and culturally integral to what is today—more than ever before, according to Douglas Kellner—an “infotainment society” (11).<sup>14</sup>

That “televisual,” mostly Internet-based platforms, are now the predominant marketing and cultural media form has implications for the Giller. For sake of clarity, it should be explained that media convergence is less about technological change than socio-cultural practices, as gleaned from Henry Jenkins's *Convergence Culture: Where Old and New Medium Collide* (2006). Jenkins explains, for example, that “[o]ld media are not being displaced. Rather, their functions and status are shifted by the introduction of new technologies” (14).<sup>15</sup> Moreover, the shift necessitates changes to content due to changing audiences.

---

<sup>14</sup>The following from the chapter, “Media culture and the triumph of the spectacle,” clarifies the term “infotainment” in Douglas Kellner's *Media Spectacle* (2003): “Today the society and culture of spectacle is creating a new type of information-entertainment society, or what might be called the “infotainment society.” The changes in the current conjuncture are arguably as thoroughgoing and dramatic as the shift from the stage of market and the competitive and *laissez-faire* capitalism theorized by Marx to the stage of state-monopoly critically analyzed by the Frankfurt school in the 1930s. Currently, we are entering a new form of *technocapitalism* marked by a synthesis of capital and technology and the information and entertainment industries, all of which is producing an ‘infotainment society’ and spectacle culture” (11).

<sup>15</sup>Jenkins gives us the 1990s as a watershed decade technologically speaking, and explains the economics of convergence: “In the 1990s, rhetoric about a coming digital revolution contained an implicit and often explicit assumption that new media was going to push aside old media, that the Internet was going to displace broadcasting.... [However, n]ew media technologies enabled the same content to flow through many different channels and assume many different forms at the

[It] is more than simply a technological shift. Convergence alters the relationship between existing technologies, industries, markets, genres, and audiences. Convergence alters the logic by which media industries operate.... [It] requires media companies to rethink old assumptions about what it means to consume media, assumptions that shape both programming and marketing decisions. (15,16, 18)<sup>16</sup>

Jenkins's explanations are still mere background, providing only a few general implications of the developments and processes that can be organized under the rubric of media convergence. Television and media studies are being driven by these changes, creating scholarly convergences of their own. The scholarship that already exists is vast. Consequently, the following is sparing use of material from such work, but it is nevertheless meant to lend weight to an argument about the Giller and convergence culture, particularly with respect to its audience-building strategies. The Giller is part of a "cultural surround," an altered "cultural landscape" (*Flow TV* 12) or context that shapes its practices. This is a "cultural landscape" marked by interactive/participatory features (and converging industries' corresponding motive to court audience/reader engagement for purposes of 'popularizing' the primary text or novel), and new modes of community/audience building.

---

point of reception.... Digitization set the conditions for convergence; corporate conglomerates created its imperative" (5, 11).

<sup>16</sup>The consequences of the convergence of culture (or sets of aims and practices) is illustrated by a passage from John Seabrook's *Nobrow: The Culture of Marketing the Marketing of Culture* (2001): "This was the real source of the difference between this generation—the degree to which some ineffable sense of market culture had been made a part of your point of view...from an early age.... MTV had dramatically closed the feedback loop between culture and marketing.... And now MTV had produced a new audience for whom the distinction between the market and culture was almost nonexistent" (94).

In the above, a key implication is that industries cooperate (and converge) to capture larger shares of audiences/consumers. New platforms are used to reach and build larger audiences, and prompt participation. However, this alters in important ways how cultural institutions like the Giller are required to *speak to* the lived experience of an expanded readership or following.<sup>17</sup> Moreover, because these new platforms determine the content of transmediated texts—especially commercial media texts about fiction—they force to us grapple with the possibility that the paratextual affects how writers, educators, reviewers, publishers, book retailers, and, significantly, jurors, conceive of serious literature. As a corollary, we need to look at how (and our understanding of *how*) these features affect representations (or constructions) of the *national* through their appeal to mass audiences.

### **Fan/Audience-Generating Strategies**

John Frow asserted that high culture “is no longer ‘the dominant culture’ but is rather a pocket within commodity culture, [part of the] dispersal of the categories of ‘high’ and a ‘popular’ culture” (86-7). This is the cultural climate in which the Giller operates. It is easy to see the Giller as one vehicle within the cultural industry—not just because of its book show arrangements with the CBC, but because of its own efforts to maximize its

---

<sup>17</sup>Kellner reminds readers that the “dialectic of text and context was developed by Walter Benjamin [1969] and T.W. Adorno [1991, 1994] in their conceptions of cultural texts as hieroglyphics or prisms that provide a source of critical knowledge of the contemporary era” (16). Those who belong to the knowledge class (in Frow’s sense) no longer need a “hermeneutical method of deciphering cultural phenomena” (16); in fact, today’s intellectuals are aware of the close connection between literary texts [and not just the texts of “media spectacle”] and “contemporary culture and society[’s]...articulations of salient hopes and fears, fantasies and obsessions, and experiences of the present” (27), and they gauge the extent to which ‘serious’ literature addresses these concerns truthfully. Furthermore, commercial media texts have been honed to address “experiences of the present” and function precisely as those current “cultural phenomena” that illuminate the interweaving of our inner subjective and material lives.



following. The televising and re-broadcasting of the annual Giller gala (with its focus on celebrity presenters, star musicians, public figures—and entertainment in general) is just one example of a strategy aimed at democratizing the relationship between readers and the Giller. The Giller started a Facebook page and joined Twitter in 2009. Its social media activity increased dramatically from that point on; it used online platforms to publicize its activities, listed authors, judges, and books. In 2011, the Giller announced that the gala would be aired live on CBC Television, and that it would “also be livestreamed on CBC Books with a concurrent live chat.” In 2012, CBC Books’ “Guess the Giller” contest, which is tied to the shortlisted books, announced it would “feature book excerpts, interviews and Q&A’s leading up to the livestreamed Gala with accompanying live chat.” This contest, along with the Giller Slim Twitter competition in 2013, and the Crazy for CanLit contest in 2014, can be seen as a strategy that promotes the Giller brand and attracts new followers by increasing the public’s access to the discussion and even valuation of literature.

Similarly, the Giller Light Bash, a kind of Giller spin-off, began in 2002, and started its own web site in 2003. By 2013, it was a big annual event in its own right, taking place in at least six cities across Canada, each with their own broadcasts. The more glamorous “Between the Pages” (an event held in Toronto’s prestigious Koerner Hall) was started in 2013. The announcement below promises attendees a privileged proximity to authors:

On Monday, November 4, 2013,... *Between the Pages: An Evening with the Scotiabank Giller Prize Finalists* will take you inside the minds and creative lives of the five writers on the 2013 shortlist. CBC Radio’s Carol Off will

gather the finalists for an insightful and lively discussion of their work, characters and themes. Special guests will present readings from the shortlisted books and beautiful music will round out an unforgettable evening of Canadian arts and culture....

Designed to enable audiences to hear nominated authors discuss their work in a more intimate setting, by 2014, *Between the Pages* was scheduled to take place in three cities: Toronto, Halifax, and Vancouver (Ottawa, Winnipeg, and New York City have since been added to the annual tour). These too were televised, and featured rosters of celebrities reading from shortlisted authors' books (for example, an Olympic athlete, presumably the kind of celebrity in whom the audience might be interested, would read an excerpt from a book instead of an author). These events also had an online presence, with their own dedicated web pages and links to the livestreamed events.

In 2016, ahead of the gala event, the Giller informed its followers that the announcement of the winner would be “promoted” on all of its social media channels, “including *Facebook, Twitter, Instagram and Pinterest.*” The Giller “encourage[d] followers] to send out [their] congratulations and comments using the #GillerPrize hashtag.” It is important to grasp the significance of the programming and the “online” framework in which Giller-related shows, book discussions, and author interviews are offered. These are fan building and retention strategies that are linked to prestige building, as explained below, but also to the way content is repurposed to make these strategies more effective.

In his essay, “More ‘moments of television’: online cult television authorship,” Derek Kompare extends the “television moment” (to podcasts, audio tracks, social media

applications, or dedicated internet sites involving “countless discussion threads on LiveJournal fan communities” [98]) in ways that are theoretically useful to understanding the new functions of televisual “paratexts.” The term “paratext” is adapted to discussion of televisual content, including cult television series and its televisual spin-offs, which is intended to make the “primary text” more appealing and win a broader audience. Such texts must be recognized, Kompare argues, as the expression of a larger set of creative/marketing practices, which function as a brand, markers of a show’s quality, and as a draw for audiences. This context of authorship is deployed, manipulated or staged (sometimes in tension with the apparent author-text relationship suggested by the primary text/program) to generate additional audience engagement.

Kompare’s essay sheds new light on televisual texts associated with the Giller and its books, which serve to enhance the visibility and prestige of the Giller and the surrounding “infotainment.” This paratextual content comes in the form of audio recordings, podcasts of judges and author interviews, archival videos of past galas, etc. The paratexts Kompare discusses can be likened to the discussions that take place at *Between the Pages*, or to CBC Radio One’s *Q* interviews with winners, and the twitter chats between Giller winners and readers (hosted by Scotiabank). These too are “spin-offs” intended to increase a primary text’s popularity by drawing to it new readers/viewers and by strengthening already formed commitments.<sup>18</sup> If commercial culture does indeed amount to status, then the more viewers/followers, the greater the success that can be attributed to the Giller.

---

<sup>18</sup>Importantly, the followers the Giller is courting are not general (or mass) audiences. They are literati or people inclined to read literary fiction, but the Giller must nevertheless vie for their attention. The Giller engages with its loyalists using a variety of strategies, including Twitter Chat with winning authors and the Pingback feature, which enables readers to offer their thoughts on, or ask questions, about upcoming events, judges, and books.

Fandom or following are notions that have become transferable to a variety of texts and authors irrespective of their ranking on the traditional scale of high/low culture; in other words, if “the text’s ‘engagement’ with its ‘loyals’” is a strategy acknowledged as important by broadcasters industry-wide (Kompere 100), and is a strategy implemented by extending opportunities for audience participation (either through direct feedback, or by creating a sense of access to the creative process of the ‘author/s’ of the text, or by stimulating feelings of community with other fan readers/viewers), then this strategy is likewise relevant to the practices of cultural institutions like the Giller. Convergence culture means that fandom is a measure of prestige. This is why spokespeople for the Giller regularly claim that the prize is “popular.” Significantly, the need to grow and maintain a fan base also alters an institution’s role and practices, and most importantly, the content it produces to engage with followers—in the Giller’s case, by making book-related discussion as accessible and appealing to as many of its readers as possible. The next chapter delves into the Giller’s books to see whether and how the popularizing strategies described here are reflected in the books the Giller lists and in the content it uses to promote them.

### C. Prestige as Recognition at Home and Abroad

BookNet's 2013 report on book sales ends by reaffirming the importance of major prizes in literature and their operative role in the global dissemination of national literature (although it omits mentioning the various inherently competitive aspects of this process). The report's conclusion, reproduced below, thus also serves to foreground the subtext of this overview of the Giller's status, including indicators of its cultural prominence; in the report this subtext consists of references to foreign publishers, the international book trade and global audiences—the world.

...Canadian literature is deserving of a wider audience, both at home and abroad.... As barriers of distance and language shrink and the global marketplace becomes ever smaller, literary awards play an increasingly significant role in celebrating and supporting literary culture around the world, and in introducing authors to ever-wider audiences. (7)<sup>19</sup>

The “world-context” has to be considered in the fuller sense. In effect, this amounts to the *trans*-nationalization of Bourdieu's literary field by means of the internationalism and prestige of major literary prizes, the substantial cultural capital they generate, and the currency of this capital in the more local literary economies of other nations. To put this another way, if Bourdieu's literary field was a reflection of primarily France's (national or local) literary network (consisting of writers, universities, publishers, critics, literary journals, etc.—all part of the “economy of cultural goods”), then prizes, as English argues in his *The Economy of Prestige*, *trans*-nationalize the

---

<sup>19</sup>I would like to thank Rosemarie A. Hoey for giving me a copy of the BookNet report. Her show of support for my project is deeply appreciated. Professor Hoey is teaching the course on the Giller Prize at Carleton University.

“field.” For English it is a *global* cultural arena that, with the aid of major prize-giving institutions like the Nobel and Booker, extends—by way of its international roster of candidates and the international prestige of the awarding institution—the economy of literary goods across many nations (and cultural and book-publishing capitals).<sup>20</sup>

This argument has two significant components: First, literary prestige operates most powerfully when it derives from an international context of literary competition (and an international hierarchy of literary works). This is due to the transnational nature of the book industry, but not entirely. The Nobel Prize in literature had symbolic ramifications with international relevance from the outset (before the book trade had reached its current accelerated international phase, and before “print-capitalism [became] electronic and digital-capitalism,” as Bruce Robbins puts it<sup>21</sup>). Likewise, other prestigious international prizes have formed fields of cultural influence in reference to their own symbolic capital, which are distinguishable from book-related commerce. Nevertheless, the global scope of cultural prestige has to be understood, for as English writes:

It is important to emphasize not merely the global scale of this phenomenon (which would still allow us to regard it as an imperial extension of local—say, European or north American—practices), but its fundamentally global nature,...as part of a system or relational field whose boundaries and rules and ultimate stakes exceed and subsume national cultures. (257)

These relational aspects are illustrated by the substance of the *Toronto Star* article that followed the announcement made by Jack Rabinovitch on September 16, 2014, concerning the staggering increase in the amount of money to be awarded to the winner:

---

<sup>20</sup>Witness the Nobel’s effect on the sales of Alice Munro’s books in the US (see Footnote 2).

<sup>21</sup>See Robbins 7.

[T]he prize has been doubled to \$100,000 from \$50,000 for the winner, [and] joins the ranks of the most prestigious and valuable literary awards that Canadians are eligible for anywhere in the world.... In prize money, at least, it has now superseded the British Man Booker Prize, [worth] £50,000 (about \$89,000 Canadian).... The IMPAC Dublin Literary Award, at £100,000 (about \$178, 683), and the Nobel Prize in Literature at \$1.3 million (won last year by Canadian Alice Munro), still outpace [the Giller] in financial terms. But it is now in their league. (Johnston n.p.)

As the article underscores, this is a game between major players. To be a participant a literary prize must achieve a position at the pinnacle of a nation's literary culture. The second implication is that since the early 1990s, and coinciding with the founding of the Giller, the global dimensions of literary prestige have acquired an unprecedented influence on national or local sites of literary competition and associated practices of valuation. National literature—especially English-language literature—is increasingly pervious to influences stemming from the formal and thematic qualities of literary works produced in other countries, the critical response to these (increasingly internationalized), and the selection for acclamation taking place abroad. A nation's literature is both influenced by it, and to some extent driven by the same extra-literary (enabling or disadvantageous) conditions of production. The “world-context”, then, is an overarching context—aesthetic, intellectual, ideological, and economic—in consideration of which a national or domestic literary field can no longer be conceived, or even wistfully imagined, as existing in isolation. To be sure, no Euro-American literary culture was ever an island, but as Franco Moretti argues in his *Atlas of the European Novel 1850-*

1900 (1998), literary prizes have made a singular contribution by ramping up the process through which literary culture is shared.<sup>22</sup> The annual Between the Pages tour of Giller nominated authors and guest presenters has expanded since 2014, and now includes New York City. The 2019 NYC event was held at the Canadian Consulate, and was hosted by Parul Sehgal, critic for *The New York Times Book Review* and the *New York Times*. Sehgal's American cultural capital guarantees the Giller and its nominees exposure in US (and international) literary marketplaces. More importantly, the event itself is an indication of the extent to which such international exposure is both necessary, and furnishes proof of the Giller's prestige.

As cultural bureaucracies, prizes manoeuvre to achieve the greatest possible cultural authority with the monetary value of their awards, the calibre of their judges, and the volume of journalistic and critical response they elicit with their announcements. Yet just as significant for the prestige of a prize like the Giller are the kinds of literary criteria it invokes when selecting nominees and winners—and these are increasingly linked to commentary surrounding major international prizes, and the kinds of expectations foreign judges, who serve on the Giller's panels, bring to bear on literary contenders.

The world can be seen as the more vital domain of book-related commerce, and therefore more essential to an author's book sales and reputation. Or it can stand for the literary and critical trends and standards that invariably influence national ones. Regardless, it is that global theatre of economic and cultural competition from which—

---

<sup>22</sup>In "Everywhere and Nowhere," James English describes this line of inquiry as part of the sociology of globalization and "world literature," which was "pioneered by Casanova but separately and no less influentially developed by Franco Moretti" (xi).



for many reasons (including those theorized by Arjun Appadurai<sup>23</sup>)—a national field of cultural production cannot be disengaged. This broader dimension of the “world-context” will be put to use in the next chapter.

---

<sup>23</sup>Appadurai borrows the phrase “disorganized capitalism” from Lash and Urry’s *The End of Organized Capitalism* (1987) to introduce his anatomization of the complexities of the global economy (his five “dimensions of global cultural flow”), an analysis that attempts to account for “certain fundamental disjunctures between economy, culture and politics which we have barely begun to theorize” (296). Appadurai’s analysis is relevant to the discussion of the “world-context.” In the same essay, “Difference in the Global Cultural Economy,” in *Global Culture: Nationalism, Globalization and Modernity* (1990), Appadurai provides a useful explanatory endnote, which takes some of the wind out from the double sails of “remorseless[ness]” and the calculated inexorableness of “logic” attributed to commerce by Pascale Casanova: “However, the debate between Jameson (1986) and [A.] Ahmad (1987) in *Social Text* [17:3–25] shows that the creation of a globalizing Marxist narrative, in cultural matters, is difficult territory indeed. My own effort, in this context, is to begin a restructuring of the Marxist narrative (by stressing lags and disjunctures) that many Marxists might find abhorrent. Such a restructuring has to avoid the dangers of obliterating difference within the ‘third world’, of eliding the social referent (as some French postmodernists seem inclined to do) and of retaining the narrative authority of the Marxist tradition, in favor of greater attention to global fragmentation, uncertainty and difference” (308). See also Appadurai’s “diasporic public spheres” in *Modernity at Large: Cultural Dimensions of Globalization* (1996). These work take on a fuller significance in Chapters 3 and 4.

### Chapter 3: Giller Books: How Canadian

This chapter provides an overview of the Giller’s books. The analyses in Part A assist in highlighting the trends and transformations in the Giller’s practices from 1994 to 2016, which are suggested by its winning and nominated books, the books’ publishers, and by the composition of its judging panels.<sup>1</sup> Of note is that the analyses were intended to gauge certain aspects of the prize—principally, the extent of its representativeness and support for diversity of the writing and publishing that takes place across Canada. The changes or trends discussed in Part A are shown to complement the political and social context that is examined in Part B. This section demonstrates that cultural organizations like the Giller function in ways that align their practices with government-supported efforts to increase cultural and other forms of diversity in the Arts, as well as facilitate public access to culture, and provide outreach to schools and literacy organizations.

Part C takes up the discussion started in the previous chapter concerning the impact of the new televisual/Internet/digital environment on the Giller. The focus of the

---

<sup>1</sup>The table in Appendix A gives additional information on the listed books, their authors, and the authors’ post-Giller publications to establish the impact of Giller recognition on their literary careers. This is relevant to understanding the Giller’s long-term impact on fiction writing in Canada, since Giller award-winners benefit in ways that unknown or unrecognized writers do not. The Giller enables nominees and winners to overcome barriers to publication. *A Strategic Study for the Book Publishing Industry in Ontario* (2008), and *An Economic Impact Study of the Ontario Book Publishing Industry* (2013) were both written for the OMDC (Ontario Media Development Corporation). The reports outline the current state of Ontario’s book trade industry, including the significant barriers to publishers’ survival and success. The implications for writers, particularly those who are unknown, is that they must overcome the considerable disincentives for publishers to commit to new works. The 2008 study states: “Supply exceeds demand and publishers are competing for limited shelf space. As mentioned earlier, each year, in addition to the approximately 16,000 new titles a year, there are 300,000 produced older titles available and readily found through ever more sophisticated search tools offered by bookstores and online retailers. Add to that the availability of used books and the result is an exceedingly competitive marketplace” (*A Strategic Study for the Book Publishing Industry in Ontario* 18).

discussion in Chapter 2 was media convergence, new Internet-based promotional platforms, and the Giller's courting of audience participation with a view to maximizing its following. This section argues that the Giller's strategic effort to increase the number of viewers/readers/consumers affects its content/programming and has significant implications. The Giller's televisual/digital media programming, and its constructions of audiences/readers at home and abroad, increasingly takes its cue from the ways television and newspapers aimed to harness popular culture to appeal to a diverse readership. Part C asserts that the resulting paratextual content, designed for maximum appeal, is in tension with the aim of celebrating the national (the unique features of the nation and its diversity), particularly since popular constructions of the national emphasize what is shared rather than the differences between and within different communities of viewers/consumers. Lastly, this section hones in on the Giller's function as an institution that curates books for its imagined readerships, as well on the features of its corpus that reflect its institutional priorities.

### **Part A: Analysis of Trends and Transformations in the Giller's Practices From 1994 to 2016**

For organizational purposes, and because it is apparent that the Scotiabank sponsorship (beginning in 2005) led to a number of important changes,<sup>2</sup> the Giller's first 11 years (1994 to 2004) are compared with the next 12 years (2005 to 2016). As the analysis shows, this split is justified for a number of reasons. Also of note is that the organization

---

<sup>2</sup>The broadcasting partnership with CTV is one example. Another is the decision to make the long-list publicly available the following year.

of this analysis is intended to gauge certain aspects of the prize: principally, whether in its selections of Canadian writers, and, therefore also of literary publishers, there is both diversity and representativeness of the writing and publishing that takes place across Canada. The analysis also looks at the composition of judging panels.

### **1. Shortlisted and Long-listed Authors**

In the first 11 years, 59 books were shortlisted. Nominations went to 23 women and 26 men. Ten authors, winners included, were shortlisted twice (M.G. Vassanji, Timothy Findley, Bonnie Burnard, Barbara Gowdy, Ann-Marie MacDonald, Carol Shields, Gail Anderson-Dargatz, Alice Munro, Richard B. Wright, Wayne Johnston). Of the 59 nominations, 27 went to books penned by women, and 32 to books authored by men. Only one of the 11 shortlists contained no more than one woman, and that was in 1995. Otherwise, each list had at least two women among the nominated authors who did not win. Of the 59 nominations, 38 went to books whose authors were from Toronto or a town in Ontario (although a few resided elsewhere as well).

By comparison, between 2005 and 2016, of the shortlisted books (winners included), 36 belonged to women and 27 to men (six authors were nominated twice: Rawi Hage, Heather O'Neill, Michael Ondaatje, David Bergen, Lisa Moore, Lynn Coady). Of the long-listed books between 2006 (when the longlist was first made public) and 2016, 43 belonged to women and 49 to men. It is noteworthy that some years have longlists comprised almost entirely of women (see table in Appendix C to Chapter 2).

In terms of authors' residence, of the 63 shortlisted books, 30 are by authors from Ontario (or from Ontario and elsewhere in Canada or abroad). The rest of the authors are

either from other parts of Canada or from abroad. By comparison, during 1994 and 2004, 38 out of 49 shortlisted authors were from Toronto or a town in Ontario. The ratio of Ontario authors to authors from elsewhere has shifted from approximately 38/49 to 29/57 (or from four fifths of authors being from Ontario to about half being from Ontario). This kind of shift is also reflected among winning authors (see below).

Of the 91 long-listed authors, 34 are from Ontario (though some again also reside elsewhere). That is over 30%. It is consequently impossible not to conclude that Toronto and Ontario continue to dominate the Giller, although not to the same extent as in the Giller's first 11 years. It also means that over 60% of authors given recognition with the longlist are from other parts of Canada or from abroad. These shifts become more significant when the population of Canada's provinces is taken into account, and if we assume that each province has approximately the same percentage of writers. Ontario is by far the largest province, with just under 14.5 million people. Quebec is the second largest, with just over 8.4 million. British Columbia has just over 5 million people, and Alberta has fewer than 4.4 million. Both Manitoba and Saskatchewan have fewer than 1.5 million. The rest of the provinces range between 150,000 and fewer than one million.

From 1994–2004, only two of the shortlisted authors were residing entirely outside of Canada. From 2005–2016, of the 62 shortlisted authors, five lived entirely outside of Canada, and this does not include Joseph Boyden, who resides in Louisiana, USA. In addition, 11 out of the 91 long-listed authors live entirely abroad. This has become a steady and growing trend since 2010. What makes this trend noteworthy is that these authors are receiving recognition abroad and are winning literary prizes in the USA and elsewhere. This was the case with Nancy Huston before 2005 (Carol Shields also

famously qualified for American literary prizes). Since 2005 this has become much more common (for example, Paulette Jiles lives in San Antonio, Texas, and Rivka Galchen is a resident of New York State; both have been recognized by American literary prizes). Canadian writing, as can be seen, is being increasingly integrated into an international canon of English-language fiction.

In terms of authors' status at the time of nomination, in the first 11 years, among all of the shortlisted authors, perhaps 17 out of 49 (just under 34%) could be considered new or emerging (the latter designation denotes authors who, irrespective of the length of their careers, have received recognition for a small body of work—consisting of one or two books, or fiction published in reputable anthologies and literary journals). There were 15 debuts (first novels or short story collections). In 2001, three first novels were nominated, and in 2002, Lisa Moore was still emerging, with her second short story collection nominated that year. Only 1998 had no first novels or short story collections among the nominees, and was dominated by established authors.

By comparison, between 2005 and 2016, among the 63 shortlisted books, there were at least 14 debuts (first novels or short story collections—winning books included), and numerous still emerging authors like Rawi Hage, David Bezmozgis, Padma Viswanathan, Patrick deWitt, Zsuzsi Gartner, Camilla Gibb, Edeet Ravel, and Mary Swan. Of note is that there were numerous repeat nominations of new or emerging authors—essentially, establishing a new set of literary stars.

Out of the 91 long-listed authors between 2006 and 2016, 26 made the lists with debut novels or short story collections. Among the 91 were numerous authors who could be viewed, at the time of their nomination, as emerging or somewhere between emerging

and established in terms of their career status. This means that the longlist considerably extended the opportunity for recognition to newcomers, or those who had already published one book but remained largely unknown to readers in Canada.

Considering publishers' locations, in the first 11 years, out of the 59 books shortlisted, 55 were published by houses headquartered in Toronto, and 47 of these books were published by large Toronto-based publishers: Either M&S, Random House divisions, HarperCollins, and Simon & Schuster (1 book). Penguin Books is practically entirely absent.

Between 2005 and 2016, among the 63 shortlisted books, almost all came out of publishers headquartered in Toronto or another part of Ontario. Similarly, of the 91 long-listed works, approximately 76 came out of Toronto or another part of Ontario. Yet a reporting of the numbers alone would fail to bring attention to some important developments—some that might be considered transformative.

## **2. Giller Winners**

In the first 11 years, three women (Alice Munro won in 1998 and 2004) and six men won the Giller (M.G. Vassanji won in 1994 and 2003). Seven of the 11 winners were either from Toronto or a town in Ontario. From 2005 to 2016, five women and seven men won the Giller. Six of the 12 winners were from Toronto or a part of Ontario, with Boyden living mostly in Louisiana, USA. While there is a small preponderance of men among the winners in the first 11 years, it does not appear that the Giller favors male writers. Toronto and Ontario continue to be central as home cities and/or provinces of winning writers.

In terms of authors' status at the time of the nomination, of the nine winning authors during 1994 to 2004, only M.G. Vassanji may have been considered still emerging in 1994. Alice Munro (founding member) and M.G. Vassanji won twice. Margaret Atwood, Mordecai Richler (founding member) and Michael Ondaatje won—all three already world-renowned authors. Among the nine winners, the only authors whose names may not have been readily recognized by Canadian readers were M.G. Vassanji in 1994, Bonnie Burnard, and Richard B. Wright. The extent of Austin Clarke's reputation/fame cannot be known with certainty, but he had won the Roger's Writers' Trust Fiction Prize in 1997 for *The Origin of Waves* (he was the first winner of the Roger's Writers' Trust Fiction Prize). He was nominated for the Governor General's Award for English-language Fiction in 2000 for *Question*, and was made a member of the Order of Canada in 1998.

In the first 11 years, not coincidentally perhaps, all 11 winning books were published by presses headquartered in Toronto. Out of these Toronto-based publishers, only Thomas Allen was not considered a major publisher (it was sold to Dundurn Press in 2013). To be more specific, out of the 11 winning books, 3 were published by Doubleday-Knopf, a subsidiary owned by German media conglomerate Bertelsmann and the British global education and publishing company, Pearson PLC. McClelland & Stewart, a Canadian publisher (sold to Random House and University of Toronto Press in 2000, and owned entirely by Random House since 2011), published five of the winners, and HarperFlamingo/Collins published two.

Between 2005 and 2016, there was a noticeable change in the complexion of the literary status among the winners. While in the first 11 years the winners' circle was



comprised largely of already well-known authors like Atwood, Munro, Richler, and Ondaatje, the next 12 years were dominated by new or emerging authors. Among the winning authors in that period, there were certainly authors whose reputations were well established, like David Bergen (2005) and Elizabeth Hay (2007), but many other winners continued to fall into the ‘less-known’ category of Canadian writers—for example, Linden MacIntyre, Lynn Coady, André Alexis, Madeleine Thien (Thien became better known after being nominated for the Booker Prize). Also significant is that between 2005 and 2016, three of the winning books were debuts: Vincent Lam’s *Bloodletting & Miraculous Cures* (2005), Johanna Skibsrud’s *The Sentimentalists* (2010), and Sean Michaels’s *Us Conductors* (2014). That is 25% of the winning books, compared with 0% debuts among winning books in the first 11 years. It must also be pointed out that in 2008 Joseph Boyden, who won for *Through Black Spruce*, was still an emerging author (this was his second novel). The same could be said for Esi Edugyan at the time she won for *Half-Blood Blues* in 2011. Interestingly, it is not that internationally known authors were missing from shortlists and longlists during these 12 years. Ondaatje was shortlisted for *Divisadero* in 2007 and for *Cat’s Table* in 2011. Two-time Giller winner M.G. Vassanji was shortlisted for *The Assassin’s Song* in 2007. Margaret Atwood was longlisted for *The Year of the Flood* in 2009.

### **3. International Publishers vs. Canadian-Owned Presses**

Of 59 shortlisted books in the period 1994 – 2004, 13 represented small/independent publishers. In the period 2005 – 2016, 24 small/independent Canadian publishers were represented by winners or nominees out of 63 shortlisted authors. That is more than 33%

compared with the previous period's less than 20% representation. The other 60% of publishers consisted of HarperCollins, M&S and the Bertelsmann Group of Random House, DoubleDay, Alfred Knopf, etc.

It should be noted nevertheless that in the first eleven years only one winner was the product of a smaller press, and that was Austin Clarke's *The Polished Hoe* (in 2002), published by Thomas Allen. Between 2005 and 2016, four of the winners came from small presses (famously, in 2010 Gaspereau Press was unprepared to handle demand for Johanna Skibsrud's winning *The Sentimentalists*). That is a full 30% of the 12 winning titles, and constitutes an important shift in terms of representing and supporting small or independent Canadian publishers.

Significantly, as of 2005 small publishers not seen in the first eleven years gained representation on shortlists. During the first eleven years, there were occasional or one-time appearances on shortlists of books published by House of Anansi Press (Toronto, ON), Somerville House (Toronto, ON), Cormorant Books (Toronto, ON), Press Gang Publishers (Vancouver, BC), Turnstone Press (Winnipeg, MA), Douglas & McIntyre (Vancouver, BC), Thomas Allen (Toronto, ON). After 2005, Toronto-based House of Anansi Press and Cormorant began appearing regularly on shortlists (dominating the smaller/independent Canadian publishers with presence on Giller shortlists). In addition, the following publishers, entirely new to the Giller, started making increasingly regular appearances on the shortlists: Biblioasis, Coach House Books, and, until it was sold to Dundurn in July of 2013, Thomas Allen (though these too were located either in Toronto or in Ontario). Nevertheless, after 2005, rather than only one small publisher appearing on a shortlist of five or six books, the average year had two small publishers. Three has

become not unusual in the last five years. Also, the years 2006 and 2010 had four small publishers out of five nominees. This seems to be a trend, though it is one that has also been broken: 2014 had not a single small publisher on the shortlist.

#### **4. The Longlist and its Implications**

The more significant development is the one arising from the 2006 decision to publish the longlist. Out of 91 longlisted books in the period 2006 – 2016, 32 authors represented small presses. Again, publishers that never appeared previously (on the shortlists) started appearing: NeWest Press (Edmonton, MA) Goose Lane (Fredericton, NB), Arsenal Pulp Press (Vancouver, BC), Anvil Press (Vancouver, BC), Brindle & Glass Publishing (Alberta/Vancouver), Invisible Publishing (Hamilton, ON), Gaspereau Press (Kentville, NS), Pedlar Press (St. John's, NF), Signature Editions (Winnipeg, MA), ECW Press (Toronto, ON), NeWest Press (Edmonton, AB), and in 2017, Véhicule Press (Montreal, Quebec).

It is noteworthy that these independent Canadian presses represent just about every region of Canada, so that the longlist, at least in appearance, casts the Giller as a national prize. There are on average two small presses on every longlist (with one exception). Some of the longer longlists contained four or five (if middle-sized publishers like Douglas & McIntyre can be counted among them).

#### **5. Established vs. First-Time Authors**

The growing diversity of publishers was augmented by other kinds of diversity, made possible by the availability of the longlist. For example, the number of first novels or

debut collections that made it onto shortlists is about the same for 2005 – 2016 as for 1994 – 2004. However, the longlists allowed 26 more first-time novelists or short story writers to gain recognition. That means that between 2005 and 2016, the Giller showcased over 40 newcomers. This is important considering the consistent appearance in the first 11 years of repeat winners and nominees (or the awarding of the prize to established authors like Ondaatje, Atwood, Richler, and Munro). It becomes harder to accuse the Giller of rewarding established writers when nearly 30% of its longlist consists of debuting authors.

## **6. Visible Minority Writers**

Between 1994 and 2004, 5 of the 11 winning books were by authors who can be seen as being part of a visible minority group (not counting Mordecai Richler, who may have been seen as an ethnic writer in Quebec). Again, M.G. Vassanji took 2 of the 5 spots. There were no visible minority women among the winners in the first 11 years.

There were 11 visible minority authors among the 49 shortlisted during the first 11 years. This number includes 5 of the 9 winning authors. Of the 11 nominees, 3 were women. It could be argued, then, that visible minority women were under-represented among Giller nominees during this period. The biggest contributing factor to this under-representation may have been the difficulty women had, and continue to have, being published in the first place.<sup>3</sup>

---

<sup>3</sup>Studies of gender bias in literary awards are being carried out. See Nicola Griffith's gender bias in literary awards—an analytical treatment, "Books about Women Don't Win Big Awards: Some Data" (her work is referenced by Brian Bethune in *Maclean's* on October 26, 2016; see Bethune). See also Cressida Leyshon's interview with Andrew Sean Greer, published in the *New Yorker* on June 12, 2017, "Alluring Tyranny of Awards."

The publication and success of Shani Mootoo's fiction (including its translation into multiple languages) offers a lesson regarding the role played by government programs designed to assist with publication. Mootoo's novel was published by Press Gang, a small independent feminist press with a progressive agenda. Mootoo's gender, visible minority status, and the subject matter of *Cereus Blooms at Night* were consequential. Her East Indian ancestry, and the fact that her work deals with sexual abuse in childhood and same-sex relationships, made the publication of her book timely in several respects: it aligned the publisher's goals with the government's support for multiculturalism and diversity; and second, it addressed the burgeoning interest in Canada and internationally in post-colonial literature and diasporic narratives, as well as fiction exploring non-normative sexual identity and orientation.

Analysis of the inclusion of visible minority authors on long- and shortlists after 2005 yields a more favourable view of their representation. Among the 63 shortlisted books between 2005 and 2016, 16 belonged to authors from visible minorities. That is nearly 25%. However, Michael Ondaatje and Rawi Hage were shortlisted twice in that period (M.G. Vassanji and Austin Clarke appeared once after 2005). Five of the shortlisted nominees were women. Two of them won the prize: Esi Edugyan and Madeleine Thien. In other words, women belonging to visible minority groups authored 18% of winning books between 2005 and 2016.

Among long-listed nominees, 9 out of 91 authors belonged to visible minorities. That is 10%. Three of the 9 long-listed books were written by women, but Shani Mootoo appeared twice on the longlist.

## 7. Indigenous Authors

In the first 11 years, Eden Robinson was the only Indigenous author to appear on a Giller shortlist (*Monkey Beach* was nominated in 2000), and Thomas King was the only Indigenous member of a Giller judging panel (he served in 2002). Between 2005 and 2016, one Indigenous author served as a judge (Warren Cariou, who is of mixed Métis and European heritage, was on the 2005 panel). Joseph Boyden, considered at the time to be of Indigenous peoples descent, won for *Through Black Spruce* in 2008 and was shortlisted for *The Orenda* in 2013.

Despite the shortlisting of Eden Robinson's *Son of a Trickster* in 2017, and the long-listing in 2018 of Joshua Whitehead's and Tanya Tagaq's debut novels *Jonny Appleseed* and *Split Tooth* respectively, for the Giller, the past decade is generally marked by missed opportunities to valorize the work of Indigenous authors. Although the following does only partial justice to the distinctions earned by these works (and their authors), it suffices to challenge their omission from the Giller's lists: Richard Wagamese's 2012 novel, *Indian Horse*, won the Burt Award for First Nations, Métis and Inuit Literature in 2013. It was also long-listed for the International Dublin Literary Award. Wagamese received the 2015 Writers' Trust of Canada's Matt Cohen Award for his body of work. Waubgeshig Rice was awarded the Independent Publishers Book Award and Northern 'lit' Award for his 2012 short story cycle, *Midnight Sweatlodge*. Richard Van Camp, author of the 1996 novel, *The Lesser Blessed* (turned into a film in 2012), was a shortlisted nominee for the ReLit Award for Short Fiction in 2010 for *The Moon of Letting Go*, and was also the winner of the 2013 Georges Bugnet Award for Fiction for his short story collection *Godless but Loyal to Heaven*. Tracey Lindberg was a

finalist for an Alberta Literary Award for her debut 2015 novel, *Birdie*, which was also long-listed for the International Dublin Literary Award. Katherena Vermette's 2016 debut novel, *The Break*, was shortlisted for that year's Rogers Writers' Trust Fiction Prize and Governor General's Award for English-language fiction. She also won the Amazon.ca First Novel Award for *The Break* in 2017. Leanne Betasamosake Simpson's 2017 short story collection, *This Accident of Being Lost*, was nominated for the Rogers Writers' Trust Fiction Prize and the Trillium Book Award. Cherie Dimaline won a Governor General's Award for her 2017 *The Marrow Thieves*. Also of note is that Whitehead's *Jonny Appleseed* was shortlisted for the Governor General's Award for English-language fiction, as well as the Dayne Ogilvie Prize for Canadian LGBTQ writers, and the 2019 Amazon.ca First Novel Award. Tagaq's *Split Tooth* was shortlisted for the 2019 Amazon.ca First Novel Award, and won the Indigenous Voices Award for English Prose in 2019.

The glaring under-representation of writers from Indigenous communities on Giller lists calls for additional analysis. It is apparent that there has been an increase in published work by Indigenous authors in the past ten years as compared with the previous decade. This is likely due to increased funding by the Canada Council for the Arts, and the Creating, Knowing, Sharing (CKS) funding model, which the Canada Council unveiled in 2017 (although small Indigenous presses, such as Theytus Books, continue to be challenged by some of its restrictions). Comparing the funding available to Indigenous publishers in the last ten years with that of the preceding decade reveals dramatic differences—a context that has greatly improved access to publishing for Indigenous authors:

Between 2003–2004, Canada Council reported that aboriginal publishers across Canada had received roughly \$206,000 in grant money, *total*. This was less than 2% of the total budget for publishers that year and less than half of the money provided as block grants. It is also only two-thirds of what is available under the new CKS model for *each* long-term project a publisher can apply for. (original emphasis, Hudnall n.p.)<sup>4</sup>

The Aboriginal Secretariat with its focus on Indigenous art was created in 1994. In her book, *The Roots of Culture, The Power of Art: The First Sixty Years of the Canada Council for the Arts* (2017), Monica Gattinger describes changes that took place, very slowly at first, in the two decades that followed.<sup>5</sup> Significantly, the CKS came into existence more than two decades after the Aboriginal Secretariat was established. This time frame is relevant because a comparable time frame is apparent in Judy Young’s “No longer apart? Multiculturalism policy and Canadian literature,” which indicates that the Writing and Publications Program (1977-98) began to bear fruit only a decade later. Moreover, as Brendan McCormack asserts, the WPP has to be examined “as one ‘top-down’ context in a wider paradigm of institutional change.” His referencing of Larissa Lai helps us see these changes as part of a lengthy, complicated process of multiparty

---

<sup>4</sup>See Ariel Hudnall’s helpful analysis of the CKS funding model in her 2017 essay, “Indigenous Publishing Under the New Funding Model for Canada Council for the Arts.” Also see Sabine Milz on the challenges faced by smaller presses, including Theytus Books 213-227.

<sup>5</sup>Steven Loft, who was hired by the Canada Council for the Arts in 2012, and now serves as the director of the program *Creating, Knowing, Sharing: The Arts and Cultures of First Nations, Inuit, and Métis*, is quoted by Gattinger:

In and around the time of [Loft’s] appointment, there was a watershed change in thinking at the Council about Indigenous art. In Loft’s words, from “a parochial attitude of ‘here’s a problem we need to solve’ – and with a good intent it’s still a power relationship to ‘the needy’ – to a relationship of nation-to-nation, with self-determination, cultural sovereignty, authority, and agency [and where] Aboriginal programs are developed in parallel to all other programs” (Loft quoted in Gattinger 96).



negotiations and lobbying:

[F]or many racialized and ethnic minority cultural workers, the 1980s-1990s period was transformative not because of multiculturalism itself, “but because community-based artists’, writers’, and activists’ responses to its limitations added to an organic energy that was already there in racialized Canadian communities.” (Lai qtd. in McCormack n.p.)<sup>6</sup>

Like Young, McCormack and Lai make clear that the inclusion of visible minority and new Canadian writers the WPP helped bring about was the result of a prolonged period of adjustment involving different levels of governments, arts organizations, publishers, and academic and cultural actors. Furthermore, this process resulted not in a single outcome, but in asynchronous developments with uneven success rates. In parallel, we see that while numerous literary prizes in Canada have been adroit in responding to the changes that are helping mainstream Indigenous authors and their fiction, the Giller has lagged behind. The next few years will see it adjusting as required for an institution that has a central role in Canada’s cultural ecosystem.

## **8. Canadian vs. Non-Canadian Settings**

Between 1994 and 2004, of the 59 shortlisted books, 13 are set entirely outside of Canada, while 12 are set in Canada and elsewhere in the world (32 take place entirely in Canada). Atwood’s novel is set in the future, and one collection of short stories does not give the locations. Of the 44 with Canadian or partly Canadian settings, 18 take place either in Toronto or in Ontario. By comparison, in the period between 2005 and 2016, 21

---

<sup>6</sup>See Lai’s *Slanting I, Imagining We: Asian Canadian Literary Production in the 1980s and 1990s* (2016).

of the 63 shortlisted books had settings that were entirely outside of Canada. Another 15 shortlisted books had settings both outside and in Canada. We can see then that more than half of the shortlisted books focus on the larger world in the present day or in a historical context. This also means that as of 2005, each shortlist of 5 or 6 books contained on average one additional book that was not about Canada or that was about Canada only in part. This suggests a more global outlook on the part of authors, or interest on the part of publishers in expanding readerships since 2005.

The publication of the longlist greatly reinforces the trend of celebrating books with foreign settings and non-Canadian subject matter. Out of the 92 long-listed books, 27 have settings entirely outside of Canada, and 16 books feature foreign settings as well as Canadian ones. Again that would mean that close to half of an average longlist consists of books where either no part or just a part of the narrative takes place in Canada. Given Canada's literary and critical tradition of explaining our place in the world to Canadian readers, this is an important transformation in Canadian literature precisely because literature that is not about Canada is receiving prestigious recognition.

## **9. More Diversity and Greater Representativeness**

**French-Canadian Literature Translated into English:** From 1994 to 2004, the lists contained only one work that had originally been published in French: Anne Hébert's novel, *Am I Disturbing You?* From 2005 to 2016 with shortlists and longlists considered, there were eight works translated from the original French. This may not seem like a large number out of a total of 153 books, but it represents about 5%, whereas the first eleven years works translated from the French had a 1.7% presence on shortlists.

**Short Story Collections:** Five short story collections were shortlisted in the period 1994-2004. By comparison, 10 collections were shortlisted from 2005-2016. Another 13 short story collections were longlisted during this same period. This indicates and generates considerably more interest in short story collections. It is not insignificant that Lynn Coady won the Giller Prize in 2013 for her collection *Hellgoing*. It has been suggested that Coady's win was not a coincidence given that Alice Munro won the Nobel Prize for Literature on October 10, 2013, as a "master of the contemporary short story." Regardless, the Giller's increased acknowledgement of short story collections' contribution to contemporary Canadian literature undercuts aspersions about the Giller's commerciality (see Chapter 4).

**Historical Novels:** Some of the fiction considered here is not 'historical' in the strictest sense, since some of the narratives also take place in the present. It is clear, however, that the number of works with historical settings is increasing, especially with more books gaining recognition by means of the longlist. Historical settings/subjects have been identified, where possible, in Appendix A

**LGBTQ Themes:** While it may be argued that the Giller did not shy away from books that explored LGBTQ themes from the start (Shani Mootoo's *Cereus Blooms at Night* and Shyam Selvadurai's *Funny Boy* were shortlisted in 1994 and 1997 respectively), it is also possible to show a growing commitment to authors dealing with these themes. Shani Mootoo continues to get recognition, but authors Jennifer LoveGrove, Emma Donoghue,

Kathleen Winter, and Suzette Mayr, among others, have joined her. The significance of this (and the Giller's support for these literary trends) is captured in the quote below from an article published in the *Globe*:

Shani Mootoo's *Moving Forward* has a fascinating premise, one that emboldens Mootoo's ongoing literary project of giving voice to sexual minorities with brown faces from hot countries. These narratives exist in desperately small numbers, though there are some authors out there who have adopted the post-postcolonial writer's task of embracing "shame," like Tamil-Canadian writer Shyam Selvadurai, India's Jeet Thayil, and Binyavanga Wainaina from Kenya. They are stories that can no longer be silenced. (Mistry n.p.).

## **10. Judges**

Between 1994 and 2004, there were 15 female judges compared with 18 male judges. Of the 33 judges, 24 (some of these are repeat judges) were from Ontario. Between 2005 and 2016, there were 20 women and 20 men. The gender distribution on jury panels has been even from the start. What is more significant—particularly in relation to arguments about the Giller's aim to build an international reputation and following—is the consistent participation of foreign judges since 2007.

In 2007, the Giller introduced the first foreign judge onto its panel. In 2008, there was one foreign judge again. As of 2009, the Giller usually had two foreign judges (with one exception in 2013, when only one judge was foreign).<sup>7</sup> In 2015 the Giller expanded

---

<sup>7</sup>A 2009 *Globe and Mail* article, "Giller Prize: View from Afar," opens with the following: "Putting two foreign authors on the three-member jury that decides Canada's richest book prize,

its judging panel to five. Interestingly, the majority of the judges in the past two years have been Canadian, which may signify a change in how the Giller's administrators understand the optics of this process.

In terms of visible minority judges, Thomas King served as a judge in 2002, M.G. Vassanji in 2004, Warren Cariou in 2005, Esi Edugyan served in 2013, Shauna Singh Baldwin in 2014, Cecil Foster in 2015, and more recently, Jeet Heer and Lawrence Hill. This amounts to 8 out of 73 judges, which is more than 10% of all judges serving since 1994.

The expansion of the jury panel merits thought on how the judging/selection process for the Giller Prize is meant to be perceived. Sue Carter's interview with Lawrence Hill, who chaired the jury in 2016, deserves to be read in full. However, the excerpt below, where Hill describes his role as jury chair, is sufficiently revealing in terms of explaining the Giller's shifting priorities respecting judging panels.

I worried about the possibility that a really strong voice might shout out a quiet voice on the jury. I didn't want that to happen...I worked very hard to devise a system...where each juror would be heard and be able to express their preferences and we'd be required to ingest all that. The main preoccupation was fairness to the writers whose books are being submitted.... My voice isn't any more influential than the other jurors. In fact, it might be a little less influential because I have to be so careful about making sure everyone else is heard. ("Q&A: Lawrence Hill," Carter n.p.)

---

the \$50,000 Scotiabank Giller Prize, is a wonderful idea. Having the same people give the same people awards each year promotes stagnancy in the fish pond of Canada's literary community. The waters should run to wider seas, in the Giller's 15<sup>th</sup> year.... The only Canadian on this year's jury, Alistair MacLeod, is on for the third time, suggesting the well was running dry" ("View from afar" 17).

The aim is to make the process appear fairer or more representative of the diversity in the books being published and the authors being considered. It is also clear that Hill, as spokesman for the Giller, is articulating a strategy that would safeguard the Giller from criticism averring that the decision-making is less than fair and subject to being shaped by the more 'powerful' members on the panel. This in itself is an important development, representing a dramatic departure from the first 11 years, where the panel usually included one of the Giller's founders, and could be accused of being dominated by a single member.

### **The Giller Prize and French-Canadian Fiction**

Representation of French-Canadian fiction continues to be a challenge for the Giller. A look at the history of literary criticism in Canada (and the critical comparative and non-comparative approaches to Canada's English-language and French-language literatures) provides a more comprehensive perspective than the analysis here on why this is the case. Cultural institutions have on the whole relied on dominant, government supported constructions of the nation as templates for their own organization and practices. These constructs are based on the more fundamental, underlying configurations of Canada as bi-lingual, bi-cultural, and bi-national (these are just the most obvious constructions). Historically, English Canadian and French-Canadian (or Québécois) literatures were conceived of to varying degrees in terms of national and cultural opposition/distinctness/and reciprocal influence or divergence. Cynthia Sugars, who provides an excellent taxonomy of critical approaches in Canada in her essay, "On the

Rungs of the Double Helix: Theorizing the Canadian Literatures,” highlights a similar problematic in the very effort to bind texts to totalizing and static conceptions (or constructions) of national/cultural communities:

Common to all approaches is a hypostatizing of difference between the two literatures, a reification that is seen to have timeless applicability, one that denies the specifics of individual texts and contexts. In Sylvia Söderlind’s terms, this reification has taken the form of “an a priori valorization of certain aesthetics and its subsequent translation/perversion into the realm of politics, a kind of ...wishful thinking which ...every generation insists on repeating” (229). This impulse, of course, can also operate in the opposite direction, in which a certain political configuration is translated into a timeless fact in the realm of aesthetics. Instead, both realms are textual constructs, coterminous and interdependent, and any adequate configuration of the Canadian literatures must allow for this fact. (265)<sup>8</sup>

Sugars cites E.D. Blodgett from his *Configuration: Essays in the Canadian Literatures* (1982), to point out that it is not literary qualities but the “conception of ‘Canadian’” that forms critical approaches to the two literatures” (276). Furthermore,

Blodgett rightly questions, as those who support a unifying position [of the French- and English-Canadian literatures] do not, “whether a shared place

---

<sup>8</sup>Sugars tells us: “In general, one can identify four clusters along this continuum, overlapping positions based on critics’ conceptions of Quebec’s political and cultural relationship with the rest of Canada” (267). The two main oppositional approaches are the literary-separatist position, and one that “could go by a variety of names: centralist, unifying, federalist, mainstream, or nationalist.” This latter position describes critics who “think of the two literatures under the larger heading of Canadian literature, where the adjective *Canadian* is assumed to include French and English.... More overtly than any of the others, this position foregrounds a desire for national unity” (269-70).

implies a shared time, a shared past, and a shared ideology” (*Configuration* 25). To answer yes, he argues, is to ignore the reality of difference not only between English and French but also among the various multicultural groups in Canada. (Sugars 276)

Sugars adds that Blodgett endeavours in *Configuration* (14) to make readers aware of the well-meaning but mistaken “universalizing impulse” in comparatists “[Philip] Stratford, [Ronald] Sutherland, and [A.J.M.] Smith, those whom he believes conflate the two literatures (or overcome their dialectical relationship) according to traditional power relations: English Canada subsuming or assimilating French” (277). We might ask whether, in effect, such an impulse is not demonstrated also by the Giller Prize—not merely because it privileges English by making the availability of an English translation a condition of eligibility for entering the competition, but also because even those French-Canadian works that are translated are markedly under-represented on long- and shortlists. This leads to another question concerning other kinds of ‘uniformity’ or homogeneity (aesthetic, formal, or thematic), mistakenly derived from the concepts of unity or nationalism,<sup>9</sup> which may characterize the Giller’s construction of a national literature and readership. At the core of the issues Sugars discusses is the suggestion of a

---

<sup>9</sup>This is despite, as Sugars notes, Northrop Frye’s attempts to disarticulate the concepts of ‘unity’ from ‘identity,’ to show that on the contrary unity implies the political, functional practice of recognizing and accommodating cultural diversity. Sugars reminds us that critics, including Blodgett, miss Northrop Frye’s effort in *Bush Garden* to disengage what is essentially a political activity—‘unifying’—from work concerned with culture. According to Sugars, the conflating of “unity” and “identity,” of which most critics are guilty, turn “unity” into a variant of “uniformity,” thus ensuring the continued dialectical opposition between the desire for national unity and distinct cultural identity. Sugars asserts that it is a conflation which has both befuddled and held critics back from a more productive reconception of Canada’s literature (for instance, one that focuses on hybridity as per Bill Ashcroft [36] rather than on either similarity or difference between Canada’s two main literatures, as well between its dominant and indigenous literatures). See Sugars 278-82.



longing for an inclusive or a legitimate national canon; for the more hopeful comparatists it is a search for the critical discursive (as well as political) conditions that would make such a canon possible. What troubles this kind of wishful (in effect, assimilative) position is the all too apparent requirement to look at which works such an ideal construct (one reflecting an imagined community) would omit.

It is significant that Sugars is describing not just Canadian literary history, but current dominant conceptions of Canada, particularly with regard to the ways that English and French Canadians are seen to constitute the nation's reading communities or audiences. Such conceptions are constructions, as Sugars argues, which serve here as a Canadian instance of the flaws identified by Anderson in any imaginings of national communities. The relevance to the Giller, particularly in view of the criticism leveled at its shortlists and winners, is that it orients itself primarily toward English-language fiction. It is important to understand why it does so on historical-cultural grounds, but also why, as an institution that converges with the televisual, as the previous chapter argues, it does so on the basis of demographics and audience constructions that require various 'uniformities' to maximize audiences/followers/consumers. In other words, the under-representation of French-Canadian fiction, and of French-Canadian literary culture, is a product of both historical-cultural factors, and of changes related to technology and the current economics of culture.

The Giller has given no indication that it plans to alter its approach toward Canadian fiction written in French. There are economic reasons for not instituting a separate prize for French fiction, and these are undoubtedly considerable.<sup>10</sup> Several things

---

<sup>10</sup>Nor should the Giller be faulted for a problem that should be considered systemic. See Mark Medley's article, "Found in Translation," which looks at the barriers to, and resulting shortage of

can be pointed out nevertheless: The preceding analysis shows that the number of works translated from the original French rose to 5% since 2006 (with shortlists and long-lists considered), from 1.7% of all shortlisted works between 1994 and 2005 (the increase pertains only to translated works). Of note too is that the number of writers representing Quebec, including its French-speaking communities, has also increased, albeit not dramatically. Fiction by Rawi Hage, Nancy Richler, Kim Thúy, Heather O'Neill, Alix Ohlin, and Claire Holden Rothman suggests that more fiction about Quebec is being brought into the fold. What needs to be understood, however, is that a greater number of Quebec's English-language writers among Giller nominees does not mean a fundamental shift in how French-Canadian fiction is treated in relation to Canadian literature by the Giller. In fact, the inclusion on long-and shortlists of English-language authors who live in Quebec should be recognized as an aspect of the Giller's interest in Quebec as one of Canada's many regions requiring representation in order to bolster its reputation as a national prize. For those who believe that 'unifying' the nation increases the likelihood of cultural homogeneity, the problem is that this form of inclusion treats Quebec like any other of Canada's regions, rather than as a separate linguistic, cultural, and artistic zone to be acknowledged and studied as such.

---

translations of French-Canadian books from French into English. Kim Thúy's novel, *Ru*, is used as a story of success, in the hopes it will open more doors for translations from French into English.

## Part B: Current Social-Political Context

Cultural organizations like the Giller function in ways that align their practices with government-supported efforts to increase cultural and other forms of diversity in the Arts, as well as facilitate public access to culture, and provide outreach to schools and literacy organizations. The changes or trends discussed in the previous section must therefore be seen as having been prompted by the political and social context in which the Giller operates and works to retain and increase its institutional legitimacy and cultural influence.

Furthermore, as a celebratory project, the Giller—which commands public attention and exercises cultural authority—has the capacity and intent to “project” a national reading “habitus” based on authors and the works for which they are distinguished.<sup>11</sup> Deploying the “nation as its currency” is one way the Giller secures respect as an institution. Yet there is another valence to this strategy that adds to the Giller’s credibility as a national cultural agency. Questions regarding inclusiveness and “Canadianness” permeate public discourse, a discourse that takes its cue from the Canadian government’s advocacy for multiculturalism, diversity, and representation.<sup>12</sup> Cultural institutions build their cultural clout in defined social-political contexts. Not

---

<sup>11</sup>Pierre Bourdieu identifies *habitus* as the generator of taste, “a set of dispositions which generates practices and perceptions” that are tied to place. Bourdieu links habitus to class position, as “the internalized form of class condition and of the conditionings it entails” (*Distinction* 101). Bourdieu’s concept is adapted by Roberts in *Prizing Literature: The Celebration and Circulation of National Culture*: “In Canada, national celebration of Canadian cultural products projects a unified habitus on the basis of shared nationhood” (14).

<sup>12</sup>See, for example, Simon Brault’s most recent address, “Equity in the Arts: Opening the Doors for a Better Future,” and the comments he makes about inclusion and diversity: “I see equity and diversity in the arts as a way of reimagining and revitalizing the concept of Canadian citizenship at home and abroad. A healthy and diverse arts milieu can help counter fragmentation and disenfranchisement. It can stimulate engagement amongst communities and generate a refreshed sense of belonging.”

surprisingly, the Canadian government's discourse of diversity and inclusivity appears to be reflected in the reading "habitus" the Giller promotes, which is to say, through its practices, associations with other agencies, and the literary corpus the Giller has created and proffered as national literature since 1994. It is telling that the Giller operates (increasingly so in the past 12 years) in a way that affirms the tenet that a national cultural institution should represent the nation in its diversity of regions, cultures, and values. Additionally, it reflects the expectations that an important cultural institution should offer a public service function, and that it should enable maximum participation in its advocacy of the nation's literature.

Over the course of its 26-year history, the Giller modified or adopted new practices: for example, in 2006 the Giller instituted a longlist of 10 to 15 books, to be annually unveiled in early September, a few weeks prior to the announcement of the shortlist ("undoubtedly increasing media attention of the awards and speculation about who should win"<sup>13</sup>); in 2011, the long list was extended to 17 books, and in 2012, the short list was enlarged from five to six books. As already mentioned, in 2014, the judging panel was enlarged from three to five jurors.<sup>14</sup> Such adaptations or changes should be recognized as procedural responses to a socio-political climate in which institutional inclusivity, insured with the absence of bias in decision-making, obtains a high value and regard.

---

<sup>13</sup>See Gessell, AL3. The long list announcement took place, not coincidentally, a year after the Giller partnered with Scotiabank. The significance of the long list is discussed in Part A of this chapter and in Chapter 1.

<sup>14</sup>See Victoria Ahearn's article, "Scotiabank Giller Prize jury expands to 5 members" (Canadian Press, January 14, 2015) in the Appendix to the Introduction. See the rationale given for this change in the Giller's press release reproduced there.

Other fitting examples of institutional adaptation are the Giller's 13-year highly publicized support for Frontier College, "Canada's original literacy organization," founded in 1899 (the press release in Appendix B), and the Reader's Choice feature. While raising money for Frontier College's literacy cause with its Giller Light Bash parties (\$500,000 by 2014), the Giller promotes and raises its profile nation-wide as a contributor to Canadian culture and to the public good (especially since marginalized constituencies are meant to be the beneficiaries). In 2014, Giller Light celebrations were held concurrently in Vancouver, Calgary, Regina, Winnipeg, Toronto, and Halifax.

The "Guess the Giller" contest for the short-listed books runs from the last week of September to the night of the gala. "Guess the Giller" was launched in 2003 in association with Toronto's public libraries. By 2010, "nearly 30 public library systems, 150 bookstores, 33 post-secondary schools and 1,010 Scotiabank branches from across Canada [were] promoting the contest to Canadian readers" ("Johanna Skibsrud wins the 2010 Scotiabank Giller Prize," Canada NewsWire, Nov 9, 2010). In 2011, the CBC helped start a Readers' Choice portion of the Giller Prize, which resulted in the winner being added to the longlist. The winner was crowned by means of a Facebook campaign. To clarify, the author with the greatest number of people voting for her book was chosen as winner. In 2012 there was a Readers' Choice winning book, but it was not added to the longlist because of the critical response to the previous year's decision to make a book chosen by the public part of a prestigious longlist otherwise carefully and expertly forged from a very large pool of worthy contenders. The Readers' Choice portion seems to have been supplanted entirely by the "Crazy for CanLit" contest, which invites followers "to build [their] own themed reading lists," from the year's eligible book list of more than

200 books. The only stipulation is that readers participating in the Crazy for CanLit contest must be able to make their lists of books available on-line.

The failed contest, meant to give readers access to a selection process that is otherwise exclusive, both in terms of who is doing the selecting and the kinds of literature chosen, nonetheless speaks volumes of the influence cultural policy, and especially social media have had even on prestigious awards/institutions like the Giller Prize. In addition to paying greater attention to reception—by aiming to celebrate books that are of relevance and interest to current-day readers—the popularization of the Giller means increasingly giving followers of the prize access to the inner workings of the prize and the judges’ decision-making. The trend could be seen as early as 2004, when, in addition to informing readers in a press release that the longlist would be made public at the University of British Columbia’s Museum of Anthropology in Vancouver, the Giller announced that another new event, “Behind the Curtain,” would be taking place:

[F]or the first time in Giller history (or in the history of any major Canadian literary prize, for that matter), the Giller jury “composed of novelists Margaret Atwood, Esi Edugyan, and Jonathan Lethem” will appear at a public event to discuss their process in deciding on the longlist.<sup>15</sup>

While projects like “Crazy for CanLit” and “Guess the Giller” may be unique to the Giller, their fundamental aims are by no means singular. They represent what is by now an established trend among cultural events—cultural festivals and other types of arts celebrations—to democratize art, increase public participation and accessibility to art. This is evident from the very start of the Executive Summary of “Democratizing

---

<sup>15</sup>See *Quill & Quire* for this article and the Readers’ Choice 2012 Contest notice.

*Luminato*: private-public partnerships hang in delicate balance,” a 2009 report prepared by the Toronto Culture Working Group.

This report documents the 2008 and 2009 *Luminato* Festivals, with a focus on public participation, the roles of government and private industry, and the increasing trends towards public-private partnerships in the creative-cultural sphere in Toronto. Aspects that are examined in depth are Toronto culture policy, the extent of private donor or sponsorship involvement in *Luminato*, accessibility and types of public participation (both creative and other) that serve to deepen public engagement with the arts, culture, and civic life of Toronto.

Participant and public feedback are another aspect of the *Luminato* Festival that stand out as important factors in encouraging engaged participation and ground-up influence on arts and culture. This populist approach to festivals in the creative-culture sphere is contrasted with strictly elite approaches to democratization and with combined approaches at cultural democracy. *Luminato* is beginning to foster a combined approach with both top-down and bottom up responses in terms of policy, investment and public participation. (4)<sup>16</sup>

These excerpts are instructive in what they reveal about the tenor of cultural policy, its predominant objectives, and institutional responses to government concerns and directions. One sees a similar set of objectives and values outlined in the mission statement of the Blue Metropolis Literary Festival held annually in Montreal. Among the

---

<sup>16</sup>See Michèle Anderson’s report done out of the Robarts Centre for Canadian Studies at York University.

festival's declared values are: "Cultural and linguistic diversity"; the promotion of "reading among young people"; and "Quality, respect and inclusion." The Blue Metropolis Foundation furthermore "offers a wide range of educational and social programs year-round, both in classrooms and online," thereby educating and exposing all students to literary culture.<sup>17</sup> The annual literary festival in Vancouver boasts that it is "one of the largest, and most prestigious in North America which brings tens of thousand of audience members," and which, like the Blue Metropolis Foundation, offers the "Incite free reading series at the Vancouver Public Library," and the "Spread the Word" education programs "at Lower Mainland schools and in small BC communities." Precisely this context of cultural democracy as a requirement of legitimacy (and cultural capital) in literary culture calls for a closer examination of the Giller's activities—particularly in terms of how it negotiates expectations pertaining to inclusivity, public access, and audience involvement. What needs ascertaining is whether or not popularization and the aim of respecting or supporting diversity, particularly in recognizing Canada's cultural heterogeneity, are at cross-purposes. Ultimately, the question in regard to the Giller's efforts of making itself and its books more popular (or more accessible) is which framework or which conditions shape the Giller's selections, and, ultimately, its corpus?

---

<sup>17</sup>See Blue Metropolis Festival for its stated mission.



## Part C. Problems of Representation

### The Giller and “Infotainment” Culture

The convergence of culture and media and the resulting emphasis on viewer/reader participation has brought a new dimension to the previous arm’s length relationships between producers/institutions/authors and consumers. The annual Crazy for CanLit contest, which invites readers to construct a list of favourite books with reference to any aspect of the Giller’s books—such as “themes, subject matter, region, types of characters, titles, book cover colours and elements, you name it”—makes the point that even fiction of the finest sort has something to offer most readers.<sup>18</sup> These strategies exemplify the new economics of culture, the ways that cultural products—in this case, the Giller’s eligible book lists—are leveraged (increasingly, in a democratized form) to increase an institution’s following, and therefore its influence in its cultural sphere.

John Seabrook sheds additional light on audience participation in a way that is relevant to prizes like the Giller. Valuation is politicized or can be disparaged for reasons that are political. Barbara Herrnstein Smith’s cautionary remark on the situatedness of all valuation reminds us of the challenges involved in any institutional context where discussion of aesthetic qualities, evaluation, and inclusion or exclusion from a canon-like corpus takes place.<sup>19</sup> According to Seabrook, popularity is now seen as a legitimate

---

<sup>18</sup>Interestingly, there is no insistence on an aspect of the national; the reader is encouraged to respond to the available books in an entirely personal way rather than assemble a list with reference to any particular type of narrative. This feature relies on several applications, including pinterest, and the participants’ ability to post her list online.

See Brian Bethune’s article on the 2011 Reader’s Choice Contest.

<sup>19</sup>See Smith’s thesis on the situatedness of all aesthetic judgement in “Contingencies of Value” (34). See also Barbara Foley’s essay, “What’s at Stake in the Culture Wars” (458-479), where she discusses the relationship between politics and the study of literature with her comparative analysis of Peter Shaw’s *Recovering American Literature* (1994), Peter Graff’s *Beyond the*

measure of quality because, among other things, it denotes approval for evaluative activity or processes that are carried out on behalf of many rather than a biased few:

The old meaning of the word culture—something orthodox, dominant, and singular, had yielded to the more anthropological, Lévi-Straussian sense of culture: the characteristic practices of any group.... [A]s the Web and related technology and media continued to shrink the distance between artists and potential audiences, the once-valid rationale for protecting the arts from the ravages of the mainstream marketplace lost ever more logic.... The mainstream market, once the enemy of the artist, even began to acquire a kind of integrity, insofar as it represented a genuinely populist expression of the audience's preferences. In a world of relative values, the popular had hit a kind of currency that ideals about quality lacked. (70-71)

The Giller aims to garner public interest and approval for its cultural activities. The pertinent question, then, is which meanings or qualities of the primary texts are being 'produced' or foregrounded in the paratexts the Giller generates to publicize/promote its activities and lists, and to maximize audiences.

A second related question, raised by the exigency to be popular, concerns the paratexts' representativeness of *national* culture (and its constituent cultures). Since national literary prizes like the Giller purport to celebrate literature that represents the nation, we must ask whether and to what extent this is accomplished, apart from determining where shortlisted and long-listed authors come from, or where their

---

*Culture Wars: How Teaching the Conflicts Can Revitalize American Education* (1992), and John Guillory's *Cultural Capital: The Problem of Literary Canon Formation* (1993). Institutions like the Giller, which are also involved in shaping a canon-like literary corpus, are increasingly looking to avoid charges of elitism and discrimination by invoking popular support.

publishers are situated.<sup>20</sup> Again, this is important for understanding the kind of corpus the Giller shapes as national literature.

### ***Tele-ology, Imagined Communities, and Prize-Giving Institutions***

For Hartley, “the power of speech is now industrialized, a product of technology and corporate imperatives.... [T]he model of television suggests that discourse is socially produced and disciplined in ways that our sentimental attachment to the individualism of speaking only masks” (41). The quote is a reminder that institutions that depend on public interest or approval (viewer ratings, in television terms), deploy ‘texts’ to achieve certain self-serving objectives. In *Tele-ology*, this aspect of Hartley’s critique addresses a complex, capital-intensive industry aiming to fulfill a host of institutional directives.<sup>21</sup> On the other hand, although profit-driven, the television industry is also regarded as a public service. To put it simply, its ‘texts’ are charged with informing, entertaining, persuading, and in some fashion constructing the world for as many people as possible, and especially, as far as regulatory agencies are concerned, to serve a nation’s citizens. A nation’s book industry is viewed in a similar light. Hartley underscores the functional congruencies between print and non-print forms of media with reference to Benedict Anderson:

“What more vivid figure for the secular, historically clocked, imagined community can be envisioned?” asks Anderson. Of course, a more vivid

---

<sup>20</sup>Kompare can be interpreted as suggesting that paratexts emphasize different aspects of the primary text by “genera[ting] new dimensions of textuality and interaction”(111), thereby altering the symbolic or cultural weight of certain elements, and, consequently, the relationship of a work to the national narrative or the ways the national, in all of its varied, unique, and contradictory features, makes itself felt or not felt in a work of fiction.

<sup>21</sup>See Bourdieu and Fiske for similar assessments of the television industry.

metaphorical figure for the imagined communities of nations can indeed be envisioned. It's called television. Indeed, like newspapers, television may be more than merely a metaphor for imagined communities; it is one of the prime sites upon which a given nation is constructed for its members. And, as we have seen, the nation is, concomitantly, one of the sites upon which television has been constructed as a concept. (Hartley 104)<sup>22</sup>

It is apparent that both the television and print industries operate as multinational capitalist enterprises, which compete for their survival in national and international markets. What needs stressing here is the extent to which the literary prize, as a bureaucracy that competes with others, is driven by comparable corporate aims, and engages in “hard-nosed financial calculation, [and] national or municipal self-promotion” (English 31). The primary objective of a literary prize like the Giller may well be to wrest for itself as much cultural authority and legitimacy for conferring value on works of literature—or, to put it another way, as much cultural or symbolic capital as possible: to make itself “culture’s bureaucratic epicenter” (41). For the modern cultural prize, survival depends on it, much as a book publisher’s or television company’s competitiveness is determined by success in sales or the market share their brands have garnered in their respective industries.

---

<sup>22</sup>See Anderson 39. Benedict’s argument about print capitalism is easily extended to television as a media that figures the nations by enabling citizens to “participate in” the daily and yearly rhythms and witness the social, political, and cultural patterns in an otherwise “unknowable” community (in contrast with Raymond Williams’s “knowable communities,” communities that are small enough for personal relations between all members).

### Strategic Proximities

It must be stressed that it is not a simple set of comparisons that are being drawn here. There are important functional convergences: television is increasingly serving as the model (since the televisual—the internet and other forms of broadcasting and live streaming—is now the primary promotional tool) on the basis of which readers and audiences are imagined, and the ways that readers are reconceived as audiences by institutions that award literary prizes. This implies various reorientations and changes in institutional discourses and strategies that address, among other things, popular appeal, demographics and cultural pluralism—all within the larger consideration of consumer markets at home and abroad.

Clear-cut and instructive examples of convergence involving prizes are available to demonstrate what this means for the Giller. In *Consuming Fiction: The Booker Prize and Fiction in Britain Today*, Richard Todd attributes the “dramatic change that took place in [the Booker’s] status at the end of the 1970s and beginning of the 1980s” (73), to the 1981 decision to “collaborate with Britain’s TV networks to ensure that the announcement of the award [winner] not only spawns suspense and speculation but is made live” (74).<sup>23</sup> Similarly, James English provides a telling description of the National Book Foundation’s newfound intimacy with Oprah Winfrey’s Book Club:

Having already adopted, back in 1986, the Oscars-style format where the nominees are announced in advance and then subjected to maximum stress

---

<sup>23</sup>It should be noted here that England’s Booker prize management used not only the platform of nation-wide broadcasting, but also the broadcasting of sensational, sometimes scandalous narratives (such as bitter disagreements between judges, prize-winners behaving badly, etc.) to turn a new leaf—in other words, to win a large audience and celebrity status in England, and then international prestige.

and indignity as the announcement is made, the NBF has been looking for further ways to achieve *strategic proximities to television*. Far from shunning the Oprah Club as a pseudo-prize and a threatening encroachment, the foundation saw it as an opportunity to bolster the televisual appeal of its own prize, to bring some festive glitz and excitement, some big-time celebrity, to a legitimate literary award. (35) [emphasis mine].

The Scotiabank Giller, like other major literary prizes, adopted the strategy of televising the announcement of the winner. Not only is the gala event thereby turned into a spectacle, but other elements of television and popular culture—guest celebrities, tension, drama, relief and euphoria—are borrowed to increase the broadcast’s appeal. This is another way the Giller links its success and prestige to large audiences.<sup>24</sup>

There are additional implications, however, when we consider the televisual treatment of the literary (employing television’s conventions)—which is to say, texts that market literature to a large viewership. One can gain a partial, and arguably overcritical, sense of what is meant by televisual treatment from Bourdieu’s description of television journalism’s conventions in *On Television* (1996). He asserts first that the “journalistic field tends to reinforce the ‘commercial’ and homogenizing elements at the core of all fields to the detriment of the ‘pure’” and diverse:

---

<sup>24</sup>Richard Todd’s *Consuming Fiction* does not take into account the extent of media and cultural convergence that has occurred in almost two decades since its 1996 publication. Todd claimed that the cultural context in which “serious literary fiction in Britain has prospered during the 1980s and 1990s,” must give full consideration to the “development of the Booker Prize and its *shortlist*,” which is inextricable from the kind of orchestration that is now part of book marketing. Todd’s work was done before the era of social media, however. Now, along with dedicated websites (and newly formed partnerships between publicly funded media sites and other public and private cultural agencies) cultural prizes are marketed on all social media channels. In Canada, we also see a large and diverse number of cross-marketing relationships and cooperative arrangements— with Indigo/Chapters and Public Libraries, for example.

Like the literary field or the artistic field, then, the journalistic field is the site of a specific, and specifically cultural, model that is imposed on journalists through a system of overlapping constraints and the controls that each of these brings to bear on the others.... [J]ournalists are no doubt all the more inclined to adopt “audience rating” standards in the production process (“keep it simple,” “keep it short”) or when evaluating products and even producers (“that’s just made for TV.” [70-71])

Moreover, competition in this field leads, on the basis of others’ success, to “borrowing” aspects or items. “[R]ather than automatically generating originality and diversity, competition tends to favor *uniformity*” (72-3).

One can take issue with Bourdieu’s totalizing approach to television production and its strategies.<sup>25</sup> Nevertheless, he was right to assert that television relies on certain types of “uniformity,” implying programming and discourse/discussion that is if not entirely formulaic, then still provocative in the usual ways, and if not intellectually “the least demanding” (74), then accessible to as many viewers as possible (for maximum exposure), and fashioned to address familiar and common “salient hopes and fears, fantasies and obsessions, and experiences of the present” (Kellner 27). Particularly significant is that televisual coverage of other “specialized fields” has the capacity to “reinforce the impact of audience ratings or the best-seller list on the reception of cultural products and ultimately if indirectly, on cultural production itself” (Bourdieu 75).

---

<sup>25</sup>One can read Fiske’s definition of “viewing,” or rather the distinctions he makes between audiences and spectators, as a challenge to the tendency in Bourdieu to treat television as imbued with an authoritativeness that cannot be questioned or rejected. He writes: “‘Audience,’ in the singular, is the easiest term to understand – and dismiss.... Pluralizing the term into ‘audiences’ at least recognizes that there are differences between the viewers of any one program that must be taken into account.... The terms ‘viewer’ and ‘reader’ are more active.... A viewer is engaged with the screen more variously, actively, and selectively than is a spectator” (16-17).

This prompts another way of looking at serious literature meant to be seen as national literature, and at ‘texts’ about such texts, generated by cultural bureaucracies like the Giller in conjunction with book publishers and broadcasters, which use television, the Internet, and other online media to publicize book-related events. What concerns us is the extent to which literature’s ‘paratexts’ (in Gerard Genette’s sense of the word, but also in ways that extend the concept)<sup>26</sup> influence, as Bourdieu argues, cultural production through their style and substance, which are geared to maximum “visibility.”

Roberts distinguishes the Canada Reads competition from the Giller and the Governor General’s Awards on the basis of CR’s more overt efforts to connect with the reading public and popular culture:

If the national literary prizes constitute attempts to popularize the literature upon which they confer cultural value, Canada Reads is clearest in its efforts to do so. Where the Scotiabank Giller populates its gala dinner with Canadian entertainment celebrities,...[CR’s] format and its selection of celebrities as judges more obviously connects the project with the popular. (35)

For Roberts, the televisual aspect is further underscored with Fuller and Rehberg Sedo’s description of the Canada Reads format:

“An aural medium borrows a TV-game-show-cum-reality-TV format, which has been franchised and reproduced around the world, in order to promote explicitly a nation-wide shared act of reading and learning about a ‘nation’s’ cultural product – Canadian Literature” (10). Canada Reads thereby exposes

---

<sup>26</sup>See Gérard Genette’s *Threshold of Interpretations*: “Paratexts are those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader...” [7]). This definition is broadened by Derek Kompare in his essay, “More ‘moments of television’: online cult television authorship.”



a tension between the desire to popularize Canadian literature through a format borrowed from American popular culture and the CBC's history of "cultural authority as arbiter of literary quality, as a promoter of Canadian literature, and as a nation-building institution" (6); the lowbrow status of *Survivor* meets the CBC's usual association with highbrow literary culture. (Fuller and Rehberg Sedo qtd. in Roberts 35)

The tension Roberts highlights is one that applies to many cultural institutions. In this regard, the Giller—in its strategies to capture journalistic, and public notice and a wide following, carefully balancing aims and needs—resembles Canada Reads. Where Canada Reads adopts the popular *Survivor*-type format, the Giller employs the Booker's lavish, celebrity-studded gala to Oscarize its own prize-giving ceremony.<sup>27</sup> This too is popular culture—in all its fascination with celebrity—and a promotional vehicle.

In addition, the Giller has a ubiquitous presence online via Facebook and other social media platforms, as well as an online partnership with CBC Books and its CBC Book Club, which promotes serious and popular fiction, keeps its audience abreast of authors from Canada and abroad, and celebrates books with advertisements that feature American television, movie, and music stars.<sup>28</sup> The CBC's principal objective is to make itself appealing and relevant to as many readers as possible. For the Giller, the association

---

<sup>27</sup>Entirely pertinent to this discussion is the Giller's February 18, 2020 announcement that it was nominated for three Canadian Screen awards. One of the nominations was in the category of Best Live Entertainment Special. On May 6, the Giller announced it had won two of these "televisual" awards: "Shelagh O'Brien won for Best Direction, Lifestyle or Information and Rick Mercer won for Best Host, Live Entertainment Special."

<sup>28</sup>In "Everywhere and Nowhere: The Sociology of Literature after 'the Sociology of Literature,'" English provides a sub-disciplinary context for the discussion here: "Literary scholars had already explored new or digital media...; a decade later Jerome McGann's *Radiant Textuality: Literature after the World Wide Web* won the premier book prize in the discipline; and today the field encompasses a full range of variants..." (ix).

with CBC Books is an example of cultural and media convergence that increasingly targets the popular, as well as an instance of institutional adroitness in forming symbiotic relationships with other cultural agencies.<sup>29</sup>

These popularizing strategies are relevant to considerations of the kind of literary corpus the Giller is shaping, especially since the CBC offers broadcasts of book discussions that are linked to the Giller's lists. A literary climate is established or reinforced—privileging certain themes, settings, social and political issues, and aesthetic approaches—and this climate (and the material conditions determined by it) does influence the writing of fiction. This assertion is given more scope below in relation to media and publishers' constructions of audiences, national and international communities of readers/consumers, and literary fiction with generic conventions that can increase its popularity.

The “strategic proximities” of literary prizes to TV can be considered on another level: Key aspects of Hartley's *Tele-ology* address concepts of the nation and audience communities that television networks work to target. With reference to Anderson's arguments in *Imagined Communities* (1988), Hartley offers that TV executives and producers base their hopes on and risk a great deal—aiming to create an impression of a national popular symbolic unity—on what he calls “invisible fictions” (104). TV networks and national literary prizes share certain institutional imperatives: both strive to

---

<sup>29</sup>See the videotaped 2014 Scotiabank Giller Prize shortlist announcement on YouTube. Gill Deacon introduces the event by saying that the Scotiabank Giller Prize is “the most prestigious *popular* award in the country” (emphasis mine). Jack Rabinovitch says: “A great deal of credit is also due to the CBC who has been broadcasting the prize for the last four years consecutively[.]...brought it throughout Canada, and last year had about 750 thousand viewers tune in[.]...making Canadian literature knowledgeable, readable, *popular* across Canada” (emphasis mine).

maximize symbolic and political capital by describing/distinguishing or exalting, and thereby, unifying the nation. This is not to deny that novels and print journalism were and continue to be sites on which the nation and its community are constructed, as Anderson himself had argued. However, television and Internet-based programming belong, as Hartley asserts, to capital-intensive industries where the stakes are much higher than in other industries, and where viewerships (and the highly competitive strategies to maintain and increase them) decide companies' survival.

The Giller's reliance on televisual/Internet platforms to achieve a level of popularity that will safeguard its position in a cultural hierarchy, and in a context that is competitive (prestige itself is relative and fluctuating), consequently also forces it to grapple with the myriad uncertainties entailed in the construction of national audiences. The Giller's imagined audiences of viewers/readers may largely reside within a geographically, legally, administratively and politically defined nation-state, but they are just as likely to belong to different regions and regional cultures, different language and ethnic groups—either as first-generation immigrants or, in some respect, as diasporically oriented toward sub-national communities. It is essential to recognize that the Giller also proceeds on the basis of an “imaginary” totality of literary and cultural criteria and aims whose construction overlooks or excludes many constituencies precisely due to its efforts to achieve maximum appeal.

The penetration of televisual and Internet-based culture—as a means of increasing visibility and viewers, as platforms for marketing, and as ways of shaping content—into literary awards in general, and the Giller in particular, can for the sake of simplicity be reduced to three main outcomes: First, the televisual has expanded the Giller's audience,

and at the same time increased opportunity for viewer/reader commentary respecting fiction (and consequently, valuation) that reaches its long- and shortlists. This form of viewer/reader participation means that a book's potential appeal to a wide swath of readers (comprising numerous valuating regimes) is far more likely to be taken into account by publishers and judges. Second, the televisual functions as a reference or framework for imagining audiences; intended for large if not mass audiences, it guides the paratextual presentations of works of fiction (descriptions or summaries that are presented on book-related shows that cover the Giller) through the particular inflection or spin given to insure broad interest, and the desired consumer response. Finally, since the televisual shapes paratextual ways of addressing mass audiences,<sup>30</sup> it is implicated in formulations of the *national*—with many of the distortions and limitations Hartley and Fiske exposed.<sup>31</sup>

### **Constructed Exclusions**

The Giller's constructions of national readers, and audiences in general is observable in several respects. In terms of the paratexts the Giller produces for public consumption, however, one obvious source of examples of the Giller's configured audiences are jury citations. The availability of jury citations is limited to what is publicly posted, and such

---

<sup>30</sup>Corporate television is impelled by its own institutional imperatives towards populism, argues Hartley. See Hartley 163.

<sup>31</sup>Television studies enables us to link the construction of audiences and popular culture with representations of the nation generated by literary awards like the Giller and its televisual/online spin-offs. Likewise, television studies critiques the use of such representation by the dominant culture for excluding, containing or misrepresenting minority cultures. Fiske writes: "It would be truly scandalous to discover that whole sections of the population were systematically being denied access to speech by a power bloc of professionals and their allies in commerce and government. But this is just the situation that obtains in television" (41). The same can be said with regard to the under-representation and misrepresentation of Indigenous communities in Canadian media.

posts only go back to 2010 (and are not available for every year). Nevertheless, even a number of these reveal what the jury notes/promotes as important qualities in long-listed books. References to the national (and regional) are particularly relevant. The jury wrote of the 2013 longlisted books:

Each of these novels and story collections offer a glimpse of who we are, who we might be. Whether set in postwar Vienna, or 1970s Montreal, contemporary Afghanistan or Newfoundland, each of these books took us out of ourselves to places that were at times uncomfortable, at times exhilarating.... But all of these books surprised us with their formal rigour, the ferocity of their vision, and their willingness to tell unknown stories in remarkably familiar ways. (Giller jury citation, 2013)

The citation for the 2015 longlist reads as follows:

[This is] fiction that speaks of the past and present, of women and men, of rural and urban identities, of humans and animals.... [M]arked by audacity and wit, eccentricity and elegance, it has also reminded us of the extraordinary treasures to be found in contemporary Canadian literature. (Giller jury citation, 2015)

In 2016, the jury said this about the longlisted works:

We selected works that reflect the boldness, originality and *global perspectives that have come to characterize much Canadian writing*.... The books explore various obsessions: genocide in 20th century China and in medieval Spain; the neglect, abuse or theft of children in Ireland, North America and Guatemala; the dangers of nuclear testing; the unapologetic

pursuit of crime and criminals; and the surprising ways that table manners, travel, body shape, illness, violence and love influence self-esteem and intimate relationships. (emphasis mine, Giller jury citation, 2015)

In all three citations, jurors commend the nominees on the brilliance of their writing—as examples of originality and formal strength—and on the works’ ability to illuminate world historical events or more localized instances of conflict, violence against minorities, or the vulnerable. They note that the personal in these narratives (perspectives that are not necessarily that of Canadians) will be meaningful to Canadian readers, although any “book lover” with an interest in the world, history, but also in “crime and criminals,...travel,...and intimate relationships,” would be moved by these works. Canadian readers are thereby constructed as an audience that values literature as art, and as a window on many things—though not necessarily on that which is uniquely Canadian. It is a cosmopolitan but homogeneous construction, not unlike the audiences seen as consumers of art cinema and more aesthetically refined TV programs. The obvious problem is that such constructions actually exclude a large number of constituencies in Canada: readers and the literature of particular regions and societies with distinct linguistic and cultural traditions and histories, including those of Indigenous peoples (First Nations, Inuit, and Métis), Acadians, the smaller communities of Mennonites, and the Maritime provinces’ descendants of European Scots or Celts.

French-Canadian literature also suffers from such efforts. Hegemonic or assimilationist constructions of Canadian literature certainly predate televisual presentations, but the latter play a role in exacerbating omissions, particularly where all Giller nominees are labeled in the simplest terms as Canadian writers, and where

descriptions of nominated books omit or underplay references to distinct or, as would sometimes be more accurate, separate cultural communities. The 2015 jury citation given for Samuel Archibald's *Arvida*, a story collection that was translated into English from French, provides an example of such paratextual tendencies:

Samuel Archibald's stories come from over there: way, way over there. They live in the woods, hunting for creatures that may or may not exist....This writing – so wise and funny and impeccably crafted – is the best kind of gossip: it tells us...the real dirt,...the true 'characters,' ...of a real but mythic Arvida. There is a lot of whispering going on in this town,...a lot of laughter, a lot of suspense, a bit of fear. Arvida is just like life: a tender, sometimes terrifying, mystery unfolding before our eyes.

Readers familiar with Francophone Canadian literature will recognize these stories' reliance on elements from French Canadian folklore and fables (and perhaps on the unique qualities of small towns in Quebec). It is telling, then, that references to Francophone culture are missing from the jury's citation. Yet this collection of short fiction (Éditions Le Quartanier, 2011) won Quebec's Prix Des Libraries, and the Prix Coup de Coeur Renaud-Bray in 2012. It is emblematic of French-Canadian literary culture by Quebec's own standards. The Giller's jury citation focuses not on the Québécois elements of the work, however, but on that which will excite the maximum number of readers—its gothic, suspenseful ghost story qualities. It is the filmic features that are being underscored by the jury. Perhaps it is no coincidence that Archibald's bio reveals that he “teaches contemporary popular culture at the University of Quebec in

Montreal, where he lectures on genre fiction, horror movies, and video games, among other subjects” (Giller, 2015 jury citation).

In “Broadcasting and the Construction of the National Family,” David Morley surveys theorists Paddy Scannell, Orvar Löfgren, Lauren Berlant, and Alec Hargreaves,<sup>32</sup> and their understanding of the mechanisms through which media “articulat[es] the dispersed members of the nation to the centres of symbolic power” (27). Morley supplies a description that also applies to Canada:

National broadcasting can thus create a sense of unity – and of corresponding boundaries around the nation; it can link the peripheral to the centre; turn previously exclusive social events into mass experiences; and, above all, it penetrates the domestic sphere, linking the national public into the private lives of its citizens, through the creation of both sacred and quotidian moments of national communion.... [A]t stake here was both the nationalization of the domestic and the domestication of the national. (419)

Other mechanisms deployed by media rely on cultural forms of the “National Symbolic.” Lauren Berlant asserts that in its educative, public service functions, media teaches citizens to value

the nation’s ‘traditional icons, its metaphors, its heroes, its rituals and narratives [, which] provide an alphabet for collective consciousness or

---

<sup>32</sup>See Paddy Scannell’s essays in *Television and its Audience* (1988), *Media, Culture & Society* (1989), *Culture and Power* (1992), and his book, *Radio, Television, and Modern Life* (1996). See Orvar Löfgren’s “The Nation as Home or Motel? Metaphors of Media and Belonging” (1995). See Lauren Berlant’s *Anatomy of a National Fantasy* (1991). See Alec Hargreaves’s “The Representation on French Television of Immigrants and Ethnic Minorities,” in *New Community* 19 (2).



national subjectivity.... [I]t is both through the mediated circulation of images and narratives and through geographical perambulation to symbolic monuments and sites that national culture becomes local and rooted in the public forms of everyday life (Berlant qtd. Morley 420).

At the same time, in “Which public, whose service?” Stuart Hall, echoing Anderson, reminds readers that the British Broadcasting Corporation (BBC) “produced the nation which it addressed: it constituted its audience by the ways in which it represented them.”<sup>33</sup> In Morley’s essay, there are two aspects to the construction of the National Symbolic, and the mechanisms by which contemporary media achieve this, which are particularly pertinent to the Giller’s announcements and the ensuing discussions. The first is an argument challenging the inclusiveness of this constructed national community (and challenging the unquestioning faith of those like Paddy Scannell in the correctness of “a phenomenological analysis of the media’s contribution to the production ‘of ordinary *unpolitical* daily life’” [original emphasis, qtd. Morley 422]).<sup>34</sup> This argument re-examines the assumptions informing Habermas’s notion of the public sphere, as in the following:

---

<sup>33</sup>See Hall 32. In addition, Morley explains Paddy Scannell’s elucidation of “the temporality of broadcasting.” The description exceeds the focus of this chapter, except where it brushes up against the importance of annual festivals and other significant cultural occasions (comparable to the Giller’s annual calendar of events) to the construction of the national. For Morley, Scannell adds something significant to an understanding of how collective national consciousness is created and maintained: “On the one hand this is the production for the audience community of a patterned temporal regularity at a calendrical level, as broadcasting marks (and helps construct) the annual regular festivals and occasions of the culture’s yearly, seasonal and weekly cycles. On the other hand, it also involves the continual reproduction of the temporal structure of everyday life at a quotidian level,...which ‘retemporises time’” (Morley 421).

<sup>34</sup>Morley responds to Scannell: “However,...focusing exclusively on the question of broadcasting’s role in the inculcation of sociability, there is a major difficulty with Scannell’s Panglossian approach. Sociability is simply not the indivisible Good which Scannell assumes it to be. By the very way (and to the very extent that) a programme signals to member of some groups

We must recognize the constitutive exclusions on which the definition of the classical public sphere was based – not least those...[that] defined it as a masculine gendered sphere. We need to pay attention to the role of a variety of alternative public spheres and counterpublics based on divisions of ethnicity, ‘race’, generation, region, religion or class.... [W]e shall also need to abandon the Habermasian assumption that the public sphere is necessarily (or intrinsically) national in scope and address the issues raised by the existence of cross-cutting transnational and diasporic public spheres. (Morley 424-5)<sup>35</sup>

The second is a dimension involving the forces of globalization that determine media’s transnational span and which foreground the complexities—which is to say, the relative correspondence and/or antagonisms of aims, content, and values—when programming that is locally produced is intended for both local and international consumption, or when the domestically produced must be packaged with foreign content to be marketable or desirable at the local level.

The Giller prize is being constructed as *national* through the symbolic staging of events in Halifax, Toronto, Vancouver, Ottawa, and Winnipeg. Additionally, the Giller selects venues that are of national significance as historical or cultural spaces, and it

---

that it is designed for them..., it will necessarily signal to members of other groups... that they are not among the invitees to its particular forum of sociability” (422).

<sup>35</sup>Morley is citing from the “Introduction.” See Robins viii – iv. See Deutsche. In relation to cultural diversity, Morley adds to the contentious subject of the public sphere, quoting from I.M. Young’s “Polity and group difference”: “The problem with attempting to integrate a multi-ethnic society through a single public sphere is that the ‘idea of the public as universal and the concomitant identification of particularity with privacy makes homogeneity a requirement of public participation.’ To this extent, the dominant group is enabled to monopolize the public sphere in the name of seemingly universal values” (Young qtd. in Morley 432). See Young 257.

partners with other cultural institutions that have regional importance. Indeed, the impression the Giller creates—by way of broadcasts, videos and podcasts it shares online—is of a prize that is attentive to literary production and reading communities Canada-wide. The analysis in Part A shows that there has been a shift toward greater inclusion of authors from outside Ontario (in the second 11-year period, roughly half of the shortlisted authors are from outside Ontario, as opposed to one third in the first 11 years, and only one third of the longlisted authors are from Ontario). Yet the problem identified by Morley remains, and we need to be aware of the ease with which “alternative public spheres and counterpublics”—diasporic, visible minority, and Indigenous communities, for example—can be excluded from broadcast-ready constructions of a literary public sphere that purports to be national. We also need to examine whether other types of uniformity or homogeneity are introduced or sustained through the Giller’s corporate objectives of entertaining and appealing to as many national viewers/consumers as possible.<sup>36</sup> The Giller continues to be subjected to such questions, and to criticisms that allege that it has failed to meet its stated aim to be a national prize:

The Giller is constructed through exclusion....Indeed, [Paul] Gessell articulates the diverging projections of nationhood extrapolated from the Governor General’s Award and the Giller: “The...GG’s tend to be more ‘national’ if one defines these words as meaning more representative of the

---

<sup>36</sup>One might ask how the higher culture values of public service are reconciled with the imperative to be popular. For television, it could be argued, the problem is partly solved through variety of programming. On the other hand, the preponderance of popular shows, becomes characteristic of a channel—like HBO, for example. The Giller, it can be said, has succumbed to the necessity of celebrating books that can operate on both literary levels and reflect a common or mainstream culture that shares a great deal with popular culture.

literary voices, both young and old, one finds in Canada. The Giller tends to define ‘national’ as meaning what’s good for Toronto’s top clique of writers is good for the country’s.” (qtd. in Roberts 31)<sup>37</sup>

Roberts reiterates a common critique that may be less applicable given the changes in the Giller’s performance since 2006. With respect to regional representation, we can see that from 1994 to 2016, the shortlists included on average two books with settings in provinces other than Ontario (although in 1999 there were none, in 2000 four of the shortlisted books had settings that represented the Atlantic region, the prairies, and the West Coast). With the exception of 2012, when five of the shortlisted books were set in provinces outside Ontario (Alberta, Quebec, and Newfoundland), the composition of the shortlists has not changed since the publication of the longlist in 2006. Two things can be said about this: First, from the outset, although not with perfect consistency, the Giller’s shortlists regularly contained books about parts of Canada other than Ontario. Second, since 2006, a fair number of the longlists—not all—contained at least three books with settings in other parts of Canada (for example, 2006, 2007, 2008, 2009, 2011, 2012 2013). The longlist, consequently, does assist in making the Giller’s books more representative of Canada if settings are seen as a measure. There are two qualifications to the preceding, however: first, Ontario-based, foreign-owned publishers continue to dominate the roster of published books on both lists (see analysis in Part A); and two, out

---

<sup>37</sup>Roberts is quoting Paul Gessel’s “Toronto Writers Crowd Giller List.” See Gessel. It is important to bear in mind that the Giller is not responsible for Ontario’s central role in the book publishing industry. The 2013 OMDC study states: “Ontario has long been the centre of Canada’s English-language book publishing industry. It is not only the host province for the Canadian subsidiaries of the leading multinational publishers, but also home to most Canadian-owned book publishers (approximately one-third of Canadian-owned publishers are based in Ontario industry (Canadian-owned and foreign-owned) accounted for 65% of the total Canadian book publishing industry” (19). Criticism of the Giller also often overlooks the fact that Ontario-based firms publish Canadian authors from across Canada.

of the nearly 80 books with settings outside Ontario listed by the Giller since 1994, approximately one quarter have foreign as well as Canadian settings (outside Ontario). This leaves about 60 out of the approximately 210 books listed between 1994 and 2016 with settings dealing exclusively with Canada's regions or provinces other than Ontario. It is the outlier years like 2000, 2004, 2006, 2011, 2012, and 2013, which appeared exceptional in terms of the composition of their long- or shortlist, or combination thereof, that indicate what the Giller's lists would have to look like to be national in the fuller sense of the word. Finally, the Giller may be working to become more inclusive, but some exclusion remains—not only because full inclusion is not possible or desirable (as criticism of the Governor General's awards suggests), but because some types of exclusion are less obvious or so old that they have become conventionalized (as with televisual programming).<sup>38</sup>

### **Internationalization of Product and Practice**

TV content must be maximally saleable across cultural/ethnic/gender/class and age differences and across national boundaries. "World television," Hartley tells us, is, among other things, the series *Neighbours* dubbed into Catalan. As with many shows, it has a "highly integrated international aspect" (Hartley 102). In 2017, the Giller's jury offered the following comments about its longlist:

---

<sup>38</sup>Hartley offers more on television's tendency to homogenize audiences: "What this means in practices is that broadcasters tend not to insist on allegiances and identities that might be constructed on other sites but, on the contrary, to persuade audiences to abandon any such allegiances and identities, especially those of class..., ethnicity and gender.... [T]he whole point of popular television [is] to cut across such divisions and to reconstitute the people involved into one unified constituency: the audience" (110-111).

Twenty seventeen was an intriguing year for Canadian fiction. As with any year, there were trends, themes that ran through any number of books: the plight of the marginalized, the ongoing influence of history on the present, the way it feels to grow up in our country, the way the world looks to the psychologically damaged. But 2017 was also a year of outliers, of books that were eccentric,...that took us to amusing or disturbing places....It gave the impression of a world in transition: searching inward as much as outward, wary but engaged.

The books sound intriguing, engaging, important in terms of the issues they covered, and entertaining. The jury's descriptions render the books attractive to any number of readers, and that is the point: the jury's citation makes clear that readers do not have to be Canadian or have an interest in Canada to read them. This list should appeal to English-language readers anywhere in the world.

Televisual broadcasts are not about national purity. With respect to the geopolitics of TV as an international industry, Hartley writes: "The internationalization and cross-fertilization of broadcast programming is routine and unremarkable.... [I]n television, as in other public arts, 'the local' is a contradictory term; it is both vital and defunct" (13). Roy MacSkimming's book, *The Perilous Trade: Publishing Canada's Writers*, makes clear that this is also true of publishing in Canada. Describing the scene at BookExpo America (annual trade show of the American Booksellers Association) three years in a row, from 1999 to 2001, MacSkimming writes:

Each year, inconspicuous amid the crowds, with no stigmata to identify them as alien, forty to fifty Canadian publishers are beavering...to capture a piece

of the \$20-billion (U.S.) book market...[and] to appear as un-Canadian as possible: to masquerade, in fact, as Americans...since the 1990s, the American market has become an obsession. (357-360)

In addition, MacSkimming provides an overview of the dominant role increasingly played by a handful of foreign-owned subsidiaries in the publishing of promising and established writers of fiction in Canada (namely the Bertelsmann group of publishers, all part of Random House, which took over the controlling part of Penguin Group in 2013, following the 2012 takeover of McClelland & Stewart by Random House Canada). MacSkimming's analysis establishes that the local—Canada's publishing industry—is both vital and defunct.<sup>39</sup>

The convergence of the institutional strategies of literary prizes with television's and book publishing's corporate aims and practices is part of a larger context of transformations, which includes the current reality of content production, distribution, and viewership/consumers. The 2008 report, *A Strategic Study for the Book Publishing Industry in Ontario*, corroborates Ontario and Canadian publishers' reliance on overseas markets:

---

<sup>39</sup>Here again, the OMDC's 2008 study is instructive. The report underscores the larger publishers' advantageous position (albeit, still difficult) in negotiating with large retailers like Chapter/Indigo for bookshelf space: "The retail sector exerts huge leverage over Canadian book publishers, as the traditional retail bookstore market has consolidated into one major chain, Chapters/Indigo, accounting for 44% of domestic sales in 2006. The chain is driving ever-tougher terms with book publishers on discounts, co-op marketing contributions (marketing and promotion driven by the chain to which publishers contribute), preferential shelf space, etc.... *Only the large multinationals and a few large Canadian publishers have the size and clout to negotiate more favourable terms with the dominant chain....* Supply exceeds demand and publishers are competing for limited shelf space..." (emphasis mine) (*A Strategic Study for the Book Publishing Industry* 18).

The global market has always been very important (although expensive to access) to Canadian publishers and many are adept at selling foreign rights or negotiating co-publishing deals with foreign publishers, particularly in the U.S.... The most successful exporters in the industry have resources (people and money) devoted to the target market. Some publish content designed specifically for that market although many others are successful in exporting books originally published for the Canadian market. (20-21)

The report also highlights the necessary adaptations the industry must make to survive the onset of digitization and Internet Technology. Such adaptations must be made with a view to one of the three biggest growth-limiting factors for Canadian publishers, which is “competition from other media for readers’ attention.”<sup>40</sup>

In parallel with—and perhaps also as a response to—trends among Canadian publishers is the Giller’s effort to raise its own cultural currency and status. For the Giller, domestic and international status are interdependent and mutually reinforcing. It is no coincidence that every judging panel since 2008 has had at least one foreign judge.<sup>41</sup>

This practice does not go unquestioned. In a 2017 article for *Now Magazine*, Susan Cole

---

<sup>40</sup>The 2013 “An Economic Impact Study of the Ontario Book Publishing Industry: Final Report,” also prepared for the OMDC, describes the impact of the digital environment and the growing market for e-book devices: “...new digital technologies have emerged since the Pollara study was published. Where digital trends and e-book devices such as the Kindle were described as “gaining a foothold in the past few years those footholds have grown into near-strongholds. Ontario publishers have been working and evolving to reach and engage audiences across multiple platforms while facing increasing competition for readers’ ‘downtime’ from social networks, online videos, video games and other media and technology” (20-21). Of note is that the 2013 report asserts that it is grappling with a phenomenon that is only 10 years old (Amazon opened its doors in Canada in 2002), and that the full impact and scope of digitization cannot yet be measured.

<sup>41</sup>For example, in 2014, one judge was a British resident, Justin Cartwright (shortlisted for the Man Booker, winner of the Whitbread Novel Award, and the Hawthornden Prize, among other prizes). The second is the American novelist, Francine Prose (winner of the Dayton Literary Peace Prize, a finalist for the National Book Award, and recipient of a Guggenheim, and a Fulbright, among other major grants).



notes that some of the guests at the 2017 Giller gala were openly displeased for two reasons:

[O]ne is the foreign-based jury members, and the other—more vexing to most—is the weak criteria prize originators have established, allowing writers who were born in Canada but who haven't spent that much time here, to be eligible.... Rachel Cusk (*Transit*) was born in Canada but spent much of her early childhood in Los Angeles. She moved to the United Kingdom in 1974.... To be fair to both O'Loughlin and Cusk, their novels do have Canadian content.... And the authors can hardly be blamed if their books met the Giller criteria. To be eligible, a book must be a first-edition novel or short story collection written by a Canadian citizen or permanent resident and published in Canada. (n.p.)

The Giller's eligibility criteria can be contrasted with those of Australia's Miles Franklin Prize:

The books must be published in Australia but the stated eligibility factors make no mention of the author's citizenship. The book must only be of a high literary merit and – here's the thing – “must be of the present Australian life in any of its phases.” [*sic*] The focus is on the stories themselves and how they reflect on the country. (n.p.)

Cole may have meant that writing about any phase of Australia's history is acceptable in a literary work being considered for the Miles Franklin Prize. The slight ambiguity in Cole's description does not, however, change the fact that eligibility is predicated on a work's focus on Australia. Cole points out that if the Giller's eligibility

criteria were the same as those set by the Miles Franklin Prize, books like *Half-Blood Blues* by Esi Edugyan and *Us Conductors* by Sean Michaels would no longer qualify. One could add to these examples numerous other Giller-nominated and winning books that do not feature Canadian settings at all, or that do so in limited ways (see Appendix A). Regarding foreign judges, British author Richard Beard, and the American Nathan Englander, Cole writes: “You get the feeling prize officials either want celebrity sizzle on board—sad in itself—or worse, don’t trust Canadians to judge their own” (Cole n.p.).

Cole’s remarks do not address the ways prestige and currency are increasingly garnered and maintained by major prizing agencies. It is not that the Giller despairs of finding qualified Canadian judges, but that its status, and the status of its winning books, depends on balancing national expectations (even sacrificing some requirements) with international ones—regarding currency/timeliness or global relevance, and importantly, saleability to literary fiction readers/audiences worldwide.

The Giller aims to secure its position at the top of a domestic hierarchy of literary prizes by aspiring to international repute as a value-conferring institution. It hopes to be in the league of international prizes (the current value of the prize at \$100,000 CAD is comparable to that of the Man Booker Prize), and to select books worthy of a global readership. Such aspirations, and the literary and aesthetic criteria generated as a result, are driven by the competition between major international prizes like the Booker and the IMPAC. This brings us back to Benedict Anderson, and the unsettling of the more traditional notion of the *national*. The *national* has come to be what is constructed (imagined) for the sake of both popular—which is to say, biggest national audiences—as well as for international appeal. The Giller is not immune from the pressures to increase

its audiences and prestige both domestically and worldwide. Paradoxically, enhancement of national prestige—the effort to grow into a “super prize”<sup>42</sup>—entails the exchange of local scales of value for international ones; this is also a prerequisite for achieving global reach and impact (262).<sup>43</sup>

## **Part D. Theorizing the Giller Corpus**

Texts that illuminate or challenge the theoretical or discursive texts of television studies (including, among other things, long-standing theories of audiences) can bring a new perspective on the Giller’s practices of selecting, organizing and commenting on literary fiction that is associated with national narratives, and its multifaceted efforts to increase its own and its books’ popularity. The same critical approach can help explain why the goal to represent the nation in its full diversity must be seen to be at odds with the concomitant objective to appeal to the greatest number of viewers both domestically and abroad. Patrick DeWitt’s *The Sisters Brothers* and Esi Edugyan’s *Half-Blood Blues* are but two examples of works propelled by the Giller toward commercial success. Both were distinguished by the Giller in 2011, and both novels were singled out as markers of

---

<sup>42</sup>More common since the 1970s, these efforts are modeled on the Nobel; examples of these are the Praemium Imperiale, the Neustadt International Prize for Literature, Pegasus Prize, Shaeffer Prize, Orange Prize, etc. In US: National Book Awards, National Book Critics Circle, and Pulitzer are the premier prizes (331).

<sup>43</sup>“Paul Hirst and Grahame Thompson have remarked, what makes a globalized economy ‘a distinct type from that of the international economy’ is that ‘in a global system distinct national economies are subsumed and rearticulated into the system by international processes and transactions.’ What I could argue is that this process of subsumption and rearticulation has reached a more advanced stage in the symbolic economies than in the economies of money and material trade (where national interests have strongly reasserted themselves of late, and a trajectory of increasing globalization remains far from clear)” [qtd. in English 304]. See UNESCO stats regarding global trade in cultural goods outstripping other sectors.

Ontario's book publishing industry's strength.<sup>44</sup> Of note is that neither book is set in Canada. Edugyan's novel delves into the lives of black jazz musicians in war-time Berlin and Paris. DeWitt's novel subverts the American Western while providing an overview of the rapid transformation of the American frontier.

The Giller's books entertain readers with plots, settings, and subject matter that would interest a large range of readers in Canada, but also in the US, and anywhere else in the world. At the same time, many Giller books and authors are being incorporated into university curricula for their literary qualities, but also for what they reveal about contemporary life in Canada, the lived experience of Canadians across the country, including immigrants, refugees, and other marginalized groups deserving representation. That Giller books are taught in universities must be acknowledged alongside the idea that many are selected for their accessibility (this is relative, as explained below), their perceived relevance to the largest possible number of readers, as well as for their entertainment value. If the goal is to theorize the Giller's selections—or the institutional goals that determine the selections—for the purpose of understanding (even classifying) the corpus of books the Giller creates and offers up for national celebration, it is necessary to keep in mind that Giller books do on the whole meet high intellectual or aesthetic standards (as shown by the large number of books discussed in peer-reviewed literary journals), even though not all fit the criteria for inclusion in, for instance, the more conventional university survey courses.

---

<sup>44</sup>The 2013 study of Ontario's Book Publishing industry (*An Economic Impact Study of the Ontario Book Publishing Industry*) informs us that in 2011, "Canadian-owned, Ontario-based publishers experienced numerous critical and commercial successes, including Patrick DeWitt's *The Sisters Brothers*, Esi Edugyan's *Half-Blood Blues* and others" (7). Only two other books are given as examples of the industry's success. They are *Winter* by Adam Gopnik, which marked 50 years of the Massey Lectures. The fourth book is *Ten Birds*, written and illustrated by Cybèle Young and published by KidsCanPress. It earned the Governor General's Award.

Janice A. Radway's study of the Book-of-the-Month Club, *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire* (2002), efficiently sums up the notion that certain cultural institutions perform a curatorial function geared to the needs of a particular readership. Radway's book is instructive not only because she demonstrated the grounds on which certain (more widely read) literary works can be differentiated from those traditionally covered in academic settings. She also identified and articulated something that is not obvious: that institutions like Book-of-the-Month Club assume a social and cultural function that determines which books are selected for distribution; and that not all cultural practices are reducible to simple categories like middlebrow and highbrow (even when commodification of culture is involved).

Radway's study assists in theorizing the Giller Prize and its cultural and economic role by honing in on an institution's carefully defined set of beliefs about readers' needs and expectations. The Giller also performs a curatorial service for its followers, but within a different framework of institutional objectives and reader expectations. For the editors of the Book of-the-Month Club the "general reader" was an essential and only frame of reference. That "general reader," Radway explained, was a product of her time and social class in the United States (the Book-of-the-Month Club was founded in the 1920s), or more accurately, of the editors' own understanding (for Radway, subjective and patriarchal) of a specific market. By comparison, the Giller targets a more varied or heterogeneous readership by necessity because the "middle class" is a vastly broader category today, and empirical evidence suggests that its constitution has changed in important ways since the 1980s. In North America and the UK, it is more racially diverse, and consists of numerous diasporic communities. Furthermore, education, increasingly

democratized, implies the development of new sets of competencies—including those acquired in universities and colleges—across all constituencies, irrespective of economic resources. As John Frow asserted in *Cultural Studies and Cultural Value* (1995), the knowledge class is definable by “its weak classificatory structure—the fuzziness of its boundaries with other classes” (127). For Frow, older totalizing theories of popular culture fail to take account of the crucial mediating role of mass media, “which construct heterogeneous global audiences rather than class-specific audiences,” and cultural institutions like schools and universities, “which rather than being directly tied to the reproduction of an elite, now has the more diffuse function of the differential formation of cultural capital” (86, 127-128).

Schneider-Mayerson argues that genre-based criticism (and the study of popular fiction in general) needs to take into account changing readerships or the fact that “the intersection of a variety of factors, such as race, class, ethnicity, gender, politics, and religion...[contribute to] the formation of identity and community” (31). The same logic compels the Giller to target discerning/demanding readers of literary fiction across Canada and abroad. These are readers not from any single demographic, cultural constituency, region or even nation; nevertheless, they too exhibit a shared or overlapping “constellation of tastes, preferences, and desires” (Radway Introduction 8).<sup>45</sup> Significantly, the Book-of-the-Month Club’s privileging of reading for pleasure in opposition to reading for academic purposes enables us to connect certain of its editors’ criteria with those of the Giller’s, and with current trends in literary writing. For example, Russell Smith recently suggested something comparable in his article for the *Globe and*

---

<sup>45</sup>See also DeNel Rehberg Sedo’s *Reading Communities from Salons to Cyberspace* (2011). These are essays on the social functions of reading and social formations that result from reading different types of texts.

*Mail*, “CanLit Makes a Television Turn Toward Thrillers”:

If you peruse descriptions of Canadian novels about to be released this spring, you will be struck by one recurring word. That word is thriller. It seems that our most literary and literate writers...are turning en masse away from all the things that have defined our national literature for 40 years. Our novelists...are looking...towards mysterious disappearances, murders, evil conspiracies, strange psychic phenomena. They are looking towards the tropes and devices of television. They are looking for audiences.

Smith goes on to name authors who won the Giller (Michael Redhill with *Bellevue Square*) or were nominated (Barbara Gowdy, Timothy Taylor, Elizabeth de Mariaffi, Andrew Battershill), and whose recent fiction falls into the Thriller genre. If some of the other books do not resemble thrillers or mysteries, they can be labeled adventure narratives. Will Ferguson’s *419*, Lisa Moore’s *Caught*, Avner Manderlman’s *The Debba*, and Patrick deWitt’s *The Sisters Brothers*, are but a few examples. Publishers’ blurbs indicate that several such books were on the 2018 shortlist—namely, Eric Dupont’s *Songs for the Cold of Heart*, Esi Edugyan’s *Washington Black*, and Thea Lim’s *An Ocean of Minutes*. These three novels feature journeys that are thrilling, dangerous, or fantastical. The journeys that the protagonists undertake are not confined to a small part of the characters’ immediate worlds, but span continents (some the entire globe), cover a century of time, and involve time travel. They are in essence adventure stories—but ones geared toward present-day readers who are exposed to the possibilities of modern-day travel, as well as the global relay of ‘infotainment,’ and who expect the fiction they read to reflect the transformative role of technological change. Furthermore,

the reading pleasures these books are meant to elicit are not noticeably different from the reasons Radway gave to explain the particular frisson she experienced before taking on the practices of a scholar, when she read “for the rush of a good plot and for the inspiration offered by an unforgettable character” (5), as well as “for the expression of deep sentiment and for the information, illumination, and enlightenment offered by individuals specially skilled as authors” (10).

Perhaps more important to a consideration of the Giller corpus is the changing composition of genre fiction which has facilitated the above-given trends. Novels like Edugyan’s *Washington Black*, although tackling the legacy of slavery in addition to tapping the literary tradition of the bildungsroman, also exemplify the penetration of genre or popular fiction conventions into literature and vice-versa—again in line with the ways the fantastic (or magical, to use Frederic Jameson’s term) pervades an increasing number and kinds of narratives. Such developments necessitate new approaches to the study of genres and audiences/readerships. In “Popular Fiction Studies: The Advantages of a New Field,” (2010), Matthew Schneider-Mayerson references both Frederic Jameson and Scott McCracken’s writing on genres, and the factors that create, perpetuate, or alter their conventions:

[C]ritics since the late 1980s have understood genres as “relational and historical” categories that change over time in response to political and social conditions, such as technological developments, corporate ownership, publishing, and the unpredictable tastes of readers themselves. (27)<sup>46</sup>

---

<sup>46</sup>See Jameson’s 1975 article, “Magical Narratives: Romance as Genre,” and McCracken’s 1998 *Pulp: Reading Popular Fiction* 12.



Schneider-Mayerson is highlighting the fact that the cultural, economic, and technological contexts are critical to understanding audiences/readers, and that the narratives produced are shaped by market conditions. Accordingly, in asking for a reconsideration (and new directions) in scholarly work in the field of “popular fiction” (even to “move beyond genre in future scholarship” [30]), he suggests, like Jameson in “Towards a New Awareness of Genre” (1984), that “we might triangulate works among different genres” (31). Novels like *Washington Black* demonstrate a possible triangulation of the generic or cross-generic with the literary, or the popular with the prize-winning, or indeed, the literary with the national. Either way, *Washington Black* and adventure-driven tales like it help frame the Giller Prize as mediating between literature and various forms of popular culture. It also invites a rethinking of the readerships and reception literary prizes help foster with the books they celebrate. It is significant, for instance, that many Giller-listed books have been adapted for film or television—most recently, *Washington Black*, and deWitt’s *French Exit*.<sup>47</sup>

In “Upper Middle Brow: The Culture of the Creative Class,” published in *The American Scholar* in 2012, William Deresiewicz, like Radway, theorizes a category of literature—or a space for literary ambition, achievement, and enjoyment thereof—that, also defies simple bifurcation into middlebrow and highbrow. He describes the category of the “upper middlebrow,” the “halfway in between,” as follows:

The new form is infinitely subtler than Midcult. It is post- rather than pre-ironic, its sentimentality hidden by a veil of cool. It is edgy, clever, knowing,

---

<sup>47</sup>The recent announcement by HarperCollins, publisher of Edugyan’s *Washington Black*, that television rights for the novel have been acquired by Twentieth Century Fox TV suggests increasing complementarities between award-winning fiction and the televisual.

stylish, and formally inventive. It is Jonathan Lethem, Wes Anderson, *Lost in Translation*, *Girls*, Stewart/Colbert, *The New Yorker*, *This American Life* and the whole empire of quirk, and the films that *should* have won the Oscars (the films you're not sure whether to call *films* or *movies*). (Deresiewicz n.p.)

Deresiewicz opens up an interesting space for thinking about the Giller's fiction within the broader field of the sociology of literature, and in terms of its overlap with elements of popular culture. This space, though less rarefied than that which prevails in advanced university literature courses, still presupposes a high degree of learning. One can posit that something akin to the upper middle brow-ness Deresiewicz proposes characterizes the Giller's corpus—formally or aesthetically, and intellectually—despite its targeting of a heterogeneous readership. It is clear that different aspects of the Giller's books share features with both the middlebrow and highbrow in different combinations and to varying degrees, so that readers can choose from a variety of subjects and themes, presumably some that are especially relevant to their own experiences. Always in the mix of books the Giller lists are those that are also highly entertaining—books geared to the interests of the largest number of different reading communities.

## Chapter 4: Through the Lens of Neoliberalism

The latter [the necessary technical communications infrastructures], especially the global mass media, have been characterized by some theorists as offering the spectre of cultural homogenization often in the form of ‘cultural imperialism’ or ‘Americanization’. Schiller (1985), for example regards transnational corporations as breaking down national broadcasting and telecommunications entities so that they can saturate the defenceless cultural space of the nation (See Schlesinger, 1987). While particular television programmes, sport spectacles, music concerts, advertisements may rapidly transit the globe, this is not to say that the response of those viewing and listening within a variety of cultural contexts and practices will be anything like uniform.

— Mike Featherstone, “An Introduction,” *Global Culture: Nationalism, Globalization, Modernity*.

### Part A: The Corporatization of Prizes

This chapter addresses the Giller’s institutional structure and practices, building on previous arguments about its corporate/administrative and cultural objectives. The Giller’s relationships with the publishing industry, Giller-listed authors, and the Giller’s judges are discussed within a critical framework to assess the applicability of neoliberal-type critiques of the Giller.<sup>1</sup> In essence, the chapter grapples with the problem of autonomy—institutional and artistic—in a context where culture, and culture-promoting institutions are said to be ‘colonized’ by capitalism. The analyses prompted by these

---

<sup>1</sup>This type of analysis has precedents in the work Richard M. Ohmann, Barbara Herrnstein Smith, Janice Radway, Regenia Gagnier, Graham Huggan, and in the essays featured in *The New Economic Criticism: Essays at the Interface of Literature and Economics* (1999), edited by Martha Woodmansee and Mark Osteen.

issues are brought to bear on the Giller's corpus—particularly, on the kinds of books critics perceive as being included or excluded from the context of national celebration.

Considered here are the more prominent ways the Giller has been constructed and critiqued. The Giller has been described as a particular example of prize culture—a kind of middleman, promoting/marketing the author's (and publisher's) work to consumers attuned to literary prizes. Seen as operating in a political and economic neoliberal framework, the Giller exemplifies, according to such critiques, the ways in which neoliberalism “naturalizes” certain expectations or attitudes. Wendy Brown, author of *Undoing the Demos: Neoliberalism's Stealth Revolution* (Zone Books, 2015), explains that neoliberalism can be defined both “solely as economic policy [as well] as the broader phenomenon of a governing rationality.”<sup>2</sup> Both formulations inform criticisms of the Giller—particularly where it is asserted that capital penetrates and influences the State, and therefore also national cultural production. The broader definition, however, addresses more of the ethos said to be at work in neoliberalism's commodification of culture, and the market considerations to which cultural institutions are subject. In this context, serious literature is treated as part of the profit-oriented commerce in books. Its

---

<sup>2</sup>There is no attempt here to provide a comprehensive elucidation of neoliberalism. Brown offers a helpful explanation when interviewed by Timothy Shenk for *Dissent's* “Booked #3: What Exactly is Neoliberalism?” The interview includes an excellent overview of neoliberalism's economic implications, with a weaving in of Foucault's *Birth of Biopolitics*. Concerning the intertwining of capital and states, and the commercialization of goods that have traditionally been treated as being outside the realm of commodification, Brown supplies the following: “The most common criticisms of neoliberalism regarded solely as economic policy rather than as the broader phenomenon of a governing rationality, are that it generates and legitimates extreme inequalities of wealth and life conditions; that it leads to increasingly precarious and disposable populations; that it produces an unprecedented intimacy between capital (especially finance capital) and states, and thus permits domination of political life by capital... Equality as a matter of legal standing and participation in shared rule is replaced with the idea of an equal right to compete in a world where there are always winners and losers” (qtd. in Shenk n.p). Also see footnote 12.

celebration by the Giller, consequently, is seen to be less about rewarding artistic accomplishment than about successfully marketing listed authors and their works to consumers.

Such a framework configures the awarding organization in a way that is problematic because it casts doubt on its institutional agency, especially in light of the way the prize is said to pitch its contribution—that is, by the monetary value of the award, and with figures related to book sales. This emphasizes the Giller’s relation to creative industries generally, and to the publishing industry specifically, rather than culture. Importantly, the author/artist is also translated into this framework by association. Consequently, it becomes easy to view the writer as a creative, self-propelled entrepreneur, who participates in and is able to benefit from a profit-motivated regime. One aspect of this construct of prize culture is that it opens up the question of intellectual (as well as ideological) and artistic freedom. At stake is the aforementioned autonomy or capacity for professional self-determination within a system governed primarily by economic exigencies. It is posed here as a problem for the writer, the prizing institution, and its judges.

The neoliberal framework also prompts an examination of the Giller’s position vis-a-vis the nation-state (wherein the State is vested in the formation of an economically viable national culture). Significantly, the chapter aims to dismantle the constructs presented above by questioning whether the posited whole—of a prize that has succumbed to the neoliberal agenda of business and the neoliberal state—is supported by its parts. Jeff Derksen builds his discussion of the neoliberal state with references to the “cultural and economic logic of neoliberalism,” and its requirement of a “cohesive and

unitary nation.” Yet this idea of a hegemonic state is undercut by what persists in Canada: diverse artistic constituencies, aesthetic traditions, regional interests, and the myriad cultural councils with distinct mandates across the country. Likewise, the notion of a monolithic Giller is unraveled by presentations of self-conscious writers and judges, who might reject the political, economic, and cultural status quo, and who show themselves to be motivated—contrary to neoliberalism’s focus on economic outcomes and notions pertaining to “the solo author’s self-validation and self-sufficiency” (as in Sarah Brouillette’s *Literature and the Creative Economy* [2014])—by the ambition to win over a discriminating literary readership, and secure regard within a community of author/artist peers.

### **Why the Neoliberal Lens**

While the quotation at the start of this chapter recalls the parts of the study that deal with the *televisual*, it also prepares the way for an examination of the more assertive arguments concerning economic and cultural globalization. Such arguments effectively label the many processes that fall under the rubric of globalization as economic neoliberalism. A great deal of scholarship has, however, endeavoured to demonstrate a lack of conceptual rigour in formulations that yoke the two together. Vilde Wikan argues in “What Is ‘Neoliberalism’, and How Does It Relate to Globalization?” (2014) that not only is there a failure to distinguish economic neoliberalism from other branches of liberal economics both in theory and practice (for example, “in relation to taxation and macroeconomic intervention” [Wikan n.p.]), but caution is also rarely used in arguments from parts about the whole. Accordingly, Wikan finds that while “there is evidence that

countries have adopted liberal economic policies since the 1970s, there is little evidence to argue that countries have undergone a clear neoliberal transition” (n.p.).<sup>3</sup>

Furthermore, as Mike Featherstone explains in his Introduction to a collection of essays on the subject, *Global Culture: Nationalism, Globalization and Modernity* (1990), any argument stemming from the position that political economy in the world system dominates culture is unlikely to go unchallenged.<sup>4</sup> This chapter nevertheless treats transnational capitalism and neoliberalism as connected developments (or developments with overlapping implications), and looks critically at the repercussions of neoliberalism for national cultural production. The main reason for this is that given the commonly accepted definitions, neoliberalism is considered an extreme form of *laissez-faire* capitalism—and therefore, insidious and pernicious in its ability to transform relationships between economics and culture. Critiques that rely on this definition approach cultural institutions and processes with the assumption that capitalism’s reach into cultural life is necessarily detrimental. Such critiques, particularly where they impugn cultural institutions by alleging an alignment of their practices and aims with

---

<sup>3</sup>Wikan’s is an excellent essay for the definitions it supplies and the helpful overview (and bibliography) it provides of serious scholarship on this subject. According to Wikan, the common definition of economic neoliberalism “fails to differentiate [it] from other forms of liberal economic theory such as neoliberal institutionalism, liberal internationalism as well as classical economic liberalism itself” (n.p.). Wikan also offers a series of convincing arguments in support of the following claim: “[G]lobalization has been facilitated by numerous technological and political developments, few of which can be tied directly or even indirectly to economic neoliberalism” (n.p.). See Wikan.

<sup>4</sup>Featherstone tells us that Immanuel Wallerstein’s “reiteration of one of his central tenets...that the world-system is ‘based on a particular logic, that of the ceaseless accumulation of capital’” provokes Roy Boyne in “Culture and the World-System,” and Peter Worsley in “Models of the Modern World-System,” to respond with counterarguments concerning Wallerstein’s failure to “sufficiently take culture into account” (4-5). The epigraph at the start of this chapter is a part of Featherstone’s reference to Jonathan Friedman’s essay, “Being in the World: Globalization and Localization,” which “discusses some interesting examples of the ways in which groups in various national contexts in different parts of the world handle consumer commodities and tourism through a variety of strategies to re-constitute identity.” See Featherstone’s Introduction 1-14.

those of profit-oriented industries, crystallize a problematic that is central to the work here. Hence, they should be addressed on their own neoliberal terms.

Finally, the aim here is to develop a number of interrelated themes into discussions concerning the integrity of valuation and the canon-shaping process/es to which the Scotiabank-Giller Prize contributes. John Guillory, John Frow, Frank Davey, and Robert Lecker, among others, shed light on “difficult questions about pedagogic strategy, about political effectivity, and about the organization of cultural institutions (Frow 159).” These are concerns, ultimately, about the power relations that are articulated through institutional practices, like those of universities, publishing houses, museums, and literary prizes. Broadly speaking, these raise questions about the tensions or imbalances between economics and culture. More narrowly and crucially, they are about the degrees of autonomy available to individual members of these institutions, such as pedagogues, writers, curators, and literary prize judges in the context of contemporary capitalism.<sup>5</sup> These thematic strands are taken up again specifically in connection with the Giller, an institution that combines corporate and cultural goals, and that operates in the very same competitive social and economic context as other institutions of culture.

---

<sup>5</sup>In the chapter, “Class and Cultural Capital,” Frow identifies what is most characteristic of the “knowledge class.” It is a class that is comprised by, among others, “salaried or self-employed intellectuals, including cultural intellectuals” (124). Its formation, moreover, “takes place around the professional claim to, and the professional mystique of, autonomy of judgement; this forms the basis both for the struggle over the organization of work and for individual self-respect (that is, for a particular mode of subjectivity) grounded in this relation to work...” (125). The composition, social-political identifications, and work-related attitudes and practices of the knowledge class are of consequence for Frow because he is interested in judgements of values (specifically the kind that determine what is published/reviewed/read in institutions where cultural intellectuals do their work) (Frow 128). Guillory sheds additional light on this context by discussing the effects of capitalism and technological change on institutional development, and the credentialing trajectories these created in universities (to produce a “new technobureaucratic class”).



## **The Writer as a Neoliberal Construct**

Two writers are used here to illustrate the construct. The first is the accomplished Canadian novelist Madeleine Thien, winner of many literary awards, including the 2006 Books in Canada/First Novel Award for her debut novel, *Certainty*. In a speech she gave at the literASIAN writers festival celebratory banquet in Vancouver on November 24, 2013, Thien, spoke about the “Canadian literary establishment’s bias against female writers of colour.” She publicly accused Canadian prize juries of systematically ignoring writers of colour, particularly female writers. Excerpts of Thien’s speech were included in an article penned by Charlie Smith, and published the next day (November 25, 2013) in the Book Features section of *The Georgia Straight*. The article addressed Canadian book critics’ “collective lack of understanding of diverse cultures,” and reproduced one of Thien’s main assertions:

Together, they decide the work that will be visible and the work that will remain invisible... In reviewing and critiquing the work of Asian, South Asian, African, and Arab-Canadian writers, our critics simply do not have a great depth of knowledge, whether that be historical context or literary precedents. (Thien qtd. in Smith, n.p.)

Thien had pointed out that twelve non-white writers were shortlisted for the Giller over a 10-year period (2003-2013). However, this number included two nominations for Rawi Hage, M.G. Vassanji, and Michael Ondaatje. “Writers need opportunities,” Thien added.

“They need doors to open, support in the form of grants and nominations, which translate into visibility,” and “the opportunity to perfect their craft” (Smith, n.p.).<sup>6</sup>

Thien’s statement can be juxtaposed with what Sean Michaels had to say in two articles after winning the 2015 Scotiabank Giller Prize. A *Globe and Mail* profile of Michaels, “My rookie year as a Giller-winning author,” published in December of 2014, is one of a series of published rookie year narratives. The intention of this series is to highlight ways that people take risks, force themselves to forge ahead despite obstacles and uncertainty, as they strive for self-fulfillment. Not surprisingly, then, Michaels’s story begins with the following:

You couldn’t get away with writing a plot like this one—too unrealistic, too happy an ending. Sean Michaels, 32-year-old music blogger, publishes his first novel [*US Conductors*]—a fictionalized account of the life of Lev Termen: inventor of the theremin, Russian scientist—spy.... Then, in November, the quirky gem of a book beats out Canadian literary powerhouses, such as Miriam Toews and David Bezmozgis, to win Canada’s most prestigious literary award and—the \$100,000 Scotiabank Giller Prize. (Lederman L2)

In another article for the *Ottawa Citizen*, “Sean Michaels and the wonderful, dangerous Giller syndrome,” Peter Robb captures a telling admission:

---

<sup>6</sup>Thien has won numerous awards in addition to the First Novel Award (2006), including the City of Vancouver Book Award, the VanCity Book Prize, the Ethel Wilson Fiction Prize, and the Ovid Festival Prize. She was not recognized for any of her works by the Giller Prize until 2016, when she was also nominated for the Man Booker Prize. See Smith.

The idea of a horse race with other writers also “feels so foreign and contrary to what I like most about being in the arts, which is to be among peers, all engaged in this shared pursuit.” (Michaels quoted in Robb, n.p.)

The interview ends with Michaels expressing an awareness of the responsibility he now shoulders as a writer who has won a major prize: “I do feel the editor on my shoulder when it comes to the moral responsibility of being a writer and questions of things like race and sexuality” (Robb, n.p.).

This preamble of author statements about the Giller and prize culture in general furnishes ample detail about the public figure of the artist in two guises: one is of an author who is elated, feels his work is validated and is grateful for the “gift of time” despite the more acute self-consciousness that winning a major prize imposes on new work; the other is of the writer feeling overlooked to the extent that she is sure that there is a pattern of bias against her as a woman belonging to a visible minority. One narrative is about the ultimate kind of recognition for a writer; the other is about the sense of being handicapped while running in the same “horse race” as one’s competitors. What needs pointing out is that despite differences, Thien and Michaels comprise the same author-artist figure—specifically, in terms of their commitment to developing their craft while acknowledging their dependence on the recognition and the financial benefits that accrue from winning major prizes. Thus, both Thien and Michaels can be made to fit into neoliberal constructions of the artist (although other constructions are certainly possible), as outlined by Brouillette in *Literature and the Creative Economy*, a far-reaching study of the way that “creative economy frameworks, informed by management theory, have

drawn upon mainly US-based social scientific observation of writers' working lives and have come to incorporate concepts bearing a literary provenance" (Brouillette 5). Brouillette provides a detailed historical overview of theoretical tendencies, and of leading contributors to labour and management theories,<sup>7</sup> which have since the end of WWII conspired to turn "artists [into] models of contentedly flexible and self-managed workers" (2), models of economic efficiency and sources of creative solutions because they are "flexible individualists,...committed to introspection, self-expression, and self-direction," and "unbounded by necessity and expedience" (4-5). Brouillette expands on the consequences of this managerial equation of the ideal worker with the author-artist:

According to Nikolas Rose,...this process is...linked to the "rise of a new breed of spiritual directors"—novelists among them. [Their] postmaterialist goals and commit[ment] to constant indeterminacy and self-evolution, converges with the neoliberal image of the flexible creative worker whose career is her primary site of self-discovery. (Rose qtd. in Brouillette 14)

Both Thien and Michaels can be made to fit under a neoliberal rubric of the creative self-manager; both are in pursuit of aesthetic aims, but are pragmatic about the opportunities celebrity and prize money create in terms of career benefits and income to live and write on. Neither is critical of the prizing system itself. Neither harps on the real-life drawbacks of writing for a living. That is thought to be a given, a risk the writer

---

<sup>7</sup>Brouillette writes, for instance, that in "the late 1950s and 1960s...US-based psychologists like Abraham Maslow and Frank Barron began to posit creativity's importance to the optimal self and...progressive management theory, informed and informing psychologists' findings, began imagining all business culture as an outlet for and source of workers' enterprising individual self-fulfillment.... This process later found its signal articulation in the new-economy rhetoric that celebrated 'liberation management' and an idealized flexible workplace whose epitome is the dot-com paradise of jeans and sneakers and foosball tables—a rhetoric that dovetails significantly with creative-economy discourse" (7).

naturally accepts to pursue self-fulfillment. There is little in Thien's or Michaels' remarks to warp the surface of this trade-off, except for Thien's suggestion that there is a noticeable and damaging ethnic and gender bias against minority writers in Canada. The neoliberal response would be to argue that prizes are competitions with sets of criteria applied equally to all contestants, producing winners and losers as in any other competitive context. 'Difference' of the sort described by Thien would likely be viewed as a form of inefficiency, as Davey had argued in *Post-National Arguments*.<sup>8</sup> This shying away from difference by judges on behalf of major cultural institutions is ordinary audience construction of the kind discussed already—most likely as a well-intended effort to select books that might be relevant to the broadest possible public. The danger here is that deference to the potential for wide appeal merely reinstates the inefficacies of popular culture (including the tendency of larger social groups to dominate).

Furthermore, what falls outside of the calculus of neoliberalism, like so many other *non-material* factors, is that 'difference' is itself constructed and context-dependent (determined by the jury panel and, more broadly, by the larger national community). It may betoken a failure to understand different types/styles of narratives on the part of those doing the constructing. Moreover, once a writer is overlooked by a prize, this failure is hard to reverse. In *Outsider Notes: Feminist Approaches to Nation State Ideology: Writers/Readers and Publishing* (1996), Lynette Hunter repeatedly underscores

---

<sup>8</sup>In Chapter 2, Frank Davey is shown to offer a critique of economic neoliberalism, specifically with regard to the 1988 Canada-United States Free Trade Agreement, by pointing out its implication for writing in Canada: "Difference is a departure from the ideal; it is lesser, if not parochial. Or difference is inefficient; its acknowledgement makes difficult the economic practices on which profit often rests...the production of uniform products,...the perceiving of commercial products, even entertainment and informational products, as extra-political" (*Post-National* 23 fn4).

the consequences of such forms of exclusion. Although Hunter's example is based on curricular exclusion, the resulting "invisibility" also captures the long-term implications for literary careers described by Madeleine Thien. Hunter writes:

I am concerned more for emerging contemporary canons because canon-formation does define many of the conditions of the production of the writing itself.... Pragmatically such choices can determine and affect the willingness of a publisher to publish, the judgments and awards of grant-giving bodies.

(22)

The significance of exclusion from canon-shaping agencies is that it leads to other acts of exclusion—the exclusion of certain perspectives, and narratives, for example—while adding hardships to authors' lives, and the communities they may seek to represent. The shortage of Indigenous authors on the Giller's lists is a concrete instance of precisely this type of exclusion.

### **The Giller as Neoliberal Middleman**

The neoliberal figure of the writer and her metonymic connection to prizes helps reframe the Giller as a neoliberal institution mediating, on the one hand, between authors, consumers, and the publishing industry, and on the other, between authors and a state that seeks to harness culture-generating creativity to increase economic productivity and international competitiveness.<sup>9</sup> Viewed uncritically, the Giller functions as an important vehicle for promoting the enterprising writer at her creative "best" to readers/book

---

<sup>9</sup>See footnote 5 in Chapter 2 and George Woodcock's essay, "Jackal's Dream," in *The Bumper Book*, published in 1986.

buyers, rewarding both the writer and her risk-taking publisher, and thereby helping the writer to continue in her endeavors. It is easy to find support for this view among the hundred or so articles surveyed. To begin with, there is an abundance of references to book sales increases and the resulting boon to publishers: In 1994, Beverly Slopen wrote in the *Toronto Star*: “While all the finalists are enjoying increased sales, the sales of Vassanji’s *The Book of Secrets*, published in April, 1994, have more than doubled since the Giller announcement.” In addition, “Rabinovitch supplied ‘Winner’ display cards to booksellers and provided 5,000 seals to be applied to the poster and to the books themselves” (“Giller Prize winner’s rewards carry on” K23), a costly promotional and in-store marketing program that continues to be part of the prize package for nominees and winners.<sup>10</sup> In 2006, Judy Stoffman noted in the *Toronto Star*,

Even a mention on the prize’s short list can have a big impact on book sales, a phenomenon that some have dubbed “the Giller effect.” BookNet Canada...says that trend has continued this year, with *De Niro’s Game* — Hage’s debut novel about two friends dealing with the civil war in Lebanon — showing the biggest jump in sales. (“Paging Dr. Lam” D1).

---

<sup>10</sup>How important these enhancements are to in-store promotion, which costs thousands per book and is beyond the budgets of most, even the bigger publishers, has recently been made clear in an article written by Mark Medley, “Will the newly united Penguin Random House weaken Canadian publishing, or save it?” The article, published in the *Globe and Mail* (Jun 26, 2015) about the Penguin-Random House merger, is revealing in very important respects. During the course of the long piece, Brad Martin, the president and CEO of Penguin Random House Canada, justifies his intention to avoid publishing books without impressive commercial promise because of the high cost of merchandising: “The space available for books in this country, when you’ve got one chain, you’ve got a small, strong independent [bookstore] group, and then you’ve got your online sites, there’s only so much space. And if you can’t get merchandising space for your books in the retail stores, you can’t sell them.” See Medley.

In his 2007 piece for the *Star-Phoenix* on Elizabeth Hay's victory for *Late Nights on Air*, Adam McDowell wrote that "[l]iterary scene watchers have suggested that a win for Hay would secure the writer a place among the country's literary elite—along names like Ondaatje, Vassanji, Atwood and Gowdy" (McDowell, "Hay Wins Giller Prize" C3). One year later, in "Giller Prize lessons: Other awards could learn from what the literary giant does well," published in the *Vancouver Sun*, McDowell argued that one of the main reasons the Giller is a frontrunner among Canadian prizes is that its award takes into account the best ways to attract and facilitate journalistic commentary: "Rather than rewarding someone for a lifetime of achievement [unlike Montreal's Blue Metropolis, for instance], the media is more enthralled by a winner whose victory for a single work moves him from a position of respect among his peers to household-name status (e.g. last year's Giller winner Elizabeth Hay)" (C5). If McDowell is correct, this difference between the Giller and other prizes is significant because it emphasizes the "horse-race" quality of the competition—the one-winner, one-book, thrilling spectacle offered by the prize (and the quicker return on the writer's/publisher's investment, which is assisted by the publicity and journalistic "buzz" it generates). Similar points were raised in a 2008 *National Post* piece, which offers a discussion between several prize-winning authors, publishers, and editors. Novelist Nino Ricci commented, "I've noticed there are fewer and fewer writers at the Gillers these days and more and more TV personalities" ("What about a prize for erudite discussion?" AL3).

As underscored in previous chapters, multi-pronged marketing—the very celebratizing of the gala and pre-gala events, of the writers, and of the Giller itself—is now part of the win-win formula that is seen to assist writers and publishers, while raising



the cultural and symbolic profile of the Giller. That winners go on to publishing success reflects well on the prize in a virtuous circle of prestige. The Giller, meanwhile, is fashioned as a brand, an icon of cultural distinction not unlike the older Nobel and Booker Prizes.<sup>11</sup> The formula is self-validating. Because it works to promote the Giller's activities on many levels, it appears, *naturally*, to be the *right* way to run a prize. Criticism of, or alternatives to, its structure, practices, and the kind of media commentary it engenders, are offered on few occasions. However, some questioning of the Giller's formula and the kinds of promotional activity it prompts does take place. The above-mentioned roundtable about the Giller, "What about a prize for erudite discussion?" published in the *National Post* in 2008, made room for some polite expressions of doubt. For example, poet and editor, George Murray stated, "You see a lot of 'roundup' articles.... I don't know that it's good for them all to be so close together." Nino Ricci expressed a similar concern: "I think anything that brings a higher profile to books is great, though I worry about the glitzyfication of book-selling and what seems a move away from actually discussing books intelligently and at length." Ricci added: "I wonder if there isn't a way to take the emphasis away from the one big winner and put it more on a range of books, not one of which is seen as the winner, which can be a fairly haphazard sort of designation." Author Terry Fallis responded to Ricci's suggestion: "Nino's idea is interesting. Often the books are so different it's a struggle to see how the winner was chosen. Perhaps we need to shortlist but not choose a winner." Lewis DeSoto, nominee for the Booker Prize, replied when asked whether winning means that the book is the best of all that are published this year, "No. It's a bit of a crapshoot, and always contentious.

---

<sup>11</sup>See footnote 24 in the Introduction.

Go back and look at prize lists, including the Nobel, and see who has lasted.” (“What about a prize for erudite discussion?” AL3)

In “Giller Prize lessons,” McDowell demonstrated awareness of the corporate, strategic side of prizing institutions. His list of smart tactics recalls the kinds of arguments made in the foregoing chapter, where English is quoted as asserting that prizes, like other bureaucracies, engage in “hard-nosed financial calculation,” and “self-promotion,” and that such practices are part of the bureaucratization of cultural work (31). That such bureaucratic calculation occurs and affects the Giller’s corpus of books has to be acknowledged.

## **Part B: Autonomy**

The changing relationship between politics, economics, and culture that is theorized by literature critical of a political economy it calls neoliberal is evident in historical accounts of the profound transformations in England since the election of Conservative prime minister Margaret Thatcher (1979-90). Thatcher’s Conservative regime distinguished itself by emphasizing self-reliance. Arts organizations were expected to model themselves on corporations, and if necessary, look to the private sector for assistance through collaborative undertakings.<sup>12</sup> The Giller is likewise an arts organization that is closely allied with the capital of the Scotiabank, the publishing conglomerate of

---

<sup>12</sup>The context described by Wendy Brown in her interview with Timothy Shenk should be recalled here (see footnote 1 of this chapter). She says of neoliberalism that it “generates crass and even unethical commercialization of things rightly protected from markets” (qtd. in Shenk n.p).

Bertelsmann, and the publishing industry as a whole. Furthermore, although a “bureaucratic orientation toward culture” does not automatically inscribe the Giller into a neoliberal schema, it does reprise the notion of cultural institutions operating as corporate entities. Yet precisely this construct and its application to the Giller is challenged by a reconsideration of the basis on which the author/artist pursues her craft and negotiates her relationship with both readers and prize-giving institutions like the Giller.

### **Self-conscious Authorship**

In her Introduction to *Postcolonial Writers in the Global Literary Marketplace*, Brouillette explains what fundamentally defines self-conscious authorship among the writers she examines. Drawing on Anderson’s concept of imagined communities and constructed audiences/readers, she attributes these projections to individual authors and stresses authors’ *apriori* rejections of certain “imagined” readerships (interests):

Like [Derek] Walcott, they figure their careers by identifying and critiquing imagined niche audiences or communities of interest.... Writers may...address an imagined readership, but their resulting constructions are hardly baseless. Instead they arise from often troubling real-world circumstances and experiences of labour, aspiration, fear, and guilt. (6)

In *Literature and the Creative Economy*, published seven years after *Postcolonial Writers in the Global Literary Marketplace* (2007), Brouillette shifts her attention from postcolonial writers to writers in general—that is, any author-artist working within and against largely neoliberal states and economies. The question of autonomy, then, is seen as a concern for all creative workers (not just postcolonial writers), since all creative work is done with an awareness of the potential impact on one’s reception and ensuing

“career.” There are two important lessons to take from this updated position: First, Brouillette insists that aesthetic and intellectual integrity—genuine autonomy—is not simply sacrificed by writers for the sake of “instrumental goals.” In the latter part of her book Brouillette delves into ways that some writers “experience making culture [as] an encounter with heightened contradictions: between the traditional veneration of artistic autonomy and the reality of conscription into proliferating state and corporate initiatives”(8). Brouillette then describes strategies adopted by author-artists to realize collective rather than individual aspirations and advantages:

A key target has been the celebrification and circulation of the model of the virtuoso star producer. What has emerged to challenge this model is, sometimes, straightforward insistence on the priority of social bonds...and on an aesthetic practice driven not by the solo author’s self-definition and self-validation but rather by a constant unraveling of the ideal of her self’s priority and sufficiency. (15)

Lorraine York supports this idea with an analysis of Esi Edugyan’s *Half-Blood Blues*, and the rejection implicit in Edugyan’s novel of an entertainment system that focuses on, and exclusively rewards individual artists. The novel’s critique of the “model of the virtuoso star producer,” according to York, presents a challenge to the mostly fickle and arbitrary star-making system of today’s publishing industry—one that appears less concerned on the whole with genuine artistic accomplishment than with the convertibility of writers into celebrities whose books sell on that basis. York’s analysis of the paratextual narrative of Edugyan’s Giller-generated fame against the narrative grain of *Half-Blood Blues* addresses the author’s awareness of what York describes in another

essay, “‘He should do well on the American talk shows’: Celebrity, publishing, and the future of Canadian literature,” as “an arena in which literary production is shaped as celebrity performance,” and one that is partly defined by literary prizes.

What must be stressed here is that the Giller Prize, while contributing to the climate of celebrity-making, simultaneously (and strategically) promotes opposing values by highlighting the importance of artistic excellence,<sup>13</sup> and by helping contesting narratives like *Half-Blood Blues* rise to critical attention. Furthermore, the support shown by the Giller for all of the nominated books (with accompanying cash prizes for each nominated author) encourages, one can argue, an interest not in the winner alone but in finely written fiction—which is to say literature—in general. Jack Rabinovitch stressed, in a 2014 Scotiabank Giller Prize videotaped shortlist announcement, that the “overriding concept then and one that is still maintained,...[is to] encourage people to go buy and read all the books.” Quoting Mordecai Richler, he added: “In 21 years the prize has become a celebration of all Canadian writers not just the winner.”

The Giller also facilitates critical reception associated with prestige—the kind that concerns itself primarily with artistic accomplishment. Finally, what should be added is that the criteria for excellence that each shortlist and winner represents, however open to being questioned (along with arguments that judges over- or underrated certain books), are maintained by a consensus respecting their artistic and symbolic legitimacy; without

---

<sup>13</sup>One example of such a strategy is the Giller’s focus on the judges’ own accomplishments (see footnote 35) and the effort made to preserve the appearance that each year’s panel is solely responsible for the lists of nominees and the winner. Key reasons for their decisions are often incorporated into the audio-visual presentation played at the annual award gala.

it, neither authors nor—it should be stressed—profit-driven publishers would be inclined to participate.<sup>14</sup>

### **First Interlude: Authors Speak about Literary Prizes**

In “The Political Canonization of the Canadian Anglophone Novel: An Examination of Governor General’s Award Winners between 1980 and 2000” (2003), Ruth Martin surveyed prominent authors to obtain personal perspectives on the Governor General’s role in Canada’s literary institutions, and on the impact of winning the prize on these writers’ careers.<sup>15</sup> Significantly, Martin netted responses that made references to other prizes, including the Giller. One set of author comments is worth reproducing here because it helps shift the focus from individual agency/competition to the communal/collective work and aims of peers, whose feedback and approval is instrumental to the development of the author/artist. Neoliberal assumptions are thereby challenged in important ways: first, authors are shown to need and benefit from a community of peers called upon by prizing institutions to assess and comment on their efforts; second, the function of prizes is reformulated, at least in part because prizes arrange that access to peers (first to judges, and subsequently, to the larger literary community, which is invited to weigh in on the works singled out). Quoting Richler in

---

<sup>14</sup>See discussion of the failed Turner Tomorrow Award for Fiction below.

<sup>15</sup>Martin outlines her objectives in her introductory paragraph. Note the function of ‘political’ and ‘best’ in the following, suggesting an important way in which the nation-state invests itself in the construction and reproduction of national culture through literature. The emphasis in the quoted passage is decidedly on culture before economics: “The Governor General’s Literary Award is a tax-based government program that creates a canon of selected texts through its institution.... [T]he Governor General’s Award is a political award; it tells the world that these winners are perceived by the Canadian Government as the best of our literary culture” (102).

the above-mentioned announcement, Rabinovitch stated, “We expect you to correct us if we make the wrong choice.” Such optics, despite leaving intact the possibilities for cultural hegemony, do not align with neoliberalism’s business first mandate; not only is art/culture given priority over commerce—but as well, commerce is shown to be reliant on art/culture. Accordingly, Martin’s Question #9 asks, “In your opinion, what did [the Governor General’s] award do for the Canadian literary institution?” The answers she receives are as follows:

**Carol Shields wrote**, “The awards have raised the profile of writers.”

**Guy Vanderhaeghe wrote**, “For many years, it was the only high profile award for writers of fiction. Recently, other awards such as the Giller have become important in raising the profile of the winning writer.”

**Rudy Wiebe wrote**, “For a long time it was the only major award to writing in Canada; with the Giller and the Writers Trust awards now, and many others, including regional prizes, that lack has been remedied. The point of awards is not like that of a “Stanley Cup win:” rather it is more what I indicated in #8—a judged recognition by your peers that the artistic work you have laboured over for years is outstanding, and worthy to be read.... and that deeply felt evaluation is what makes receiving a judged artistic award all the more encouraging.”

**Joseph Skvorecky wrote**, “It greatly encourages Canadian writers. And every writer badly needs such encouragement. And the money comes in handy.” (qtd. in Martin 110).

Let us return to considering authors’ ambivalence towards readers’ expectations, especially as these are shaped by readers’ desires/needs for ideological/political spokespeople or for representatives of communities of the marginalized (or re-colonized). According to Brouillette, writers are aware that such

acts of representation and the contestations these imply can compromise artistic, intellectual, and moral integrity, while putting their work at risk of being commodified by the mechanisms of a transnational publishing industry:

This wavering—between celebration of the potential of autonomous art, and indicating all of the ways that exact celebration has been useful to neoliberalism—is precisely the critical position I support.... [O]verall it seems that writers tend now not just to position themselves as critics but to use their work to explore the barriers to effective critique—not least, the incorporation of critique into neoliberal capitalization. A primary theme here is thus literature’s engagement from capital *into* neoliberal capital. (17)

As the passage suggests, authors increasingly refuse to acquiesce in the *capitalization* of their labour. We can draw similar conclusions from the second interlude, where authors are seen resisting obligations they feel are unrelated to or will undermine their craft.

### **Second Interlude: Giller-Winning Authors Speak about the Struggle to Preserve Authorial Integrity**

In 2013, *The Globe and Mail* featured Jared Bland’s interview with four Giller-winning authors, and the Giller’s “most stellar judges.” What they have to say—what we hear from them directly—about writing and prize culture reinforces this chapter’s arguments concerning authorial and judging integrity:

**Bland says**, “One of the things that’s impressive about the Giller is how aggressively it puts literature in front of the public. The volume is turned up



on writers in society. What do you understand to be your responsibilities, if any?"

**Clarke says**, "Why must we have a role and responsibilities?"

**Vassanji says**, "I think the public puts an expectation on you.... There are people who feel their histories, their stories—they would like them to be told..., and that puts a burden on you."

**Atwood says**, "They want you to be their spokesperson, and therefore to subordinate your primary responsibility, which is to your writing..., to whatever it is they want you to say."

**Vassanji says**, "And pressure you on the kind of writing.... There may be great books which are nominated, but if you're not careful with a filtering process in terms of trends...."

**Atwood:** "You mean you might want to write the kind of book that would win a prize."

**Vassanji:** "Right, especially if you're young, there might be people who are pressured to think like that...."

**MacIntyre says**, "...I think this is, commendably, a country of really avid readers.... When that community, disparate as it is, wants to hear more from you, about what you think,...I personally feel an obligation to this community.... When the prize brings that huge light and singles you out."

**Atwood says**, "So, first responsibility, therefore, to your writing, and your readers."

**MacIntyre says**, "...this sense sets in that now people...[are] buying your bloody book, and it better be good...."

**Clark says**, "I take it and run with it.... But it makes you uncomfortable, since you want to duplicate, or have another book that's just as good. So you start writing for the Giller. And I think that's a problem with young people: They want to write a Giller book."

These exchanges reveal a great deal of the "ambivalence" felt by writers—particularly those who have won or were nominated for the Giller. These writers speak of the "imagined" obligation they feel toward a "community" of dedicated readers with particular expectations. It is striking, however, that they also agree about the need to preserve their authorial autonomy by not caving in either to readers' expectations or their own desires to write for the sake of winning a prize.

### **Writers and Celebrity Narratives or Paratexts: The Case of Esi Edugyan**

Given the interludes above, it is clear that critiques directed at the Giller have the unintended effect of silencing the authors who have been distinguished or even diminishing their accomplishments. The author/artist is seen, for all practical purposes, as having been co-opted into neoliberalism's creative industries schema of fierce independence and atomization. She is a figure more interested in profiting from the increased sales of her book than gaining respect from peers for the literary craftsmanship her work embodies. Yet such critiques miss what is also often apparent: that authors see the 'contest' as being about something other than a shortcut to best-sellerdom.

In the essay published in *Canadian Literature*, “‘How a Girl from Canada Break the Bigtime’: Esi Edugyan and the Next Generation of Literary Celebrity in Canada” (2013), Lorraine York affirms that literary publishing in Canada, is an “industrial,” profit-driven context, with foreign-owned publishers “account[ing] for 59% of domestic book sales and 23% of Canadian-authored books” (“Girl from Canada” 18-33). The industry, York writes, has increasingly come to depend on celebrity narratives—particularly those that incorporate prestigious prizes and other elements denoting individual success (either as a meteoric rise from obscurity due to massive talent or as one earned by lengthy apprenticeship). Such narratives or paratexts, since they are often generated to spur book sales, also tend to devolve more to “measurements of success [that are] predominantly economic” (18-33) rather than critical, or that mark other forms of achievement. York summarizes Edugyan’s story, including the Giller’s role in creating that precariousness in the narrative that concerns us, one that affects the balance—crucial for the writer—between art and commerce:

In the career of Esi Edugyan, I perceive both competing forms of value at work, but once a literary prize consecrated her work, the relative emphasis upon them shifted. On one hand, media coverage for a “critically acclaimed” “modest seller” like *The Second Life of Samuel Tyne* tended to skirt the subject of sales.... The press coverage for *Half-Blood Blues*, on the other hand, luxuriated in multi-figure statistics.... [W]hile this is in some ways beneficial to the writer..., it also shifts the whole discourse of literary production...increas[ing] the pressure on that writer to reestablish the balance

between economic and aesthetic capital by reasserting his or her commitment to the art (18-33)

York explains in her essay that “Edugyan’s brief publishing history shows us how far the forces of literary celebrity have combined with specifically Canadian challenges to the publishing industry to prop up this individualistic, entrepreneurial narrative” (18-33). Later on she tells us that while “a writer can do little to control the sorts of narratives that media outlets formulate about her,...the very novel that spawned [Edugyan’s] success counters many of the narratives about celebrity that I have listed” (18-33). The novel features the “story of Sid [Griffiths’s] fruitless pursuit of success,” reflecting on “the serendipitous nature of genius,” and the “relative, and therefore fickle, value” of celebrity (York n.p.). Finally, York offers up a synopsis of this theme’s development in the novel:

Looking over this much-celebrated novel’s meditations on celebrity, they appear to be the opposite of the narrative that has been told about their author. In particular, celebrity may attach itself, arbitrarily, to one person or another...but it seems that it cannot be entrepreneurially programmed in the individualistic way that many media narratives of celebrity suggest that it can. The move from obscurity to fame that is the result of such individual agency is never assured.... [Furthermore, t]he operation of nation and nationalism may generate fame for some and strip it cruelly from others. But in the world of *Half-Blood Blues*, creativity survives in spite of the most repressive actions of the state because ultimately it cannot be entrepreneurially programmed by the state either. (18-33)

*Half-Blood Blues* conveys the imperative to focus on one's art or gift or calling (which may be individualistic or not) rather than fame. In addition, that the novel's denunciation of extreme forms of nationalism may parallel Edugyan's own values is suggested by her "carefully coded lack of sympathy with...nationalist acts of cultural policing," which are implicit in interview questions about Canadian content, the kind that stem from long-established ideas and expectations concerning Canadian literature. Edugyan resists writing something easily identifiable as "Canadian" (by means of setting or character); as well, she resists partaking in the commodification of Canadian multiculturalism that the aforementioned critiques attribute to transnational capitalism, the Giller, and the author by association. By association too, it can be argued conversely, that the Giller offers a space for celebrating writing that is propelled by story, form, and craft, and by the imperative to delve into or re-imagine the larger world, its contemporary and historic places, rather than by what may strike some writers as a confining nationalism (and for visible minority or immigrant writers like Edugyan, an equally confining essentialism).

### **Critiquing the Critics**

At this stage, certain distinctions require additional emphasis. A neoliberal lens can be applied to authors like Thien and Michaels (and the contemporary artist-author in general), and the Giller itself, but this does not mean that this lens is warranted or that the perspective it offers is accurate. Dependence on prizes does not instantly or unqualifiedly subject authors to transnational capitalism (regardless of how today's book trade may determine the conditions of production for writing and publishing). Nor are prizes necessarily rendered into instruments of the neoliberal state with ordained or neatly

defined cultural-commercial agendas. Such position-taking must be scrutinized assiduously despite the fact that it applies to the Giller a perspective that has been well elaborated by Timothy Brennan in *At Home in the World: Cosmopolitanism Now* (1997), and Graham Huggan in *The Post-Colonial Exotic: Marketing the Margins* (2001). It has been adopted by Sandra Ponzanesi in “Boutique Postcolonialism: Literary Awards, Cultural Value and the Canon” (2006), an essay that addresses the Booker Prize’s commodification of postcolonial authors. In Canada the same perspective has been articulated by, among others, Kit Dobson in *Transnational Canadas: Anglo-Canadian Literature and Globalization* (2009).<sup>16</sup> Despite their theoretical strength and established currency, there is a fundamental problem in grafting such broad cultural critiques onto a Canadian cultural agency, the Giller Prize (Brennan and Huggan, most notably, were critical of the global publishing industry as a whole, which they saw as complicit in Euro-American cultural hegemony). Applying their ideas to the Giller involves sweeping assumptions. Most glaringly, what is being assumed is that the entire Giller Prize structure—with all of its different, moving parts—operates monolithically, with one overarching (or all-consuming) vision, aesthetic and intellectual inclination, and, to put it more cynically even, a single set of loyalties. Critiques like Kit Dobson’s fail to

---

<sup>16</sup>Although in *Outsider Notes* (1996), Lynette Hunter is dealing primarily with canonical activity, ideology, literary empowerment and marginalization, and the role of the nation-state, she touches on the reality of commodification and multiculturalism in the contemporary context of multinational economics: “We are not actually dealing with ideology any more, because state government and the individual have given way to global agencies, and nation states have become cultural artifacts.... In this world canons may move toward the excesses of the nation state constructed as a private state and isolated by multinational market needs.... This can lead to the national psychosis of racism or the obscenities of ethnocentrism.... But given that national is encouraged by multinational economics precisely because it stabilizes the market to some degree and makes profit possible, canons can also become like individual ‘style’ in the 17<sup>th</sup> century, the site for national cultures to contest the assumptions of multinational ethos. Here the voices of alterity become vitally important, offering the points of contradiction and difficulty that remind us to remember what we are encouraged to forget” (29-30).

disaggregate the Giller into its various crucial components: the writers and their fiction, the judges (a different panel every year), the administrators and corporate sponsors (English describes different types of structured relationships in *The Economy of Prestige*), and the national and historic contexts wherein the Giller vies for cultural prominence. English's initial discussion of judging is brief and general—only serving to introduce a chapter, “Taste Management,” which is fully given over to an examination of different prize structures. Nevertheless, these comments offer a perspective on prizes as living, breathing aggregates of many variables, including individual judges who can advocate for works that are postcolonial, or feminist, or representative of other kinds of sensibilities. English addresses the question of judges' motives and autonomy:

In observing that judges for cultural prizes are rarely paid even minimum wage for their labors, I may seem to be missing the point. It is obviously not money that motivates people to do this kind of work but (ideally) the love of art, or (more realistically) a sense of obligation to the individuals or organizations involved,... None of these motives need exclude the others.... [C]ultural efficacy [entails] the joining of ideal and material, aesthetic and economic, generous and self-profiting impulses into a single, complex (conscious/unconscious) disposition—what we can think of as the judging habitus. (121)<sup>17</sup>

In other words, judges

nearly always approach the task seriously and honorably, and...as an act of genuinely artistic discernment. Whatever their suspicions regarding the

---

<sup>17</sup>English is here referring to Pierre Bourdieu's “Structure, *Habitus*, Practices” in his *The Logic of Practice*. See English 364 f.n.1. See Bourdieu 52-79.

“corruption” or “politics” of awards in general, they believe in the legitimacy and relative purity of the cultural work they themselves and their fellow jurors have performed. (122)

The role of the judge will be given more scope further on. It suffices for now to remind readers that a judging panel is often a site of contestation—not merely between judges, but also between competing artistic, social and political values. For the judge, it is an attempt to serve in the interests of art/writing and the broader community of artists/authors and critics, national culture, and readers. It is also an assertion of the right to render an independent professional judgment (which is an assertion of professional autonomy) that will be respected by peers.<sup>18</sup> Finally, a neoliberal lens on the Giller precludes an appreciation of judging as a contribution that has more in common with “gift economies” than with market economies or market exchanges.<sup>19</sup>

---

<sup>18</sup>For Frow, professional autonomy must be defended because the “positionality” or self-defined role of the professional segment—of educators, employees of museums or publishing houses, and those who serve on prize committees—is subject to the power relations in, as well as interests of, the institutions they serve. Furthermore, the social-political identifications and attitudes of this “knowledge class” result in judgments of values (pitting certain values against others) that determine what is published/reviewed/read/ awarded prizes. Frow is interested in highlighting the institutional contexts that engender such judgements, and the positions (and “interests” entailed thereby, acknowledged or not) of cultural intellectuals, who are granted authority by these institutions to “speak on behalf of others” (128).

<sup>19</sup>Something like the gift economy operates precisely where efforts at commensuration between the cultural—the uniquely creative—and the financial are pointless, as in the case of gestures meant to celebrate and reward art that is exceptional. The reason that cultural prizes deserve to be taken seriously is precisely because the economy of the gift operates in, and is the very spirit of these institutions (irrespective of other agendas). The cultural practice/s of recognizing and celebrating achievement in the realm of the aesthetic goes back to the time of antiquity (Athenian drama festivals are an example). The contemporary gift takes many shapes, including the contributions of judges, who receive honoraria rather than payment for their labour. For writing on gift economies, see Marcel Mauss, David Bollier, and J. Parry, M. Block’s “Introduction” in *Money and the Morality of Exchange*, 8-12.



## **Part C: Neoliberalism and National Literatures**

### **Literature and the Nation-State**

In “National Literatures in the Shadow of Neoliberalism,” Jeff Derksen accepts the neoliberal state as political-economic fact in Canada with traceable historic turning points (most prominently, the Free Trade Agreement is for Derksen “part of a grand shift toward a new geography of production and consumption globally” [11]), and with concrete consequences for public and cultural policies that are in keeping with Brouillette’s description of Britain’s transformation since the 1980s (10-11). Yet Derksen rejects unrefined assumptions about the way that different cultural institutions function within the auspices of the neoliberal state. His essay examines different discourses figuring (“narrativizing”) the dynamics between the nation (as invested in its own cultural distinctness and the processes that reproduce and shield it from the cultures of other nations) and the neoliberal state (whose concerns are managerial, disciplinary, and politically dictated by exigencies related to economic growth). Derksen insists on a careful conceptualizing of this relationship—crucially, one without foregone conclusions about the dominance of the economic over the cultural. He writes:

What is at stake, aside from the necessary and important position-taking within cultural theory (which is perhaps even more vital at the nation-scale in CanLit debates), is the way that the political is figured in relation to the cultural, and the possible spaces where a public sphere or civil society can materialize. (8)

After a lengthy and informative analysis of the Canadian nation-state’s transformation under neoliberalism, Derksen adds:

By proposing that there is a neoliberal cultural politics that is both an extension of earlier nation-based cultural projects and a radical refiguring of it, a number of speculative questions arise. At what scale is this project located—is it the reshaping of the earlier homogenizing threat of global culture? What role does the state play in this project, particularly given that the state organizations that were the infrastructure for national culture have been weakened during the roll-back period? Are national literatures drawn up into the neoliberal project, or are they platforms of resistance to it? Does a national literature sway to the state or the nation? And does the narrative of CanLit alter when it is read alongside neoliberalism? (13)

The Giller reflected, at the time of its founding, a nation-based project involving multiculturalism and the institutionalization of other types of inclusion. That argument must be juxtaposed with Jennifer Scott and Myka Tucker-Abramson's contention, in "Banking on a Prize: Multicultural Capitalism and the Canadian Literary Prize Industry" (2007), that the Giller's founders or those who participate as judges have been converted wholesale to state-supported corporate objectives. Such a claim presumes a great deal: as if neoliberal critiques' emphasis on the state's role in commodifying its national uniqueness for export renders such objectives instantly clear and without contradictions; or as if, as Derksen points out with reference to David Harvey's *A Brief History of Neoliberalism* (2005), "a key ethos of neoliberalism" is not deeply at odds with "forms of social collectivity not based on finance," and "the desire for a meaningful collective life"

(qtd. in Derksen 13).<sup>20</sup> Is it really possible, we must ask, that “disjunctures” (to use Appadurai’s term) will not manifest themselves at numerous levels and levers of federal and provincial arts funding, and likewise amidst cultural agencies’ and institutions’ *imagined* national values and priorities (especially as these concern *national* literature/s)?

The following from “Banking on a Prize” demonstrates some of the underlying assumptions:

The hyphen in Anderson’s “print-capitalism” (39) marks an important separation between the two, even if the historical movement of capitalism continually attempts to push them together. The successful colonization of the literary prize industry by corporate-sponsored organization translates into a further expansion of capitalism into the sphere of culture. To accept corporate control over what constitutes the “best” in Canadian literature is to accept that literature must or should be measured economically and, perhaps more worryingly, that corporations should define what is “Canadian literature,” and to a certain extent, what is Canada.... What kind of literature and what kind of “nation” does such corporatized prize culture hope to create? (14-15)

By contrast, Derksen’s approach recovers the potential for the political. He disputes the kind of unqualified assertion we see in Scott and Tucker-Abramson regarding the power of the economic (“corporations”) over the cultural (“Canadian literature”):

---

<sup>20</sup>See Harvey for additional reading on this argument.

...to return to the question of the nation in the shadow of neoliberalism is not a turn to regressive nationalism[,]...but a question of scale bending in which a politics is bent from its usual scale in order to form a new politics within neoliberalism. Can a national literature adapt to new formations and opportunities and still remain recognizable as a national literature? Is the national a category that can be utilized beyond a distinction within a global commodity culture and beyond its own political borders?...Can the national also be turned outward, as a platform of engagement rather than being reflected back onto the nation-state in the continual reimagining of the cohesive community (pressured from the inside by the restructuring of the state and from the outside by the processes of globalization)? As I've suggested above,...the national is not a scale that can be pulled out of the project of democracy (and it is key to note that democracy, rather than transformation, is the organizing call of anti-globalization politics at the moment). (9-10)

The passage is particularly helpful, for not only does it ask pertinent questions about contemporary national literature in the age of economic and cultural globalization, it also adds credence to the argument that both representations of national culture and of difference (one of the ways democracy functions through the literary) are forms of cultural and symbolic capital that can empower cultural institutions like the Giller. In other words, we must not argue, as Scott and Tucker-Abramson do, that prizes like the Giller are mere springboards for corporate "coloniz[ing]" of the cultural sphere. We must ask instead, in a manner suggestive of Derksen, whether the Giller can function as a new

(“scale-bending”) platform for civic and cultural life (exercising forms of “social difference” [10]), and contribute to “a new politics within neoliberalism.” Such politics can look inward and outward to balance the Giller’s perceived obligations toward Canada’s national life, and outward and inward to track intellectual, political, and aesthetic currents (which may involve “anti-globalization” and anti-neoliberal politics) that will secure its competitive position as a literary prize worthy of international respect.

Where the degrees and directions of influence between the spheres of economics, politics, and culture are examined, it is also possible to point out the relevance of technological-economic changes of the past decade. Such changes shine a new light on Barbara Godard’s assertion (qtd. in “Banking on a Prize”) that “Canada is no longer the geographic site of a national identity, but rather an economic site that allows Canada another mode of entry to global capitalism”—although perhaps not in a way Godard had anticipated.<sup>21</sup> The projection of uniform and indivisible (neoliberal/managed) intent, practice, and outcome onto the Giller also has to be assessed against the context of Internet and social media-enabled participatory culture.<sup>22</sup> The popularizing of a literary prize works on the basis of constructed national audiences, or an “imagined community”

---

<sup>21</sup>Note Appadurai’s take on locations of productive activity in “Theory, Culture & Society”: “By production fetishism I mean an illusion created by contemporary transnational production loci, which masks translocal capital, transnational earning-flows, global management and often faraway workers...in the idiom and spectacle of local (sometimes even worker) control, national productivity and territorial sovereignty. To the extent that various kinds of Free Trade Zones have become the models for production at large, especially of high-tech commodities, production has itself become a fetish, masking not social relations as such, but the relations of production, which are increasingly transnational” (306-7). Appadurai is proposing a global or macro framework for explaining certain developments (which we can apply to book publishing) rather than the micro framework implied by Godard. Godard’s statement, quoted in Scott and Tucker-Abramson (12) appears in her “Notes from the Cultural Field.”

<sup>22</sup>In preceding chapters it is argued that interactive/participatory features (and converging industries’ corresponding motive to court audience/reader engagement), and new modes of community/audience building also affect how writers, educators, reviewers, publishers and book retailers, and, significantly, jurors, conceive of serious literature.

of readers—with a shared understanding about what matters to their country. Given current-day disaffection with the hardships, inequalities and inequities created by neoliberalism, as demonstrated by the worldwide reach of the Occupy, Black Lives Matter, or Me Too movements, for instance, one must avoid making assumptions about which symbolic cards would be of greatest value to the Giller as a cultural institution serving Canadians, or to its sponsor, the Scotiabank.

Pitted against the notion that the Giller operates on the basis of a narrow set of criteria for selecting its shortlists is the prestige-building nationalism and internationalism the Giller has demonstrated year after year. The tremendous variety among long-listed and shortlisted works every year and from year to year suggests a great diversity of criteria. Even the alleged propensity to favour the big international publishers (perhaps the only proof one could muster, without a comprehensive analysis of all of the nominated and winning books since 1994, for insisting on an alignment between the Giller and neoliberalism in Canada) is repeatedly undercut by what Thomas Allen's publisher, Patrick Crean, referred to in 2006 as an "atypical short list." In her "Giller Prize has Sports Book all its Own," published in a 2006 edition of the *Toronto Star*, Susan Walker captures the unpredictability of the award with reference to Crean: "Crean is referring to an atypical short list that includes two books translated from the French, two from first-time authors and all but one from smaller publishing companies" (Walker D6). Yet over the years there have been numerous breaks in many of the assumed patterns—that is, there have been many "atypical" shortlists. For example, in his 2008 "The next generation dominates short list," James Adams wrote:

Announcing the short list yesterday in a Toronto hotel, the jurors—novelist Margaret Atwood, politician Bob Rae and Irish writer Colm Toibin—passed over several veterans, including previous Giller winners Austin Clarke and David Adams Richards, named last month to a 15-entry long list in favour of authors—three men, two women, all 50 years or younger—whom one Toronto bookseller described as “the next generation.”...The jurors stressed, as they always do, that their choices were not influenced by the reputations of individual writers, their gender, their age, their publishers or where they live. “It was about the best novel, the best collection,” said Rae, who, like his fellow panelists, read 95 books submitted for consideration.... “It’s not about well, we gotta have somebody from here, somebody from this place,” Rae remarked. “There are new set pieces here.” (Adams R1)<sup>23</sup>

Another example of the Giller’s variability and independence from corporate agendas is the 2010 Giller winner, Johanna Skibsrud’s debut novel, *The Sentimentalists*, a work published by the small Eastern Canadian Gaspereau Press. Mark Medley wrote that when first published, the novel “came and went without too much attention; it garnered scant reviews, sold a few hundred copies, and remained relatively unknown until being named to the long list in September” (Medley, “Johanna Skibsrud wins Giller” n.p.). In other words, *The Sentimentalists* did not win because it had a proven track record in sales. Also of note is that the shortlist that year was on the whole “atypical,” since it

---

<sup>23</sup>In 2006, former governor-general Adrienne Clarkson served on the Giller’s judging panel. James Adams interviewed her about the experience: “Clarkson said the jurors ‘had no agenda’ except that of ‘excellence and literary value — what was the author trying to do and did he or she succeed.’” She said she “wasn’t conscious at all” of the fact that, in four of five cases, the books were from small publishers that traditionally print no more than 2,000 copies of a work of fiction at any one time” (Adams R1).

included three more works (one other debut novel, and two short story collections) from small publishers: Biblioasis, House of Anansi Press, and Thomas Allen Publishers.

Medley went on to say,

Skisbrud's win caps off one of the most unusual races in Giller Prize history: only one author published by a large house was shortlisted; four of the five finalists had never been nominated for a major award before; three of the finalists were nominated for their first book; and two collections of short stories were shortlisted, the most since 2006, when Vincent Lam won for *Bloodletting & Miraculous Cures*. (Medley n.p.)

Other considerations, including comments given by judges, undercut assertions that there is an underlying neoliberal logic at work in the choices of nominees and winners. British author and 2009 Giller judge, Victoria Glendinning, said of the short list: "You will be a different person when you read them.... These are mind-changing books" (Barber R1). Proof of stark differences in shortlists are plentiful: In 2005, Martin Knelman wrote in a piece for the *Toronto Star*, "New literary voices emerge; No marquee names on Giller shortlist": "Forget about literary superstars. This year's Giller Prize shortlist—whoops, make that Scotiabank Giller Prize shortlist—features five contenders who have never won the big prize or published a bestselling blockbuster" (Knelman 2005). A near identical message was given by Mark Medley in 2009, when he wrote that all of "the writers were first time nominees with the exception of Anne Michaels, whose debut novel, *Fugitive Pieces*, was shortlisted in 1996 but ultimately lost to Margaret Atwood's *Alias Grace*" ("Linden MacIntyre wins Giller Prize" AL3). Knelman's and Medley's announcements are easily contrasted with a report by Ian McGillis, which



emphasized already earned critical acclaim. The following appeared in a 2014 *Gazette* as “Two Montreal writers made short list for the Giller Prize”:

[N]o particular line can be drawn among this year’s finalists, other than across-the-board critical acclaim. Picking this year’s Giller winner looks to be one of the toughest calls in the 21-year history of the prize, with every author but first-timer Michaels having either won or been shortlisted for at least one major prize before. (McGillis A18).

Increasingly, nominated authors are also disproving the Toronto-centrism (and the alleged connection to big publishers) the Giller has been accused of in the past by hailing from every part of Canada. When Esi Edugyan won the Giller in 2011, her fellow nominees, Patrick deWitt, David Bezmozgis, Lynn Coady, and Zsuzsi Gartner, represented Victoria, Vancouver Island, Toronto, Edmonton, and Calgary again respectively (Ahearn, “Esi Edugyan wins \$50,000 Scotiabank Giller Prize” n.p.):

In 2006, Stephen Henighan asserted that the Toronto-based Bertlesmann AG-affiliated publishing concerns exercised a “monopolistic control of the Giller Prize.” Since the longlists became available only in 2006 (and these revealed a fair degree of regional representation across Canada), a cursory examination of the publishers of winning and shortlisted books from 1994 to 2005 suggests that Henighan had grounds for making the accusation. However, a more careful study of the shortlists during this period reveals that despite the dominance of the four biggest publishing houses, the winners and shortlists always offered diversity: they included authors from visible minorities (M.G. Vassanji, Shauna Singh Baldwin, Austin Clarke, Michael Ondaatje, André Alexis, Shani Mootoo, Rohinton Mistry, Shyam Selvadurai, and Eden Robinson, Wayson Choy);

authors who did not live in or write about Ontario (Lisa Moore, Miriam Toews, Wayne Johnston, Bill Gaston, Michael Crummy, Timothy Taylor, David Adams Richards, Anne Hébert, Nancy Huston, Gail Anderson-Dargatz, Greg Hollingshead, Nino Ricci, Guy Vanderhaeghe, Carol Shields, Fred Stenson, Leo McKay Jr., Steve Weiner); smaller publishers (Press Gang Publishers, McArthur & Company, House of Anansi Press, Douglas & McIntyre, Turnstone Press, Cormorant Books, Somerville House, Simon & Schuster; many other regional and small publishers joined the roster since 2005); and authors whose literary careers were just beginning at the time of their nomination (Anne Michaels, André Alexis, Gail Anderson-Dargatz, Shani Mootoo, Shyam Selvadurai, Steve Weiner, Eliza Clark, Leo McKay, Jr., Michael Crummey, John Bemrose, John Gould, Miriam Toews, and Edeet Ravel). The mentions here by no means constitute a complete list of exceptions to Henighan's Toronto-centrism or the idea of a homogeneous literary landscape.<sup>24</sup>

### **The Giller and Newer Forms of Literary Canadianness**

One must also be careful not to turn nationalism into something one-dimensional or sinister in the sense of culturally hegemonic, parochial, or regressive. In fact, it can be suggested that for the Giller better book sales is a desirable bi-product of other aims: for example, one such aim may be to offer a forum for both celebrating and talking about developments in Canada's literary culture.<sup>25</sup> Indeed, even where the question of "Canadianness" and literary homogeneity arises, what needs to be pointed out is that the

---

<sup>24</sup>The Giller's website contains complete lists of winners, short- and longlisted books. See the Giller's Past Winners and Juries.

<sup>25</sup>This is one of the stated aims of *Between the Pages*, and other public discussions involving Giller authors.

Giller showcases writing that demonstrates a different and varied kind of engagement with Canada and the world. This is not to deny that many winning, shortlisted, and longlisted books demonstrate a persisting interest in stories that are firmly embedded in Canadian settings, long-established communities and cultures. However, it is to say with regard to many such works that they are all very different explorations of Canadianness. Consider the following examples: Alice Munro's *The Love of a Good Woman* (1998), Bonnie Burnard's *A Good House* (1999), David Adams Richards's *Mercy Among the Children* (which won alongside Ondaatje's *Anil's Ghost* in 2000), Richard B. Wright's *Clara Callan* (2001), Elizabeth Hay's *Late Nights on Air* (2007), Linden MacIntyre's *The Bishop's Man* (2009), and Johanna Skisbrud's *The Sentimentalists* (2010).

Another example is David Bergen's Giller long-listed, *The Matter with Morris*. Steven Hayward's "Mourning Glory," a 2010 *Globe and Mail* review of *The Matter with Morris* highlights the book's important qualities. The protagonist, Morris, is a Winnipegger. His son Martin, a Canadian soldier, dies in Afghanistan. The unhinged Morris, begins writing letters to

the young Canadian soldier who accidentally killed his son, to the prime minister, to the weapon company that made the rifle. These letters like the epigraph to the novel, connect Bergen's Morris Schutt to Saul Bellow's Moses Herzog, who compulsively writes letters to both the living and the dead. Indeed, the similarity is commented upon many times in the novel by Morris himself, to whom Herzog is a kind of inspiration. "Like Herzog, I am a survivor," he tells himself. "I will persist." (Hayward F12)

Morris's own world has been turned upside down by Canada's, and his son's, encounter with conflict elsewhere. This internationalism of the plot and setting is complemented by another kind of internationalism. As Hayward explains in reference to the fictional and metafictional associations with Saul Bellow and his protagonist, Herzog:

But it would be a mistake to think that this novel is an imitation in any simple sense: The references to Bellow, like the Herzogian sensibility that pervades the novel, serve to underscore the extent to which Bergen has mastered this material and made it his own, transmuted and translated into the contemporary world, into a specifically Canadian context, and infused it with new life. (Hayward F12)

To give other examples, in 2012, Canada NewsWire published the 2012 Scotiabank Giller Prize's shortlist announcement, which included jury citations for each of the shortlisted authors. Will Ferguson's *419*, the 2012 prize winner, was given a jury citation that stressed the work's originality—its convincing and worldly perspicacity:

Will Ferguson's *419* points in the direction of something entirely new: the Global Novel. It is a novel emotionally and physically at home in the poverty of Lagos and in the day-to-day of North America. It tells us the ways in which we are now bound together and reminds us of the things that will always keep us apart. It brings us the news of the world far beyond the sad, hungry faces we see on CNN and CBC.... It is tempting to put *419* in some easy genre category, but that would only serve to deny its accomplishment and its genius." ("The 2012 Scotiabank Giller Prize" n.p.)

A jury citation for Kim Thuy's novel, *RU*, another nominee for the 2012 Giller prize, also appears in the same NewsWire report:

“The purpose of my birth was to replace lives that had been lost. My life's duty was to prolong that of my mother.” With those words *Ru* takes off on a difficult journey, from Vietnam to Quebec, from one language to another, rendered in exquisite, unsentimental prose. Kim Thuy is a born storyteller, but she rewrites the traditional immigrant narrative in a completely new way, makes it whole and wondrous once more. (“The 2012 Scotiabank Giller Prize” n.p.).

For Hayward, the “transmut[ation] and transl[ation]” of the Herzogian *weltanschauung* “into the contemporary world, [and] into a specifically Canadian context,” is what defines David Bergen's achievement. In the citations above, we're told that international scope and newness (*of the retelling*) were factors in the recognition of the literary thriller *419* and of *RU*. Such rationale recalls both Richard Todd's assertions about the rebirth of the English novel in the 1960s (79-83), and Margery Fee's exhortation in “Beyond Boomer Nationalism” (Chapter 1), to extend our literary purviews “beyond national boundaries” and existing canons (6-11). From this vantage point, if commodification is taking place and corporations are defining Canadian literature, we need to ask the following: precisely how, at which levels, and under which forms of cooptation? In the first place, we need to ask, as Derksen does, “Are national literatures drawn up into the neoliberal project, or are they platforms of resistance to it” (13)? We need to ask too whether it is possible that life in Canada makes for Canadian writing with or without Canadian content (settings or characters)—that is, whether the

Canadian experience transmutes and translates the sensibilities of new writers (and the subjectivities of their characters) into something more “specifically Canadian,” and whether we can credit Canada for serving in innumerable unique ways as an intellectual and aesthetic platform for engaging with the world and with itself?

None of this is to deny the need for thoughtful assessment when reading Canadian literature or when examining works the Giller has categorized as ‘best.’ Nevertheless, the modifier ‘best’ must not be allowed to imply a limited range of books. To assess or theorize the Giller’s corpus, we need to keep an eye on the actual range of books (and authors) shortlisted over the course of many years.

#### **Part D: Prize Administration and Integrity**

Like Bourdieu, English makes use of the concept of cultural prestige, but in *The Economy of Prestige* he does so specifically in relation to prizing institutions. English demonstrates throughout his book that where a hierarchy of cultural authority is at work, and cultural influence is being staked out, what matters is not economic capital, but a crucial mix of different forms of capital. Importantly, pronouncements about cultural institutions must take into account that prestige—without which major prizes lose their symbolic potency—exceeds any overlap with the economic. Indeed, prestige may be put to use (circulated) in the financial economy (by publishers and authors) once an award is received, but the prestige of a prizing institution is not made from money and cannot be bought, even with “millions of sponsorship dollars” (English 124). The failure to launch the Turner Tomorrow Award for Fiction (founded in 1990) demonstrates this well. James

B. Irwin, founder of the International IMPAC Dublin Award (“the prize that would succeed as the world’s largest for a single work of fiction” [124]), offered the following by way of explanation for Turner’s failure: “I don’t think prestige can be bought.... Prestige is built by the decision of the judges over a period of years (McClurg qtd. in English 124).<sup>26</sup> Furthermore, the prestige of a prize grows over time and derives from several sources: from its founders, whose “cultural pedigree” and declared agenda must overshadow any aspect of the award with commercial connotations (125); from judges who bring to each panel a consistently high level of intellectual and aesthetic accomplishment (the symbolic, cultural, or educational credentials they lend the prize), and whose judging integrity—their autonomy to do as they see fit—is difficult to impugn; and from the de facto arms-length relationships between the prizing administrators (or managers), the jury panels, and any corporate sponsors. English explains: “Our belief in a prize is really a kind of belief by proxy, a belief in these others’ belief. If...their interest in the prize is perceived as having been bought, then the whole virtuous circle is periled” (127).

The Turner Award debacle not only proves how crucial it is for this virtuous circle to appear to be safeguarded; it offers a useful example for assessing any other prize, especially the extent to which our faith in the autonomy of the institution itself and of its jurors—to select and distinguish works without the interference of commercial or non-artistic considerations—is or is not justified:

The unusually large fees the Turner organization paid to its judges...tended to make the judging process look too much like part of a business deal, with

---

<sup>26</sup>In Chapter 6, “Taste Management,” English discusses the Turner and other awards with an overt commercial formula. He uses these as examples of formulas that diminish the integrity of a prize.

the illustrious authors hired as commodified cultural celebrities for the sake of the preannounced \$50,000 promotional campaign—that is, to give an unknown novel a better launch into the major book reviews and a stronger appearance of high-literary legitimacy.... Jonathan Yardley, a former Pulitzer and National Book Award judge and a cultural critic for the *Washington Post*, attacked the prize on precisely these grounds. (Yardley qtd. in English 127).<sup>27</sup>

Autonomy is a factor in the credibility of prizing agencies. Hence, credibility or respect, and consequently also the prestige of a prize, is directly related to the degree of freedom from various forms of influence with which the institution as a whole is seen to operate (in terms of its mandate, and in the way it balances the interests of other public and private actors in the economy that surrounds the prize).

### **Judging Autonomy**

The question of autonomy is theoretically a matter of three inquiries. The more obvious and least relevant for gauging the autonomy of the prizing institution is the matter of commercial considerations which enter at different points along the axis that includes publishers' decisions to purchase manuscripts, and, at a later point, involves the submission of some works for consideration to a literary prize. This process is relevant with respect to the Giller only to the extent that submitted entries are ones that publishers have themselves pre-selected (prejudged) as prize-worthy based on internal (corporate)

---

<sup>27</sup>Jonathan Yardley's article appeared in a 1991 edition of the *Washington Post*, and is titled "Literary Lions and the Tame Turner Award." See Yardley. Interestingly, one month later, the *Washington Post* published a reply, "We Weren't in It for the Money," from one of the judges, William Styron. See Styron.



metrics.<sup>28</sup> Such calculations no doubt reflect publishers' faith in the works' literary merits, but commercial potential—saleability—would also be part of any decision set. Such a decision set is based on the projections available to publishers (the potential to appeal to an imagined community of readers would be part of these). In fact, the Giller's submission rules reinforce these types of calculations by incorporating book trade metrics; eligibility criteria specify that books must be published between the start of October and the end of September the following year, a calendar that is borrowed from the publishing industry—one that had already been established through trial and error by the much older Booker Prize.<sup>29</sup> In addition, the commitment requested of publishers to spend \$1,500 on promotion and publicity if a book is shortlisted underscores the concern with, and aims of, maximizing sales of the chosen books. Nevertheless, this phase is the least relevant to the Giller because the prize itself plays no role in the selection of books entered by publishers, although it would be fair to suggest that previously nominated and winning fiction may be seen as important indicators of how the Giller constructs its audience/readers, and therefore influences publishers' selections.<sup>30</sup> It should also be pointed out that commodification, if and when it occurs—including the commodification

---

<sup>28</sup>See the Giller's new submission rules, changed in 2017.

<sup>29</sup>Richard Todd informs us: "In this way the Booker Prize came so dramatically to affect the economics of the book trade, ensuring the highest possible profile for the six shortlisted titles at the most auspicious time of year for book sales (the months September through December), that the rule was revised in the late 1980s. Any novel published between 1 October of the previous year and 30 September of the year in question is now eligible. A shrewd publisher can in effect bring about a 'double publication', by releasing a potential (but not all too well-known) winner early in the year, and capitalizing on press coverage in the event of its being shortlisted later the same year" (72). Furthermore, "Recent data tracked by Bookwatch Ltd suggest a boost in the Booker winner's sales in the weeks immediately following the award, after which there is a slight decline before a further boost. This second boost can approach three times the October sales during and after the Christmas rush" (72).

<sup>30</sup>Commentators have suggested that there are qualities that Giller books shares. A 2002 piece published in the *Toronto Star*, "The truth about the Giller; All you need to know about the book prize," argues that some novels can be seen as "Giller bait." See footnote 29 in Chapter 1.

of a palatable kind of multiculturalism—enters at points, and not necessarily in ways, suggested by Huggan or Dobson.<sup>31</sup> While a comprehensive inquiry is beyond the scope of this study, Appendix A to Chapter 3, which lists all of the winning and nominated authors, offers an opportunity for a comparative analysis on the basis on which large, mid-sized, and small Canadian publishers decide to represent authors, including those from marginalized constituencies.<sup>32</sup>

The second and, for our purposes, more fruitful inquiry addresses what English terms “judging *habitus*” (121). This is necessary because questions concerning prize integrity are at bottom concerns about the integrity of the judging process. Bourdieu notes that judges are agents in their own right. They know the “game,” and play it according to their own “attitudes, inclinations, strategies, and dispositions” (English 364 f.n.1), but

---

<sup>31</sup>Brouillette provides an interesting example of commodification at the level of minority writers in Britain in *Literature and the Creative Economy*: “The best example is decibel, an Arts Council program that, among many other projects, partners with Penguin Books to offer prizes and publishing outlets to minority writers. Initiatives like these appear to have heightened writers’ sensitivity to the idea that they need to appeal to their belonging to a specific minority niche in order to receive funding, win prizes, and ultimately find success within the market” (10).

It has already been proposed in connection with Henry Jenkins that popularizing a literary prize, using televisual/mass public platforms, has the effect of imposing considerations/calculations that have more in common with mass entertainment industries than with elite and exclusive realms of high culture. How the exotic or ‘difference’ is measured is hard to predict, in other words. However, one might suggest, given the concerns expressed by Madeleine Thien, that if it is efficient in market terms, it is not fundamentally different or truly exotic. What is being commodified is just a different grade of ‘Us’ rather than a true ‘Other’ (hybridity instead of alterity).

<sup>32</sup>In his 2006 “The Giller Prize Short List: Small-Press Surprises,” Adams quotes Toronto’s Frans Donker, who is head of the Book City chain, reacting enthusiastically to the news that Cormorant and House of Anansi books took four of the five nominations: “The small presses are really the development-and-research part of the industry, like it is with big corporations. The small presses work with an author, publish his first short-story collection or volume of poetry or perhaps a novel, and then when they show any success, the big sharks come out. So we’re very pleased to see the majority—four titles—going to small presses and one of the titles with one of the sharks [Doubleday]” (Adams R2). The comment reflects on the division of labour and risk-taking among smaller and larger presses. It is understood that the larger presses are interested in authors with already established reputations.

also with an eye on its parameters.<sup>33</sup> A critique of the Giller that misses the fact that judges are separable from the institutions they temporarily represent fails on this basis alone. However, a neoliberal framework and its critique/s forces us to look closely at what the “game” entails and how it governs the “play.”

The most significant aspect of the argument advanced here is that the figure of the judge is congruous with the figure of the writer (and more generally, with what Bruce Robbins in “Comparative Cosmopolitanisms” refers to as “professional,” a designation he applies inclusively to academics, critics, and intellectuals). Because award-winning authors are drawn into a community of literary experts deemed eligible to serve as jurors, the judge and author-artist is often the same person (though, to be clear, not at the same time). Clearly, judging is not the same as authoring; however, the conditions or context in which judges perform is similar to the one in which writers do their writing. Judges experience comparable types of ambivalence toward cultural work, stemming from similar kinds of wrestling with obligations felt toward the audience/readers (whom authors and judges tend to construct along the same cohesive or divisive lines), and the prizing institution, whose criteria (also an institutional construct) judges are committed to upholding as proxies of the prize. Finally, judges now typically feel an obligation toward the public record that is created when they select shortlists and winners, and when they discuss the political and aesthetic choices these works represent.

Theoretically, then, the questioning of terms made available by the creative industries’ construct of the self-managing, self-directed author-artist can also be done

---

<sup>33</sup>See also Bourdieu 52-79.

with the judge and on similar grounds.<sup>34</sup> This is relevant in two ways: First, the material conditions created by neoliberalism (reflected in the current state and constraints of publishing in Canada and elsewhere, for example) apply to judges as well as authors. Second, this construct assumes that the accommodations creative professionals are pressured to make by market-driven conditions are made rather than astutely/creatively balanced against other goals and requirements.

Where the Giller Prize is concerned, significant markers of jury autonomy are the tasks assigned to the Giller's primary (visible) jury. Unlike the juries of many other prizes, the Giller's judging panel reads all of the books submitted by publishers (often touted as being in excess of 100 works, all of which the judges are expected to read). In other words, the Giller's jury is not limited to books that have already been sifted to meet certain expectations by an invisible panel. Nor are the Giller judges paid for their service, as was the case with the Turner prize (the payoff, as English explains, is in the prestige earned by having served on a panel of a national prize). The employment of foreign judges can also be viewed as a way of ensuring objectivity. In Adams's 2008 "The

---

<sup>34</sup>Brouillette argues on historic socio-economic and psychological grounds that no real-life author can in fact be made to match the neoliberal construct of the artist-author. That latter is a fantasy figure drawn from narratives of early 19<sup>th</sup> Century French bohemian artists. Such persons never really existed. Yet this figure continues to serve the purposes of neoliberal labour management theories and resulting work-place policies. Brouillette writes: "[Luc] Boltanski and [Eve] Chiapello consider how the 'artistic critique' of capital—the critique that Bourdieu thought reached its zenith in an authentic [Balzacian social construct of] bohemia [wherein artistic autonomy was thought to be protected from capital]—influenced the social movements of the 1960s and encouraged the transformation of the capitalist workplace into a space of self-appreciation. Jasper Bernes argues succinctly that what results are 'new forms of autonomy and self-management that are really regimes of self-harrying, self-intensification, and inter-worker competition disguised as attempts to humanize the workplace and allow for freedom and self-expression.'...In writers' work, and in their personae, they provide terminology and discursive critique, shaping a 'network of terms, practices, attitudes, and values' that firmly bind the workplace to what Bernes memorably deems 'the aesthetic situation'" (Bernes qtd. in Brouillette 18).

Gillers: The Next Generation Dominates Short List,” Margaret Atwood is quoted as saying that

having two jurors who “are not part of the literary establishment or literary anything of this country” was “tremendously interesting because no one’s going to be able to accuse this jury of partisanship or favouritism or any of that sort of thing.” (Atwood qtd. in Adams R2).

As noted earlier, from the outset, and in an exemplary way, gender has not been a basis for questioning the constitution of either juries or nominated authors. Also, the Scotiabank plays no role in the selection of the shortlist,<sup>35</sup> although there has been a trend, especially apparent since the 2005 sponsorship agreement, to increase regional representativeness among the Giller’s long-listed books (see Chapter 1).<sup>36</sup> Of note is that the Scotiabank remains an emblem of capital accumulation, a regime that preserves disparities in social and economic status, and the advantages of greater wealth. In “The Booker Prize: A Bourdieusian Perspective” (2006), Sharon Norris invokes the Bourdieusian theory of corporate sponsorship to suggest that the Booker Prize “performs as both a site for social reproduction and symbolic violence” (139). While conceding that the Booker McConnell Company has laboured to distance itself from its former guise as a colonial enterprise, Norris argues that certain conservative social values remain entrenched and operate as unspoken criteria (141). The prevalence of Oxbridge graduates

---

<sup>35</sup>In Appendix A to the Introduction, the article by Martin Knelman, “Scotia Banks on Giller Prize,” reports specifically on this question: “There is no danger that the bank will mess with the magic formula that has made this a hugely successful event. As Waugh explained, the bank will have no influence in the judging process; nor will it hijack the dinner and turn it into another corporate evening. On the big night, Scotiabank will take fewer than 10 per cent of the 450 seats.”(n.p.).

<sup>36</sup>Philip Marchand noted the trend in his 2006 *Toronto Star* article on the long-list announcement. The decision to publish the long-list has resulted in greater regional representation.

among the judges and nominated authors (145-6), and the social homogeneity this perpetuates, means that certain tastes or judgements of value prevail, and this calls for a Bourdieusian scepticism regarding cultural institutions' prerogative to make judgements about the "best novel" (147). The Canadian context is questioned in parallel fashion by Jody Mason in a 2017 article, "'Capital Intraconversion' and Canadian Literary Prize Culture." For Mason,

[a]lthough the Giller does not bear the obvious colonial genealogy of a more well-known prize like the Man Booker, it, like the Booker, has attempted in recent years to maneuver itself away from contentious associations (the legacies of colonialism in the case of the Booker and the obvious corporatization of culture signified by a major bank's sponsorship in the case of the Giller) and toward relations that strongly suggest the socially valuable work that the reading of fiction performs. (425-6)

Another passage in Mason's article situates the Scotiabank sponsorship within the same framework that renders the Giller just another instance of the corporatization of culture, and where this instance of neoliberalism threatens art's autonomy:

Scotiabank's sponsorship of the award makes all too visible the growing proximity, since at least the 1970s, of the terms "Canadian culture" and "culture industry."...The bank's presence in the Giller complex also reveals a (diversely motivated) discomfort with such proximity, particularly among academic literary critics and writers. While some lament the passing of the strong national public culture and the insulation of "high" art's autonomy that are associated with the immediate postwar work of the state's Royal

Commission on National Development in the Arts, Letters, and Sciences (better known as the Massey Commission)..., others...focus their critique on the erosion under neoliberalism of the various publics that have allowed art some degree of autonomy. (428-9)<sup>37</sup>

These concerns with the Scotiabank sponsorship are not essentially different from the larger critique of the Giller Prize. Consequently, they do not necessitate a different approach to addressing the question of the Giller's judging integrity.

Here we return to comparing the work of authors and judges, a maneuver that forces us to consider panels' decisions as outcomes of a complex, un-predetermined process involving individual tastes and values—and even rivalries. It is important to clarify that what are generally assumed to be different and separate functions—that is, writing one's own work vs. judging the work of others—are treated here as similar in relation to the problem of professional or creative autonomy. Changes in technology, the trend to popularize the nominated and winning works (prestige is now increasingly linked to popularity), and the current-day public nature of award-related decision-making justify the comparison. The very staging of the judging process before mass audiences/readers has altered both the function of judging (by altering judges' approach to their task) and the outcome; furthermore, lists and discussions of nominated and winning books are now paratextual objects in themselves, and the judges are their self-conscious authors

---

<sup>37</sup>Mason also references Alex Good's observation (one already made in the Introduction) about "the insularity of the Giller 'world,' whose jurors and nominated authors tend to come from 'the same handful of publishers, often work with the same editors, and are represented by the same agents'" (Good qtd. in Mason 430). See "Killing the Beaver: Reading the Scotiabank Giller Prize 2013," 14.

precisely because they make and justify their selections in the public eye.<sup>38</sup> If authors can be said to negotiate the neoliberal domain of a profit-oriented publishing industry (one that instrumentalizes even critiques of its logic), in their attitudes toward their work, and through their work, then the same can be said of judges whose valuations contribute to the crucial task of countering or challenging commercial pressures in the literary sphere.

### **Conclusion: Beware of the Exoticizing, Touristic Reader/Judge Plank**

How judges read the books entered, and how they choose among them, is a matter of how they negotiate the economic and political interests vested in national celebration of literature; put another way, like authors, judges construct their audiences/readerships, and like authors' constructions, judges' calculations/assessments of relevance and artistic value also take into account the following: the demands of the publishing industry (in Canada and internationally); issues seen to reflect the current state and discourse/s of the nation; and the interests of the prizing institution, which balances or resists/counters these same demands by means of the various types of capital available to it, including the prestige or capital endowed by reputable author-judges. All of these negotiations and calculations are part of the judges' complex consideration sets, considerations that include, as English explained with reference to Bourdieu, the desire to select and reward the most deserving contenders.

---

<sup>38</sup>The Giller has begun stressing the authorial lives of the judges by publishing links to reviews of their own work, reproducing interviews with judges that are about their own writing, and notifying Facebook followers of the judges' nominations for and awards received from other literary prizes.



In “Banking on a Prize: Multicultural Capitalism and the Canadian Literary Prize Industry” (2007), Scott and Tucker-Abramson translate the Giller’s mandate to reward the “best” work of fiction into the continuation of exclusions based on race and ethnicity, which critics like Daniel Coleman, Himani Bannerji, Roy Miki, and Mridula Nath Chakraborty maintain “official multiculturalism” only serves to screen:

Indeed, what makes the Giller Prize so problematic is...its continuation and co-optation of the anti-free trade movement’s protectionist language, specifically through its articulation of its commitment to finding the “best” in “Canadian” literature. The dangerous turn that occurs here is that transnational capitalism is able to hide inside, and position itself as part of, the national imaginary. It uses the national rhetoric of a “united” and “multicultural” Canada, but only insofar as such rhetoric can easily be commodified and sold both to Canadians and on the international market.... While the Giller Prize also measures national literature by the “growing recognition of Canadian authors and literature both at home and abroad” (Scotiabank), its terms are nakedly economic. (14)<sup>39</sup>

Scott and Tucker-Abramson continue, citing Barbara Godard:

The effect of NAFTA on the publishing industry has not only facilitated “the merger of Random House of Canada and Doubleday Canada into a mega-publisher controlled by the German multinational Bertelsmann,” [which has

---

<sup>39</sup>For Scott and Tucker-Abramson, “free trade has succeeded in creating the illusion of separation between economic and cultural spheres, while simultaneously increasing the dependence of culture on market forces. Absent from Canadian literary theory is a real reckoning with this separation, and its impacts both culturally and experientially” (6-7). Missing from this position is Appadurai’s more complex argument about “disordered capitalism,” as well as the idea that culture or prestige can act as a fulcrum for market forces (see Chapter 2, footnote 23).

a] stranglehold on Canadian publishing” (227), thereby choking out small publishing houses and effectively homogenizing the Canadian publishing industry.... For Godard, one result of transnational capitalism is that “sound cultural production and good publishing are evaluated on the extent to which they maximize profits for shareholders, not on the quality and force of ideas they put into circulation” (223).<sup>40</sup>

Such criticisms of the Giller, although not without merit (not least, because they alert us to what is happening in Canadian publishing), are subject to being challenged on grounds already covered (see, for example, the number of books nominated from smaller publishers in Chapter 3). Another important response to such critiques is articulated by Brouillette. Interestingly, she also takes apart related constructs of readers/consumers, professionals/intellectuals, and judges, all of whom are depicted as manipulated by forces or agents of transnational capitalism—forces that “commodify” false versions of multiculturalism either by neutralizing real differences or by effectively shutting them out of cultural forums that *market* themselves as inclusive.

In Brouillette’s second book there is an apparent progression, which leads to the argument that authors on the whole (not only visible minority authors) labour under the constraints of capitalist culture—which may or may not provoke a retaliatory posture in their work. This more sweeping assertion retroactively adds meaning to Brouillette’s critical dissection of critiques like Huggan’s in her earlier, *Postcolonial Writers in the Global Literary Marketplace*. That “Huggan’s central elaboration of a separation between

---

<sup>40</sup>See Godard 223-227.

postcolonialism and postcoloniality partakes of this divide” (16) is, consequently, the second major insight we have to take from Brouillette’s critique:

Moreover, and importantly, the postcolonial writer knows about this consumer [of exotic literature] as well, and incorporates a critique of her tendencies into the text,...designed to interrogate the reader’s own constructions.... *The Postcolonial Exotic* works...[to identify] readers as guilty of exoticizing, aestheticizing, and/or dehistoricizing what might otherwise be subject to more legitimate forms of knowledge production.... Huggan is hardly alone in this; critiquing a reader who exoticizes texts and the others they represent is actually a major plank of one strand of materialist work on postcolonial literature.... Huggan’s study is a version of what it analyzes, subscribing to a logic that separates the authentic from the inauthentic, the insider from the outsider, in an endless cycle of hierarchical distinction and counter-distinction.... [T]he image of the market reader...protect[s] the position of a more educated, elite class of thinkers and readers...[with] legitimate access to the products of postcoloniality because they understand the market’s ethical and political boundaries and implications. (*Postcolonial Writers* 16-21)

Substitute the image of the market reader for the figure of the Giller-generated reader, along with the strangely inarticulate, also touristic author-judge (who, for some undefined reason, does not resemble a more discerning, self-aware intellectual like Huggan). Then, insist on a perfect correlation between the Giller, a prestigious cultural

institution, and the late capitalist economy, since the latter “colonizes” every locale and every space of cultural activity—and one ends up with critiques of the Giller Prize like that of Scott and Tucker-Abramson, Barbara Godard, and Kit Dobson. One even ends up with Stephen Henighan-type equations (in *When Words Deny the World*, 2002) of the Canadian reader with the neo-conservative, Giller-attending Toronto literary establishment (insular, unreflective, easily persuaded by one or other ephemeral trend [163]), apparently comprised of dehistoricizing, aestheticizing followers of Michael Ondaatje and Anne Michaels (*Fugitive Pieces* consists of “hazy characterization and negligible plotting” [146]). Ondaatje and Michaels in turn become stand-ins for Canadian writers (especially those who live in Toronto) who are more interested in internationalism (more so than multiculturalism), because under neoliberalism foreign settings make manuscripts more viable. Such calculated fiction, according to Henighan, is shorn of Canadian history or actual, meaningful references to national culture and history, displaced by a/illusory imagery (descriptions of geological formations in Michaels’s case)—all form, no content. Likewise with *The English Patient*: “The past evaporates into an eternal present captured in visions of sand dunes and a burned man lying in a picturesque villa” (140). Since the FTA, Henighan claims, Torontonians and writers have been consuming or producing these deterritorialized fictions (works focused on other nations) as if Canadian history is not worthy of depiction. Without the historical in our celebrated fiction, the suggestion is that Canada vanishes. Interestingly, the Canada of tomorrow, the Canada of newly minted Canadians will not suffice for Henighan. In addition, his own non-Canadian settings are still somehow about Canada or are justified for other reasons:

My concern with the gimmick of setting fiction ‘anywhere but here’ centres on the self-effacing, colonized way in which Canadian writers alight upon foreign settings... During the 1970s Canadian writers, too, discovered the self-confidence to use overseas settings to play out our national preoccupations. Large portions of Richler’s *St. Urbain’s Horseman*, Laurence’s *The Diviners* and Davies’s Deptford Trilogy take place in Europe. Yet the characters do not pretend to be Europeans; they sally forth eager to test their Canadian culture...against the contours of other cultures. This self-assurance began to wane in the 1980s, as fiction became less ambitious and more commercial. With the advent of the Free Trade Fiction of the 1990s, our recolonization was complete. (170-171)

Henighan explains the danger in commodifying our uncertainties, ambivalences, and our ahistorical sense of individual identity and diversity, as well as in prioritizing our connection to worlds and histories beyond Canada.<sup>41</sup> His polemics are beautifully wrought, replete with references to a rich past, with imaginative readings and metaphors, but they are not convincing as arguments. Some observations, however, are perceptive and necessary, especially with regard to Canada’s fractured publishing industry (159), the all-pervasive culture of marketing (161), and the Americanization of the advertising

---

<sup>41</sup>In “The Multiculture,” a chapter in Pico Iyer’s *The Global Soul* (2000), which centers on the multicultural ethos in Toronto, the author offers pertinent observations on the literature of immigrants: “The destinies, the double crossings of these people who think, in Derek Walcott’s phrase, ‘in one language and move in another,’ have become one of the essential themes of modern literature, especially among those who live between many homes;... In Toronto, to an uncanny degree, the traditions had been updated, for the international age, by Rohinton Mistry,... and Michael Ondaatje...[T]here was a particular aptness in their [novels] being set and conceived in a city that had always worried about how exactly it fit into things, and how best it could balance its English and French and American pasts” (164-6). This is a rejoinder to Henighan, and an invitation to consider the internationalism of Canadian literature from a perspective similar to Iyer’s—of a *soul* not anchored to one particular place, culture, or language.

industry whose television commercials have—in terms of their various other strategies— influenced our fiction (139). Henighan is also right about the regrettable consequences of the State’s waning support for national culture.

Finally, Henighan exemplifies the subject of the critique of the privileged critic because he engages in a comparable type of professional posturing or privileged insiderism. By pointing at others’ commercialism, Henighan foregrounds the constructing of audiences/readers on both sides of his Toronto-centred divide, in parallel with the idea that postcoloniality itself is an industry. Yet commodification is ubiquitous, a truth few critics wish to admit. In “Comparative Cosmopolitans,” Bruce Robbins tackles the fraught zone of professional endeavour. His essay begins and ends with the debates provoked by the demand for multicultural texts in academic settings. Between the start and end of this essay, however, Robbins tasks himself with redefining cosmopolitanism, reconceptualizing the proper approach to the study of other cultures to avoid, above all, the erring, often unconscious conviction of one’s superior purchase on knowing the Other.<sup>42</sup> This is valuable insight for any critic insisting that the “professionals” who lend their expertise to cultural institutions are governed by the instrumentalities of neoliberalism, or engage in one form or other of commodifying national culture.

The Giller distinguishes books about Canada’s present and past, along with those that have no Canadian subject matter. Its lists typically included authors from visible

---

<sup>42</sup>Robbins conveys the notion that professional expertise is always to some extent commodified in the following: “Here, then, is a task: to drop the conversation-stopping, always-reversible charge of “privilege” and instead to discriminate degrees of complacency...[P]rofessional producers and transmitters of knowledge are of course not motivated solely (if at all) by pure, disinterested altruism...[H]istorian of anthropology James Clifford...has struggled in an exemplary way...with our ambivalence...about professionalism...[For example, t]he ethnographer lies about his cultural objects, presenting them as more ‘local’ than they are, in order to make himself a member of the ‘local’ culture of his fellow professionals. This is the dead end of professional self-definition from which ironic self-consciousness offers no hope of rescue” (Robbins 253-4).

minorities and other marginalized groups (although representation of such groups has for the most part improved since 2005), as is borne out by the analysis in Chapter 3. The charge that some features of Canadian culture (more so than others) are being commodified is not supported by the analysis there. Nor is commodification a simple matter of choosing some practices or positions over others. As Derksen argues, culture can not “as a process...[be] boiled down to these abstractions of gleaming commodity or clear reflection of existing social and economic relations...[especially not] in the long neoliberal moment, a moment that arrives and develops with varied temporalities.” This statement is preceded by the qualification that “[c]rucially, in a counter move, other critical uses of culture and creative practices spring up” (16).

## Chapter 5: Is the Giller just another “Corporate Literary Salon?”

Being on the outside, irrespective of how the “ex-centric” position is manifested, is not a new theme in literature. However, new globalized economies and multicultural urban centres further disrupt neat dichotomies, particularly as these relate to ethnicity, nationality, and citizenship.<sup>1</sup> The notion of citizenship, and attendant concepts of partial or qualified inclusion (despite legal status), resulting in an unrealized sense of belonging, should be extended to a consideration of more contemporary or more complex forms of psychically felt dislocation—due to war or natural disasters, impermanent school- or job-related residency, and irreconcilable political values. Nor should this more complex social, cultural, and economic reality obscure the fact that marginalization persists, taking on newer forms, and that literature remains one of the ways present-day disparities are articulated. In Canada, literary prizes like the Giller become a touchstone for understanding whether and how such articulations of disaffection or dissidence are heard or enabled by the nation’s literary community and the larger body of national readers. This chapter offers close readings of texts that have won or were nominated for the Giller to assess the degree of contestation they represent.

Gillian Roberts uses “hospitality” as an “enabling framework for discussing the [often vexed] configuration of national identity and belonging” featured in the works of a number of prize-winning Canadian novelists (6).<sup>2</sup> She applies her argument—that the

---

<sup>1</sup>See James Clifford’s *Travelling Cultures* (1992). Clifford problematizes previously useful categories and accepted binaries, such as outsider/insider, centre/periphery, and at home/abroad.

<sup>2</sup>Roberts writes about the works and lives of Ondaatje, Shields, Mistry, and Martel. “It is not just aesthetic difference that can be negotiated through a national cultural prize, but also the national identity of celebrated writers. On the one hand, a national prize can secure the Canadianness of



“legal invitation within borders” is often “tempered by the perpetuation of the cultural guest position for those who do not conform to the dominant host culture”(9)—not just to these authors’ fictional characters, but to the *extratextual* circumstances of the writers themselves. Roberts argues, however, that Canadian writers have availed themselves of their celebrity ‘national’ status, particularly the status conferred on them by international prizes, to negotiate a better cultural reception in Canada for themselves and their works. Moreover, “prize-winning writers may both contest the nation-state [and its dominant notions of Canadianness] and be celebrated for doing so” (Hunter qtd. in Roberts 6).

Such arguments require clarification. Writers who represent marginalized constituencies and who contest the nation-state are not necessarily celebrated for it. They may not be celebrated at all (for this cannot be the only criterion for winning a prize), or they may be celebrated for reasons that are unrelated to the criticism they direct at the host country. These qualifications reframe the (*extratextual*) relationship between authors wishing to challenge the nation-state and the prizes discussed by Roberts.

Nevertheless, what can be observed with respect to the Giller, is that when contesting literature is recognized, there are implications for authors, and the Giller’s corpus as a whole—however contestation may figure in the judges’ decision-making. First, the Giller encourages a positive reception for books and their authors along the lines described by Roberts. Second, the Giller expands the range of books in its corpus (it pushes the centre out toward the margins). Significantly, by conferring distinction, the Giller helps mainstream authors’ work. It also reaffirms its own inclusive or heterogeneous approach to prizing Canadian fiction.

---

expatriate writers.... On the other hand, in terms of negotiating the boundaries of Canadianness, the hospitality, and host position of national prizes becomes especially clear with respect to immigrant and ethnic-minority writers”(24).

This chapter looks at works that portray marginalization through “migratory consciousness” as well as other types of “otherness.” Particular attention is given to authors Padma Viswanathan, Rawi Hage, Joseph Boyden, Austin Clarke, and Anthony de Sa because they address through their work the failures of multiculturalism in Canada. The consequences of this failure are social and economic barriers to integration that wreak havoc on the lives of immigrants and visible minorities. The works considered here could all be categorized as post-colonial in that they confront current-day disparities, which stem from older forms of postcoloniality. In *At Home in the World: Cosmopolitanism Now* (1997), Timothy Brennan describes the persistence of economic and cultural imperialism, and claims that “structural inequality” or “social dissonance” operates globally through transnational corporations and international capital, and locally through exploitative labour practices, for example. The post-colonial label fits the books discussed here, but this is not the principal reason they were selected. The more important consideration is that the books’ authors share the tendency to air openly their grievances against the nation-state. Their work exemplifies self-conscious authorship, the kinds of weighing of disparate obligations discussed in the previous chapter.

There are other books in the Giller’s corpus where immigration or *otherness* is a theme, or where racism and economic marginalization in Canada is part of protagonists’ subjective experience of dislocation or of being an outsider. However, these works, a number of which are also discussed here, portray conflicts or hardships that precede protagonists’ arrival in Canada, and suffering that is due to prejudice unrelated to race

and ethnicity.<sup>3</sup> When compared with the fiction that is the focus of this chapter, they help us see why the latter stand out among the Giller's books as clear and compelling examples of authors contesting the State: these authors explicitly connect the experience of marginalization with Canadian politics and society. They illustrate the day-to-day "slippage between hospitality and hostility" (Roberts 9), which cancels out the benefits of citizenship or landed immigrant status for many.

### **Diversity and Economics**

In *The Postcolonial Exotic*, Graham Huggan argues that although multiculturalism has raised civic tolerance, in Canada "it continues to operate as a form of willfully aestheticising exoticist discourse. It is a discourse which...deflects attention away from social issues—discrimination, unequal access, hierarchies of ethnic privilege" (Huggan 126). Both Brennan and Huggan discuss literary prizes within a broader consideration of political and cultural hegemony in the U.S. and the West, and the resulting ideological constraints on the literature selected for publication and valorization. In the preceding chapter, critiques that focus on the homogenizing practices of cultural institutions were addressed in relation to the Giller and Canada's publishing industry. These critiques posit commercial interests as defining the Giller's relationship with Canada's biggest publishers. Indeed, it cannot be denied that the Giller is undergirded by activity meant to be profitable. Furthermore, such overriding considerations among large multinational concerns do result in the exclusion or marginalization of visible minority authors whose

---

<sup>3</sup>Examples of these are M.G. Vassanji's *The In-Between World of Vikram Lall*, Dany Lafferrière's *The Return*, Kim Thúy's *Ru*, Madeleine Thien's *Do Not Say We Have Nothing*, and Shani Mootoo's *Moving Forward Sideways Like a Crab*.

work falls outside established or mainstream aesthetic categories, trends, or political positions.<sup>4</sup> They can also result in the “increasing commodification of ‘ethnic’ or ‘cosmopolitan’ art and literature,” or in the containment/management of difference (Mason 431). Yet we cannot assume that exclusion or containment happens routinely or that these reflect institutional tenets. Significantly, we also cannot assume that authors are complicit in such strategies, by restricting their criticism to an aestheticized form of protest.

Analysis of Giller-listed fiction in Chapter 3 suggests increasing heterogeneity among books being given distinction. The demonstrated variety in subject matter, settings, authors, and publishers, belie assertions that the Giller wittingly or unwittingly participates in the homogenizing of Canadian literature. What remains to be examined, then, is the extent of the Giller’s openness to fiction that reflects substantive differences in opinion about, and criticism of, Canadian politics and society. The five texts selected for this purpose feature harsh assessments of Canada’s polity, taking aim especially at the government’s failure to protect visible minorities. These works—with narratives that dwell on, rather than glossing over, race-based discrimination and inequality, or other forms of ‘*unbelonging*’—are treated here as a ‘test’ of the Giller’s genuine commitment to diversity. Their celebration is deemed a meaningful indicator of the Giller’s inclusive approach to valuing literature, and the heterogeneity of the corpus of fiction it has shaped.

---

<sup>4</sup>Mason writes: “[T]he award privileges large commercial publishing houses...45 percent of Giller winners and 47 percent of the titles in the finalist category between 1994 and 2015 are products of the big two transnational publishing companies, Penguin Random House and Harper Collins. These figures are particularly striking if one considers the fact that in 2004, all of the foreign-owned publishers in Canada produced only 23 percent of Canadian-authored titles.... More to the point, a Giller win leads to phenomenally increased books sales, but the playing field that produces the winner is far from level” (430).

Related to the question of diversity are the *extratextual* circumstances of the writers. A consideration of the extratextual should be broadened to include literary prizes. The second of the two Interludes in the preceding chapter, drawn from a 2013 *Globe and Mail* feature, attests to the fact that writers are conscious of the importance of prizes, and of their potential impact on their writing and their careers.<sup>5</sup> With writers and publishers demonstrating keen awareness of the Giller as a “premier metric for success in Canadian fiction,” and of the importance of the Giller’s imprimatur, it is apparent that prizes are now a central part of the cultural and economic matrix in Canada. Certainly, national and regional cultural agencies, and national and international commercial publishers are also part of this matrix. For example, in *Producing Canadian Literature: Authors Speak on the Literary Marketplace* (2013), when Kit Dobson and Smaro Kamboureli ask authors they interview to offer their thoughts on “a certain kind of immigrant story the big presses and the media are more interested in” (33), they are asking about the publishing industry, as well as the funding apparatus currently in place. Both provide critical support for writing in Canada. However, this in no way diminishes the role of prestigious prizes in the above-mentioned matrix. For this reason, we need to keep in mind Brouillette’s theorizing of authors’ ambivalent attitudes toward the instrumentalization of their work by a capitalist industry. In the context of a national prize like the Giller, her arguments prompt us to think about the impact of literary prizes on writers’ professional survival and, therefore, on their work. Given the Giller’s position within the ecosystem of Canada’s literary institution, the award’s perceived response/s to writers’ “contestations”

---

<sup>5</sup>Jared Bland’s *Globe and Mail* feature is titled, “Atwood, MacIntyre, Vassanji and Clarke talk writing and the Gillers” (Oct. 5, 2013). The Giller is presented as shaping literary production, as well as “the writing and reading culture.” Importantly, the authors also discuss their balancing act—specifically, their sense of obligation to meet the expectations of certain readers or groups, and not just those that publishers identify and target.

constitutes one of the *extratextual* conditions that can affect writers' agency in their efforts to balance aims with competing obligations.

We have yet to arrive at definitive ways of understanding the impact of the literary prize economy on the production of contemporary Canadian fiction. Nevertheless, this framework justifies raising newer kinds of questions related to canon-shaping evaluation, reception, and—most relevantly here—authorial choice. Kamboureli and Dobson's self-described effort in *Producing Canadian Literature: Authors Speak on the Literary Marketplace* (2013) "to determine...whether there is a certain kind of cultural grammar, as it were, a grammar of economics, that determines the work that gets done" (97), reaffirms the appropriateness of such questioning.

Discussed in the next section are texts whose subject matter, themes, or perspectives on flaws in Canada's multiculturalism make authors' balancing acts—or refusal thereof—particularly conspicuous. The fiction speaks for its authors, although content pertaining to authors' *extratextual* circumstances is included to shed additional light on their work. This extends the scope of a discussion concerning the cultural and political dimensions of the Giller as a Canadian literary prize, especially in relation to its stated aims of considering the widest possible range of books.

### ***The Ever After of Ashwin Rao* by Padma Viswanathan**

Padma Viswanathan's *The Ever After of Ashwin Rao* was nominated for the Giller in 2015. This novel lends itself well to the kind of analysis proposed earlier because of its thematic lines and the author's pronouncements on the Canadian government and its botched 18-year investigation and trial following the bombing of Air India Flight 182 in

1985 (326 people were killed as the plane blew up over Ireland). Viswanathan admonishes the government, the media, and Canadian society as a whole (which is to say its dominant groups) for failing to embrace and console—most importantly, to *own*—Canada’s tragedy-stricken Indian community. Her novel begins with this:

Canadians at large did not feel themselves to have been attacked, although nearly every passenger aboard that flight was a born or naturalized Canadian. Canada’s prime minister infamously sent a telegram of condolences to the Indian government, who had lost what? A jet. Oh, and a couple of pilots. No wonder Canada had failed to prevent the bombing in the first place. No wonder they had failed, for eighteen years, to bring it to trial. (7)

As this unphlegmatic passage reveals, Viswanathan dives unhesitatingly into Roberts’s distinctions “between citizenship and nationality,...[and between] belonging and *un*belonging.” *The Ever After of Ashwin Rao* takes up the subject of ostracism or marginalization that persist in postcolonial national contexts, exploring the broad ramifications of government disinterest in those who belong to visible minorities, and the failure of governments to act on behalf of those of its citizens who have been affected directly or indirectly by traumatic events. The novel explores the psychological consequences of trauma; in fact, Viswanathan makes this the fulcrum of her narrative, since her protagonist, Ashwin Rao, is a psychologist who specializes in studying and treating PTSD (post-traumatic stress disorder) in victims of mass trauma resulting from politically motivated violence and terror. In her critiques of Canadian politics and society, it is clear that Viswanathan takes on the role of spokesperson for the community she

depicts as having suffered from discrimination and neglect, and her message in highlighting the failures of the federal government is unequivocal.

It is fruitful to examine *The Ever After of Ashwin Rao* for what it reveals about national prizes like the Giller: whether or not, and how major prizes negotiate the aforementioned “transgressions”; and whether or not they temper critiques of the nation-state through their de facto function as platforms that advocate “a hospitality of reading and reception” (Roberts 7). We can inquire too whether or not authors who wish to express opinions on politically tendentious matters are affected by what they may perceive as limits to prizes’ tolerance for “transgression”; after all, national literary prizes do represent the Canadian state, since the celebration of books is also an invitation to readers in Canada and abroad to explore the culture and politics that form the locus of their production.<sup>6</sup> Such a question assumes that authors write with the goal of winning literary prizes, an assumption that is reasonable only if we establish that writers view prizes as important to their careers, and more important than other markers of success.

Viswanathan’s novel doubles as a psychological study/document, which narrativizes its own (or Ashwin Rao’s) construction using the collected personal stories, divulged for therapeutic purposes, of those left bereft in the aftermath of the Air India tragedy. It is a fictional work which is nevertheless based on a real-life downing of a plane, the events that followed this act of terrorism, and the historically documented

---

<sup>6</sup>The Giller’s relationship with the State has been framed also as a bid to strengthen its cultural legitimacy/capital through symbiotic arrangements with other established actors. Mason makes a similar point: “[I]f...the Giller complex initially relied on its distance from the state, this distance has been deliberately minimized in the wake of Scotiabank’s visible corporatization of the award. Since 2005, the Giller has sought to recuperate its authority not simply by appealing to “national capital,” but also by associating itself with the state, and, more specifically, with elements of state-supported culture: for example, since 2011, the awards ceremony has been televised by the nation’s public broadcaster, the Canadian Broadcasting Corporation (CBC)” (429-430).



political and ethnic violence in India which preceded it (particularly during the last years of Indira Gandhi's premiership and the repression of Sikh and Muslim minorities in that period<sup>7</sup>). Viswanathan's fictional world and the extra-textual worlds Canada and India are intertwined—literally, in fact, since *Ashwin Rao* incorporates and refers to an actual text about the bombing of Air India Flight 182. *Ashwin Rao* begins with Rao's thoughts on Bharati Mukherjee and Clark Blaise's book, *The Sorrow and the Terror*, a book written because "Mukherjee and Blaise were appalled by the Canadian government's refusal for six months to acknowledge that the jet had been destroyed by a bomb, even given that another Air India jet, also originally departing from Vancouver, had blown up an hour earlier in Tokyo."

One gets the sense from the very start of *Ashwin Rao* that there is a great deal to be angry about: "I felt the trial to be a sham," declares Ashwin (5). Significantly, Ashwin's outrage (and Viswanathan's) extends even to Mukherjee and Blaise's efforts to address the tragedy. For the fictional Ashwin, the real book penned by Mukherjee and Blaise only partially confronted the "unbelonging" of Canada's Indian immigrant community that was exposed by the government's poor handling of the Air India flight 182 investigation. Ashwin concedes that the Mukherjee-Blaise book supplies "a very serviceable catalogue of failures," and that it rightly turns into "a single roaring river of accusation: that the Canadian government failed to see this as a Canadian problem and a Canadian tragedy" (9). However, Ashwin, who operates in the text as a scholar and cosmopolitan intellectual (although born and bred in India, he has spent years in Canada, had a relationship with a Canadian colleague, and has suffered the loss of his Canadian

---

<sup>7</sup>Ashwin happens to be the author of an earlier book on the 1983 New Delhi pogroms, a book he wrote to bear witness to the atrocities committed against Sikhs after the assassination of Indira Gandhi.

citizen sister and her children),<sup>8</sup> is left dissatisfied: “But it is never so simple, I said, slapping the book’s face, even though they were right. It was their methods and their tone that I disagreed with” (9). Later we come to understand why Ashwin—who is capable of grasping not merely the idea of *unbelonging* but also all of its destructive implications—is offended after being shown a long excerpt from *The Sorrow and the Terror*. According to Ashwin, the passage from Mukherjee-Blaise’s book waxes poetic about the children—perfect embodiments of blended Indian and Canadian cultures—killed on flight 182. Ashwin’s anger is a consequence of his emotional and intellectual grappling with the fact that the official discourse welcoming immigrants masks a persistent prejudice against immigrant communities, particularly those that are comprised of visible minorities. Ashwin also recognizes and confronts a kind of unwitting complicity on the part of immigrants (or their spokespeople) who insist on model citizenship—a false construct for Ashwin—as a means to acceptance in Canada:

These were *our* children, reduced to some majority opinion of what they *should* have been, perfect little conformists, the best of both worlds, untouched by darkness or dirt. No iconoclasts. No rebels. No thinkers. No individuals. Stiff little brown Barbies and Kens.... Get this: their chastity-obedience-intelligence had nothing to do with whether they deserved to be acknowledged as Canadians.... They were Canadian because they were born

---

<sup>8</sup>He may even be seen as an authoritative version of the native informant, one whose credibility is above questioning when it comes to deciphering and explaining the political intricacies plaguing his own country in terms that readers unfamiliar with this history can comprehend. Sukalpa Bhattacharjee describes this notion in “Towards a Theory of Native Informant”: “One thus juxtaposes the foreclosed figure of the ‘native informant’ of Kant and the image of free-floating migrant (a concept coined from Rushdie) to construe the fourth world ‘subject’ as the cross-pollinated, displaced native informant in this ‘history of the vanishing present.’” See Bhattacharjee’s essay on Gayatri Chakravorty Spivak’s *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*.

or raised here. Besides, Mukherjee and Blaise are novelists. They should have known better. (72)

More criticism of the Canadian nation-state follows. For example, while attending the trial of those accused of the Air India bombing, Ashwin remarks that the “*Globe*’s coverage of the trial confirmed—and cultivated—a national indifference to the events transpiring in the Vancouver courtroom” (187). Many other details are provided of the disastrous mistakes made by investigators: “[R]ight after the tapes were transcribed, they were erased, per routine, leaving no original evidence to present at a future trial” (9).

Such passages in the novel are aptly balanced by writing of a different kind: mediations on the meaning of grief, and strategies for coping; poetic, even experimental passages employing free indirect style to limn thoughts unmoored by the trauma of losing loved ones; and excursions into the history of Hinduism and the role of gurus in religious practice. *Ashwin Rao* is about different kinds of loss, and the psychological framework that unexpected violence foists on people’s everyday lives, on families, and on communities undergoing collective trauma. Politically motivated violence, extreme forms of nationalism, Viswanathan aims to explain, do not happen in a vacuum. They are responses to acts of political repression, intimidation, and government-sanctioned killing. As well, the predicament of our contemporary world is that such acts of repression can have tragic consequences for people geographically and politically far removed from sites where the violence first occurs. *Ashwin Rao*, consequently, is ambitious in its efforts to combine themes associated with immigration (the failure to embrace immigrants is also a type of violence) with modern global terrorism. It is in this sense a sweeping work, which manages, by linking the failures of Canadian multiculturalism with the old racism

of European imperialism, to raise vociferously postcolonial subject matter in the social-political context of contemporary Canada.

*Ashwin Rao* is replete with criticisms that are forcefully expressed, and Canada does not come across in a flattering light as regards the treatment of its East Indian community. Yet the novel was nominated for the Giller Prize in 2015, and subsequently both the author and her book received generous amounts of publicity and different kinds of exposure. Viswanathan's accusative tone was not downplayed by the judges who shortlisted her novel. Nor did the book's contestations prevent Viswanathan from enjoying a hospitable reception. To be sure, we must not overlook that *The Ever After of Ashwin Rao* was published by Random House Canada. This *extratextual* circumstance is consequential because the publisher is respected internationally, and is perhaps less dependent on the publicity generated from a Canadian prize than smaller publishers. What must be noted nevertheless is that Viswanathan did not soften her criticism of the nation-state despite the likelihood that her novel would come to the attention of literary prizes (since her *Toss of a Lemon* was nominated for the Amazon.ca/First Novel Award).

The seriousness of Viswanathan's contestation is especially clear when her novel is compared with another depicting the same immigrant community. The lives and struggles of immigrant Indians in America and Canada are also portrayed in Clark Blaise's *The Meagre Tarmac*, a short story collection long-listed for the Giller in 2011.<sup>9</sup> It is not a coincidence in the scheme of Blaise and Mukherjee's partnership and peripatetic lives (Mukherjee, an immigrant from India, and Blaise met in the US, married, lived in Canada, and then immigrated together to the US) that an article, published in *The*

---

<sup>9</sup>Blaise's blog explains his motivations for writing about Indian immigrants. See Blaise.

*Globe and Mail* in June, 2011, would describe Mukherjee as “both a leading practitioner and critic of the new immigrant fiction that is changing the very definition of English literature.” *The Meagre Tarmac* and Mukherjee’s many published novels are representative of the same community Viswanathan writes about. This offers an appropriate basis for comparison, and one that shows the lives of immigrants explored with different interests in mind. Blaise offers a description of this collection on his blog:

For the Indian immigrant character in *The Meagre Tarmac*, material “success” in this country has been the easy part. After all, they were programmed to study hard, invest wisely, and live frugally. But that other Constitutional promise, “happiness,” has been elusive.... There’s no training-school for dating, for wooing, for negotiating the snakes and ladders of courtship, for dealing with the demands and expectations of the native population of women (even American-born Indian women).... That’s the core conflict in this collection of linked stories. (n.p)

The core conflict in these stories stems from the clash of cultures. What dampens the lives of the characters Blaise has created is not racism, however. His protagonists have difficulty accommodating themselves to very different mores; they miss the certainties and familial structure that tradition provided in their native India. In “The Quality of Life,” one of the collection’s stories, a Hollywood actor returns to Montreal where he had studied in the 1980s. He is disoriented and overcome by existential angst, the sense that everything changes, and nothing lasts.

But the block is gone, torn down to make way for a newer structure. “I know the area,” says Al, “I know I’m in the right place, but the forces of

transformation have taken it away, and if I don't know where Concordia is, what in this world do I know at all?"

"Transformation" itself is not bad. The Canadian and American contexts may impose more change on immigrants, but the source of the protagonist's discomfiture is, ultimately, his own (internal) resistance to a different way of living. In *The Meagre Tarmac*, what complicates the lives of the main characters is the unmanageability of the transformations and uprooting/s caused by immigration, as well as disabling nostalgia. Most importantly, it is the characters' own flaws rather than an inhospitable host State that is the source of friction in the stories. A comparison of *Ashwin Rao* with *The Meagre Tarmac* therefore renders the contestation in *Ashwin Rao* all the more apparent.

*Ashwin Rao* depicts late 20<sup>th</sup> century violence in India, and explores the impact of this violence on India and Canada. The novel speaks for a community that constitutes a visible minority in Canada, and aims to expose the latent racism in Canada that hurt it. Importantly, the novel's "transgressions" did not dissuade the Giller jury from shortlisting it. That *Ashwin Rao*, a serious, cerebral, and denunciatory novel, was picked up by Random House Canada is noteworthy in itself. It received the seal of approval from one of the world's biggest publishers, suggesting that publishers should be credited with using a nuanced rationale when they select books for publication. *Ashwin Rao*'s nomination for the Giller also reveals something important about how value—both literary and thematic—is assigned, and under which terms it is circulated by a national prize like the Giller.

### ***Cockroach* by Rawi Hage**

In 2006, Rawi Hage's debut novel, *De Niro's Game*, was nominated for the Giller Prize. It did not win the Giller, but was awarded the International Impact Dublin Literary Award—an award both prestigious and lucrative. This recognition implied, among other things, that from then on Hage would be aware that he was writing for an international audience, and that his work would have a good chance of being considered for other literary awards. Indeed, Hage's second novel, *Cockroach*, published only two years later, was also nominated for the Giller. It lost to Joseph Boyden's *Through Black Spruce*.

Both *De Niro's Game* and *Cockroach* were published by House of Anansi Press. The press is small but prestigious. In 2002 it was purchased by Scott Griffin, founder of the Griffin Poetry Prize. Anansi's close association with an international poetry prize is an undeniable mark of distinction for the press; it is yet another *extraliterary* dimension that may determine the kinds of fiction chosen for publication (perhaps with a greater emphasis on literariness than commerciality). The last decade has seen a greater number of Anansi books on the Giller's shortlists, indicating a more favourable reception of this publisher's books at the level of major literary awards. The prestige of a press is a factor to consider because it can bolster authors' agency in terms of balancing objectives.

*Cockroach* is a novel set primarily in present-day Montreal, although it shifts with the recollections of its characters to other countries (Iran and Lebanon) and other times (during the past 35 years). These are sites of war or civil unrest, state repression and violence against individual dissenters and groups, including anyone not adhering to the State's prescribed norms regarding gender and sexuality. The unnamed protagonist is a refugee/displaced person, who has seen domestic violence while growing up, and is

witness to his sister's murder by her brutal husband. *Cockroach*, consequently, shares many of the themes that are central to *Ashwin Rao*: the themes of immigration, and the resulting cultural, social, and economic marginalization or *unbelonging*. It also functions as a study of psychological trauma experienced before immigration, but exacerbated by immigration through poverty, isolation, and the challenges of subsisting on the fringes of society as a racial/ethnic *Other*. In 2008, CBC.ca profiled Hage in its online Arts & Entertainment section. An excerpt from the profile, "Hage's *Cockroach* crawls through Montreal's underbelly," underscores his concerns:

Hage does not allow Canadians to be sanguine about the immigrant experience, though he said *Cockroach* is not a book about immigration.

"I'm exploring poverty issues, class, religion, fundamentalism, displacement—there are other things to explore through immigration," he said. ("Hage's *Cockroach* crawls through Montreal's underbelly" n.p.)

For an impoverished immigrant, Montreal is a city that is dizzying, foreign, and, impenetrable, like the dominant social groups it represents topographically. The sense of dislocation provoked by the cityscape causes the psychologically fragile and suicidal protagonist to reflect cynically on the assumptions that drive people to abandon their countries of birth. The unnamed protagonist, a refugee with an unspecified Middle Eastern nationality, thinks as he wanders toward Montreal's old port:

[I] looked at the old city, with all the churches, the old houses, paving the way for high-rises. I wondered how I had ended up here. How absurd. How absurd. The question is, Where to end? All those who leave immigrate to better their lives, but I wanted to better my death. (160)



Hage's novels have received a great deal of critical attention. *Cockroach* in particular has been analyzed and discussed by Canadian and non-Canadian scholars: Kit Dobson, Smaro Kamboureli, Sherry Simon, as well as many other literary critics.<sup>10</sup> The majority of these writers share an interest in the function of the protagonist's imaginative flight—by turns desperate and whimsical, at all times suggestive of psychological disorder<sup>11</sup>—into cockroach-ness. The consensus in these critics' work is that the protagonist's hallucinatory identification with the cockroach (he often imagines himself as one) is indicative of an identity crisis, arising at first from childhood experience of physical violence, and later reinforced by the impoverishment and degradation of being a refugee—a lowly nobody. The ugly and reviled insect is a reflection of the way the protagonist is made to feel among Canadian-born Montrealers (Anglo and French) and, ironically, among the already established and well-to-do immigrants. Yet it is also a sign of defiance: the cockroach is a resilient life form, a state of being that helps the young man feel empowered. As well, the fantasized insect identity engenders confidence in the ubiquity of available shelters. These shelters are below ground or beneath anything that covers the protagonist's surreptitious maneuvers—his acts of petty theft or stalking.

Significantly, the underground or netherworld as an alternative dimension (the flip side of regular urban middle-class existence) has additional meaning besides its literary ties to the demimonde or underworld of criminality and poverty depicted in many 19<sup>th</sup>- and early 20<sup>th</sup>-century urban novels. It has important political and philosophical

---

<sup>10</sup>See Works Cited in Judit Molnár's "The Intricate Nature of the Cross-Town Journey in Rawi Hage's *Cockroach*." Molnár's essay provides a helpful overview of what has been written so far.

<sup>11</sup>James Lasdun writes in "Half man, half insect," his review for *The Guardian*, that even at the level of language, Hage's "extravagant descriptive arabesques...are in fact the reverberations of some seismic disturbance experienced by their speaker; little verbal aftershocks testifying to an authentic crisis" (n.p.).

implications for how we can think about *Cockroach* and Hage. The underground is where uprisings are fomented, and it is where dissidents circulate their criticism of the State in writing. Discussing *Carnival*, the novel he penned after *Cockroach*, in a 2012 interview for *PRISM International* which appeared online, Hage concedes that he “blame[s]” post-modernism for “becoming apolitical.” He adds:

I think in *Carnival* I tried to reconcile the two because it is about form and language, but is also political. In that sense art can be poetic and political. That is the challenge, because you don’t want to compromise. It’s not just about aesthetics. (“An Interview with Rawi Hage” n.p.)

*Cockroach* can be read as having less to do with the difficulties of being an immigrant in Montreal per se, and more with the globally prevalent human predicament of displacement, forced relocation, flight or exile. This predicament affects a growing portion of the world’s population in innumerable cities around the world.<sup>12</sup> At the same time, it must be acknowledged that Hage’s satire, targeting the Canadian variant of immigrant experience, is criticism of Canada in general, and Quebec in particular. *Cockroach* is no less political than *Carnival*. Krzysztof Mayer writes in his essay, “Letters from the Underworld: Challenging the Canadian Mosaic in Rawi Hage’s *Cockroach*”:

In opposition to the sterile world of order and hygiene, Hage constructs the idea of the underworld. It is imagined as an underground space [...] where immigrants hide, like insects, seeking the safety and warmth which the institutions and citizens refuse to provide.... [L]ife-giving forces are to be

---

<sup>12</sup>Hage lived in New York City before moving to Canada. His experience of living as an immigrant in NYC appears to be represented in *Cockroach* as well.

found in the warm, waste-nourished underworld, whose dark reaches hum with agile, horizontal creatures, continually threatening to rise to the surface.

(qtd. in Molnár 64)

Montreal is cold and impersonal, but its cityscapes are merely a stand-in for the people living there. Hage's satire is biting when he writes about Montreal society and the ingrained racism of French-Canadians. Commenting on Quebec's courting of immigrants from France, the Middle-Eastern protagonist observes that the Québécois hope to "balance the number of their own kind against the herd of brownies and darkies coming from every old French colony, on the run from dictators and crumbling cities" (28). The friends the young immigrant does acquire offer him nothing in the way of solace or comfort. Sylvie, a sometime lover, is materialistic and shallow, as are her friends:

I soon became fed up with her make-believe life.... [A]ny hint of misery from me, of problems or violence, was automatically dismissed and replaced with something happy, light or pretty. Everything was described as *charmant, intéressant, d'une certaine sensibilité, la texture*. All her friends, too, lived in a permanent denial of the bad smells from sewers, infested slums, unheated apartments, single mothers on welfare, worn-out clothing.... They were corrupt, empty, selfish, self-absorbed, capable only of seeing themselves in the reflections from the tinted glass in their fancy cars. (183,185)

Likewise, the court-appointed shrink, Genevieve, has a bureaucratic attitude toward the young man's recovery. Narrow-minded and obtuse, she is focused on the usual objects of psychoanalysis in her effort to get at the root of the protagonist's mental health problems. Again and again she asks her patient to talk about his mother and father.

She even inquires about the patient's relationship with a priest, suspecting that he harbours repressed memories of what may have been sexual abuse. Yet it is clear that despite her diligence, Genevieve lacks the capacity to understand him. Like Sylvie, she has an antiseptic mindset. Genevieve is incapable or unwilling to grasp that the protagonist's profoundly disturbed psyche is the natural outcome of growing up in a war-torn country, in a community beset by violence, poverty, dysfunction, criminality, and despair. The protagonist fully grasps her limitations and reflects with exasperation: "She did not understand. For her, everything was about my relations with women, but for me, everything was about defying the oppressive power in the world that I can neither participate in nor control" (5). Later on he tries to tell her that her privileged position skews her understanding of human agency: "[Y]ou have to be well off to be a pacifist[,]...have a job and a nice house, a big TV screen, a fridge full of ham and cheese and a boyfriend who goes with you to nice resorts in sunny places" (99).

Hage's *Cockroach* is a challenge to the "oppressive power" of those who exercise most of the social, political, and economic influence in Canada. Those with power *construct* the world—the local sphere in which they conduct their everyday affairs, but also in the ways they relate to the world outside of their immediate surroundings, and outside Canada. Once a community/province/homeland is constructed, those who participate in this construction adopt its particular perspective. Like Sylvie and Genevieve, they are largely sheltered from truths that are all too apparent to *Others*, who are either excluded from that construct or are grudgingly tolerated on its periphery.

The cockroach is a fantasized identity, and the underground is a related counter-construct that functions to disparage Quebec, and Canada—a country the young, dark-

skinned immigrant is allowed to enter, but where he is not made to feel at home. On the one hand, then, the indigent immigrant is figuratively pushed underground; on the other, Hage's appropriation of the more political and proactive connotations of the underground demonstrate his protagonist's irrepressible urge to resist the status quo, while adding another layer of meaning to his novel as whole.

The acerbic protagonist does not spare anyone who takes part in oppressing others, including other immigrants:

Some of these immigrants are still eager to re-enact those lost days of houses with pillars, servants, and thick cigars. Filth! They are the worst—the Third World elite are the filth of the planet.... Filth! They consider themselves royalty when all they are is the residue of colonial power. They walk like they are aristocrats,...yet they are nothing but the descendants of porters, colonial servants, gardeners, and sell-out soldiers for invading empires. (159)

Liberally distributed throughout the text, "Filth!" is a designation the protagonist uses for anyone whose actions or airs are meant to degrade other people. Although Hage's acerbic wit also implicates his protagonist, taking aim at his hedonistic tendencies and many foibles, Hage, like Viswanthan, repeatedly violates the usual decorum in regard to the Canadian "host." *Cockroach*, then, is a politically motivated work, which is both unabashed and discomfiting in its takedowns of Canadians (especially French-Canadians), and the country's latent racism in general.

Randy Boyagoda's *Governor of the Northern Province*, long-listed for the 2006 Giller Prize, has comparable aspirations in terms of satirizing the immigrant experience

in Canada. Boyagoda too takes aim at the Canadian variant of racism. His small rural community is replete with good will, as long as the dark newcomer is a real refugee escaping persecution or other dire circumstances, and as long as he knows his place (like working in the local variety store). Boyagoda's protagonist, Sam Bokarie, is a former African warlord (from a fictional African state), a calculating murderer, whose political ambitions made him a liability for the elected president. To become a "refugee" in rural Ontario, Bokarie murdered a man and assumed his identity. Bokarie's ruthless, Machiavellian understanding of politics is cleverly juxtaposed with the naive but patently opportunistic political ambitions of Jennifer Ursula Thickson, who wants a career in Ottawa, and is prepared to build her platform on whichever tragedy or misfortune is at hand (she uses the drowning of a young girl to mount a "Think Pink" campaign). Thickson considers Bokarie useful as well in the campaign she mounts to get herself elected. She sees Bokarie as a convenient stand-in for all African Refugees.

For Thickson, Bokarie is the embodiment of a cause that has feel-good multicultural appeal. The degree of her interest in helping refugees, however, is entirely determined by her campaign's popularity. Thickson may be an ordinary, even banal young woman from a small town, but there is a coldness about her resolve to succeed in politics. The comparison Boyagoda sets up between Thickson and the ruthless Bokarie, each with their share of ambition and political shrewdness, is consequently satirically apt.

The biggest risk to Bokarie's safety stems not from the incipient racism that surrounds him, and not from Thickson's effort to exploit him (he's far more savvy than she is), but from the chance that the crimes he committed before claiming refuge in Canada will come to light in his adoptive country. This is what makes Boyagoda's

variation on the immigration theme patently different from Hage's. Unlike Hage's protagonist, Bokarie is not a helpless victim of war, political instability, social dysfunction, or prejudice. Bokarie's pairing with Thickson works well because in the last analysis this novel is less about the immigrant experience (Bokarie, after all, is not like any other refugee), and more about the cynicism and unseemliness of the politically ambitious. For all of Boyagoda's satirical barbs about Canadian small town prejudice, his real target is the political animal, and what all of them have in common—opportunism, and the willingness to manipulate or exploit others—wherever they may be in the world. Boyagoda's novel functions mainly as a farce about human nature, with Canada as a stage on which this variation on a universal theme is played out. Consequently, as the comparison of these two novels reveals, in terms of highlighting the tragic predicaments of refugees, and in attributing this tragedy to the failures of the Canadian host, Hage's novel is considerably more striking than Boyagoda's. The comparison enables not just a more accurate assessment of the contestation in *Cockroach*, but also of the scope such contestation is afforded by the Giller.

*Cockroach* is both immigrant and postcolonial literature. It has in addition been categorized as postmodern, surrealist, and magic realist. It may be all of these on top of being politically charged. The Lebanese French- and English-speaking Hage, has been compared with Fanon, Genet, Camus, Celine, and Burroughs, and has admitted to being influenced by literary greats—Dostoevsky, Chekhov, Tolstoy, and Turgenev, among others (Molnár 63). Hage's writing also appears to have important features in common with the postmodern novels of Leonard Cohen and Hubert Aquin. Both *Beautiful Losers* and *Prochain épisode* are narrated by protagonists with a tenuous hold on their sanity and

identity. In both novels there is a pattern of failure to act resolutely. In *Cockroach*, the protagonist is haunted by the knowledge that he failed to avenge his sister's murder. The protagonist's anguish at having missed the chance to eliminate an evil man (who represents an entire system of oppression), combined with the estrangement and powerlessness he feels as an immigrant in Montreal, subjects him to solipsistic fantasies (in a clever twist on Christ's promise that the meek shall inherit the earth, it is the lowly cockroaches, the multitude of downtrodden beings that the protagonist envisions rising up from below). As with the suffering, deluded hero of *Prochain épisode*, an alternative fantasized identity/reality offers the young man in *Cockroach* an illusory sense of power or agency. A hallucinatory exchange with a giant cockroach (a sinister alter ego) reveals an abiding self-doubt as well as empathy-provoking defiance:

But *mon cher*. The slimy creature at my door leaned its head sideways. The world ended for you a long time ago. You never participated in it. Look at you, always escaping, slipping, and feeling trapped in everything you do.

It is not escape, I said. I refuse to be a subordinate. It is my voluntary decision. (201)

Both *Beautiful Losers* and *Prochain épisode* were groundbreaking novels, and both—by now celebrated works—serve as literary precedents for contesting hegemony in Canada. Whereas Cohen and Aquin addressed Anglo dominance and Quebec's struggle for independence, Hage deals with the marginalization of visible minorities in Quebec. Consequently, in reference to the questions raised about artistic autonomy (and art which is both "poetic and political"), Hage can be seen, as César Grape put it, "trapped between aesthetics and commerce, self-expression and conformity" (qtd. in Brouillette 53). More



likely, he is self-consciously yet playfully, and with the requisite finesse, juggling “instrumental imperatives” along with what he needs to do in this novel irrespective of the kinds of constraints discussed in this and the previous chapter. “But I decided not to overdo it,” Hage’s protagonist admits. “The exotic has to be modified here—not too authentic, not too spicy or too smelly, just enough of it to remind others of a fantasy elsewhere” (20). As metacommentary, these lines raise readers’ awareness of their own expectations. The more perceptive ones will suspect that the asinine, parochial characters like Sylvie and Genevieve are meant to be versions of themselves.

*Cockroach*, like its defiant protagonist, represents a rising up against the powers that be, including the cultural establishment to which the Giller can be seen to belong. Hage was shortlisted twice for the Giller. Clearly, *Cockroach*’s message and tone did not prevent the judges, acting as proxies for the institution, from nominating it.

### ***Through Black Spruce* by Joseph Boyden**

*Through Black Spruce*, winner of the 2008 Scotiabank-Giller prize, is a follow-up to Boyden’s widely celebrated, exhaustively researched historical novel, *Three Day Road* (Amazon.ca/Books in Canada First Novel Award Winner in 2006). *Through Black Spruce* displays many of the same concerns, such as the difficulty of preserving or locating a shared identity against the grain of cultural assimilation and hybridity. Like its predecessor, it confronts the Canadian government’s unsparing mistreatment and economic neglect of First Nations communities, which contributes to their decline or

disintegration (a form of neo-colonialism). Furthermore, *Through Black Spruce* performs many of the same gestures as its predecessor through the interpolation of oral storytelling, repurposing of myths, and linguistic abrogation and appropriation, with subtlety and to productive effect.<sup>13</sup>

*Through Black Spruce* depicts current-day life and conditions on James Bay reservations (in the novel, Moose Factory, where Boyden taught, serves as one of the main setting). It rightfully calls attention to numerous hardships suffered by residents of the reservations for historical-political reasons, and because the needs of these communities have been neglected by successive governments (Justin Trudeau's administration appears to represent a shift in attitudes in regard to both historical injustices and the willingness to address the troubled state of these communities). Nevertheless, the recent controversy surrounding Joseph Boyden's un-confirmable claim to First Nations ancestry necessitates a more critical approach to *Through Black Spruce* (and perhaps Boyden's work in general), particularly with regard to its representations of indigeneity and Indigenous subjectivities. Relatedly, characterizations of Boyden's narrative as "dour, and focused exclusively on grievance and tragedy," enjoin us to consider whether or not Boyden succeeds in balancing in his narrative the "dour" with the more positive features of Indigenous culture and lived experience.<sup>14</sup>

---

<sup>13</sup>See Ashcroft, Bill et al. *The Empire Writes Back*. See *Key Concepts in Postcolonial Literature* by Gina Wisker. See also Anjali Pandey's *Monolingualism and Linguistic Exhibitionism in Fiction*.

<sup>14</sup>See Robert Jago's December, 2016 Canadaland article, "Why I Question Joseph Boyden's Indigenous Ancestry" (Jago is a member of both Kwantlen First Nation and the Nooksack tribe). Also see Eric Andrew-Gee's carefully researched long article, "The Making of Joseph Boyden," published in the *Globe And Mail* in August of 2017, a more recent effort to address the controversy surrounding Boyden. In the late 1990s, Boyden taught communications at Northern College in Timmins. The author's research shows that part of the job "entailed travelling to the northern reserves up the coast from Moosonee, of which Attawapiskat is the most famous, or

Boyden's non-native status raises the spectre of cultural appropriation in his novels, as well as a form of identity theft. It also calls into question his integrity as a representative of a community he presumably wants to assist.<sup>15</sup> These are serious issues and should be taken into account, but they should not foreclose a critical engagement with *Through Black Spruce* and its aims. Nor should they prevent us from thinking about the novel's reception, including its recognition by Giller Prize, which occurred before Boyden's claim to Indigenous ancestry came into question. The treatment here will therefore offer two readings of *Through Black Spruce*: one that will align it with the other works considered in this chapter—that is, grant that like the others it is a version of postcolonial fiction; the other, bearing in mind that Boyden assumed an identity that may not properly belong to him, will reflect on the ways that *Through Black Spruce* betrays self-conscious authorship. One reading, then, will delve into Boyden's contesting the *unbelonging* of Indigenous Canadians (for as Roberts clarifies, the “[i]ntersection of citizenship and hospitality...functions not only in relation to *new* citizens who have immigrated to the nation-state, but also to those who are born citizens but who do not occupy the status of the powerful host” [11]). The other will frame the novel as an especially problematic example of what Brouillette referred to as instrumentalized literature, uniting “incipient critique [with the] marketabil[ity], palatabil[ity] of critique-*lite*” (Brouillette 17).

The novel's main characters represent peoples who were colonized, culturally subjugated, but who, for the most part, assimilated the language and material trappings of

---

notorious. Joseph's time teaching young Cree people up and down the James Bay coast for those two years,...‘put him in direct touch with his First Nations side.’” The author offers compelling reasons for not dismissing Boyden's claims to an Indigenous ancestry.

<sup>15</sup>Most troubling about Boyden's case is that he has been accused of redirecting arts funding, grants, and other types of literary awards from writers with proven First Nations identities.

the colonizers into their everyday lives. One aspect of this ‘realism’—the hybridity or acculturation to the dominant culture—is the ordinariness of Will and Annie Bird, the novel’s two narrators. As authorial strategy, their seeming ordinariness accomplishes several things. First, it effects the transition for the reader to the viewpoint of the Indigenous Other, enabling a better understanding of the latter’s predicament.<sup>16</sup> Second, it helps counter readers’ conscious or unconscious tendency to exoticize the protagonists’ indigeneity. *Through Black Spruce* brings to mind Richard Todd’s statement concerning Salman Rushdie’s Booker-winning *Midnight’s Children*. Todd described Rushdie’s novel as “innovative in a Booker context...[because] the viewpoint was now not British but Indian, not that of the colonizer but of the colonized” (1984). Rushdie was able to successfully introduce an-*Other* subjectivity to Western readers. Todd adds, however: “The postcolonial dimension probably only became fully apparent to Rushdie’s reader after the subsequent publication of *Shame* (1983) and the polemical Grant essay ‘Outside the Whale’ (1984)” (82). Boyden too offers us the subjectivities of the (post-) colonized in *Through Black Spruce*, but as with Rushdie, this novel’s postcolonial dimension becomes more evident after one reads *Three Day Road*. The characters in *Through Black Spruce* may not be as obviously living on the margins as the protagonists in *Three Day Road*, who survive in the bush on the outskirts of town or carry out their work as snipers from the edges or liminal parts of the battlefields during WWI. However, as Indigenous residents of Moose Factory, and neighbouring Moosonee (“and other isolated communities” surrounding James Bay, which includes Kashechewan, Fort Albany, Attawapiskat, and Peawanuck [22]), they are marginalized and impoverished—

---

<sup>16</sup>Readers for whom Boyden’s characters are the “Other” may be non-Indigenous or may be Indigenous and yet lead very different lives, and have no common experience with the lives described in *Through Black Spruce*.

circumstances that are inextricable from their physical isolation from cities like Toronto and Montreal, which are centres of economic and political power (the nearest town, Cochrane, is 186 miles away to the South, which is north of North Bay, “the biggest town in Northern Ontario”). As Annie says of the only train that runs between Moosonee and Cochrane, “It’s the one thin connection between us and them. Me and the world out there” (51).

Boyden’s brand of realism is fostered by the predominantly prosaic qualities of the main characters. The Birds are handsome, and Annie has a poorly developed gift of prognostication (preceded by headaches and fits). Otherwise, however, neither her recollections nor Will’s—comprising interweaving narratives—are suggestive of lives that are all that remarkable. Annie and Will are family- and community-oriented, loyal and principled, but neither character is driven by intense longings or grand ambitions. Neither is given to extreme behaviour. Will’s urge to kill the gangster-like Marius, after it is established that Will sees Marius as a modern-day *Windigo*, is rather phlegmatic given the level of danger Marius represents. Annie’s decision to search for her twin sister in Toronto is prompted only by deep and well-reasoned concern for her wellbeing. Neither Annie nor Will can easily be made to fit any exoticized—fabulous or heroic—version of the figure of the native.

The aging, disengaged Will Bird has dampened his grief with whisky and beer for nearly two decades. He is haunted by the fatal outcome of the mistakes he made, and which he believes were responsible for the deaths of his wife and two children. On the one hand, then, Will’s native identity (part Ojibwe, part Cree) contextualizes the tale of an otherwise ordinary man who is paralyzed by personal tragedy, and who, entirely

against his will, is drawn into a feud with the murderous drug-trafficker, Marius Netmaker. On the other hand, Will's story is used by Boyden to draw readers' attention to the pressing issues afflicting communities such as Moose Factory and Attawapiskat. For example, recounting the accidental death of his girlfriend Dorothy's son, Will tells us: "The son she never spoke of once stole a ski-doo and broke through the ice near the Kwetabohegan Rapids.... The cops said he was high.... He was a good kid, though.... So many kids dying useless deaths on my side of James Bay" (189).<sup>17</sup> On the subject of drugs, Will informs us: "What Marius and his friends brought into our community [coke, crystal meth, and other drugs] was more destructive than what the *wemestikushu* brought with their nuns and priests" (187). Yet members of the James Bay police are not helpful, viewing "Indians [as] the perfect buyers of drugs with [their] easy government money and predilections for dependency" (123), and, as Will speculates, some of the officers may even be cooperating with Marius for a share of the ill-gotten profits.

"My world sometimes feels like a world of loss," Will reflects poetically on the personal losses he has suffered and the setbacks that have crippled the communities he is part of (103). Boyden is essentially providing a list of current and historical wrongdoings. Evidence of mistreatment is backed up by documented facts: For example, NORAD had abandoned leaky containers of chemicals in James Bay after the Cold War. Afterwards, the government refused to acknowledge that many of the cancer-related deaths among members of these communities were due to the toxic substances that had seeped from these containers into the surrounding environment (42). On the reservation, the local mart

---

<sup>17</sup>Boyden supplies another instance of a child damaged irreparably because of addiction: "A young boy, no older than twelve, lies on his back [in a hospital bed].... He was found outside his home, nearly frozen to death, a plastic bag spilling gasoline beside him. He'd siphoned some from a snowmobile. A chronic huffer" (67).

sells “overpriced groceries, wilting fruits and vegetables that cost a whole cheque” (36-7). This is part of a long-established pattern of exploitative or unfair dealings with native peoples. When Annie complains to her mother that the manager at the Northern Store attempted to underpay her for her furs, her mother responds, “Not much has changed since the old days, eh?... Your grandfather had many stories far worse than that” (174-5). Later in the novel, Will has a darker vision of the past when visiting an abandoned settlement near Fort Albany. He ponders the ruins of a building: “Company store, I guessed. Maybe the church... Always the two, hand in hand. One claiming to take what the Cree didn’t need or want, the other claiming to give us what we were missing” (263). More sinister still is that the abandoned settlement was once the location of the infamous residential school of Fort Albany. Will has a sense of evil clinging to the ruins, and reflects in a way that suggests but does not probe the abuse that had been perpetrated: “Fort Albany Cree called it *chipayak e ishi ihtacik*, whispered it was full of ghosts... Bad things supposedly happened around here” (262).

Boyden opted to speak for these Indigenous communities in *Through Black Spruce*, and it must be conceded that his first-hand knowledge of the hardships he described made him appear to be a fitting spokesman. However, if we can doubt his Indigenous identity, then we can also doubt the authenticity of his ‘transcribed’ experience. Thus, the second way of reading *Through Black Spruce* forces one to entertain the possibility that, among other things, the novel misrepresents Indigenous

communities, particularly in light of his detailed article on the suicide crisis in Attawapiskat, which was published in *Macleans Magazine* a full eight years later.<sup>18</sup>

In *Through Black Spruce* there is additional cause for hearkening to Brouillette's reminder that all creative work is done with the awareness of the potential impact on one's reception and ensuing "career," and is always "an encounter with heightened contradictions" (8). There are the brutal beatings Annie is randomly subjected to during her sojourn in Toronto, and by a drug-dealing thug in New York. Is such shocking violence, which readers might be expected to connect with the un-investigated murders of thousands of Indigenous women,<sup>19</sup> indispensable to the plotline? There is the sense of tragedy and unrecoverable loss that consumes Will.<sup>20</sup> Additionally, there are Boyden's repeated efforts to demonstrate that although he may be writing about the margins, he is not taking part in "marketing the margins." He dwells on the pitfalls of commodifying the exotic through his depictions of the transnational fashion industry, which exploits bodies for their appearances. Annie's search for her missing sister Suzanne, a "Cree beauty" and famous fashion model, leads to her own involvement with the business of high fashion

---

<sup>18</sup>See Boyden's article, "The true tragedy of Attawapiskat: Award-winning author Joseph Boyden Reflects on his love for places like Attawapiskat, and the desperate need for investment and education." The question regarding the appropriateness of Boyden's writing the article is a matter that will be left to others to debate. See Mark Medley's article, published in *The Globe and Mail* in January, 2017, "Boyden admits to mistakes, backs down as indigenous spokesperson."

<sup>19</sup>The number of indigenous women killed between 1980 and 2012 may actually be as high as 4,000, according to research conducted by the Native Women's Association of Canada (NWAC). See Tasker's article, "Minister's comment highlights confusion over missing, murdered women numbers," for CBC News (February 16, 2016).

<sup>20</sup>Daniel Heath Justice, one of the authors interviewed by Dobson and Kamboureli, describes the expectations authors are conscious of having to meet as follows: "[O]ne of my struggles, and I think the struggle for a lot of Native writers, is the feeling that there are specific stories expected of us. You can tell: the bestselling books are the ones that tell a particular kind of tragic story about Native people [featuring] dysfunctional communities [and] very antsy protagonists" (qtd. in Dobson and Kamboureli 75-91). I would argue that *Three Day Road* by no means fits this template.



and its crowd. Annie's Indigenusness is a sought-after commodity, she discovers: "I'm told I'm the most Native American of any model they've seen. I'll take it. The amount typed on the first paycheque I receive astounds me" (251). Annie's awareness of her own exoticized body forces readers to confront other meanings and implications of being Othered. She comments on the gaze that others her—in effect, transposing it: "I can walk among them, these strange people. They look at me, and they see something in me that makes them want to smile or just stare or talk amongst themselves behind hands.... I walk among them like I am equal.... [M]aybe, I'm better" (235). Another model, Violet, exclaims on seeing Annie and her companion Gordon: "Look at my Indians! Gorgeous, exotic creatures" (228). Violet is a feckless young woman, trained by the business she is in to focus appraisingly on appearances, but Boyden uses Violet's reaction to point out that all exoticizing is the same: if it is not intended as an assertion of power over the *Other*, it is still an encounter that is superficial and meaningless. He is letting readers know what commodification of alterity looks like so as not to be implicated in a comparable act of peddling *Otherness*.<sup>21</sup>

If Boyden's goal was to contest the *unbelonging* of Indigenous Canadians and its consequences, then *Through Black Spruce* can be viewed as Boyden's conscious negotiation of his position as a writer and spokesperson for the peoples to whom he claimed to belong. Such negotiations would bear on his Canadian readers, his publisher,

---

<sup>21</sup>In other instances Boyden attempts to jolt readers into confronting the colonizer's (and their own) clichéd or stereotypical notions about Indigeneity. For example, Annie reflects with amusement on her decision to stay in a family-owned cabin outside of town in order to earn some cash by trapping and skinning small animals: "[Mother] hates that I'm so far from town, living like a savage on the edge of the bush" (9). The same kind of distancing occurs when Will Bird, while taking refuge in the wild after his attempt to kill the drug dealer Marius, says, "I'd be embarrassed for you to find me naked and covered in dried mud like a bushman from a different continent" (193).

on the Canadian government and the “discourses of national celebration” in which it has a stake (Roberts 6). In other words, given the controversy related to his identity, Boyden’s work can be seen as an example of an award-winning writer’s careful gauging of how far he could push his transgressions or contestations.<sup>22</sup>

Roberts’s and Brouillette’s overlapping frameworks (paving the way for the two readings of *Through Black Spruce*) offer possibilities for a more nuanced, critical analysis, one that is apt given the accusation that Boyden, a writer negotiating the literary prize circuit, reaped the benefits of a status that may not be his. It may also help us gain a better understanding of the kinds of value/s the Giller Prize likely assigned to *Through Black Spruce* in 2008. On the one hand, then, any effort to assess Boyden’s novel should refer to the dire conditions in the James Bay communities described by Boyden in the *Macleans Magazine* article (and the fact that he wrote about them). At the same time, the alleged “dourness” of focus that has been attributed to Boyden’s work should be given due consideration, and this can be done by juxtaposing *Through Black Spruce* with other works whose protagonists’ subjectivities emerge from apparently similar histories and circumstances. For example, Eden Robinson’s *Monkey Beach* was shortlisted for the

---

<sup>22</sup>As Roberts explains, “the current dominant of version of Canadianness depends upon the wresting of the host position from Aboriginal peoples by French and English colonizers... [H]ospitality is compromised by its claim of the host position in the first place and the implications of hostility that precede this claim” (9). “Transgressions” by Indigenous authors are reminders of and objections to this hostility, which is part of the historical usurping of dominant status from First Nations peoples. Furthermore, contesting this usurpation and its attendant oppressions by indigenous authors is “transgressive” only from the point of view of the colonizers. In the same vein, the breaching of decorum by Indigenous authors—in challenging the moral authority of the State and the dominant majority that supports the status quo—is rendered especially unsettling because it is justified. For this reason, Indigenous authors’ transgressions offer instances of text that are particularly [resistant to or that] complicate recuperation into national discourses...[and that] complicate the relationships between text and celebratory context” (Roberts 6).

Giller in 2000. A coming-of-age narrative, it shares a number of features with *Through Black Spruce*. Robinson is an author with a de facto Indigenous identity, and *Monkey Beach* also addresses the damaging impact on families of trauma caused by residential schools, portrays substance abuse, and the persisting vulnerability to violence of people living on the Haisla reserve. Yet Robinson's portrayals are noticeably different from those in *Through Black Spruce*. They are at once elegiac and transcendent—less weighed down by the calamities that befall her characters. Robinson's novel concerns itself far more with the gifts of cultural inheritance, and the joys of being part of a nation and its spiritual connection to the land, than with human shortcomings.<sup>23</sup>

Ultimately, an assessment of the Giller's inclusivity necessitates taking into account other factors that led to Boyden winning the Giller in 2008—among them the literary achievement of *Three Day Road*, which was widely acknowledged as a masterful example of postcolonial fiction, and which distinguished Boyden and made a place for him inside Canada's prize economy.<sup>24</sup> Postcolonial fiction, and the concerns and contestations to which it gives voice, are deemed an inevitable consequence of colonialism. It would have been reasonable for Giller judges to view the representations in *Through Black Spruce* as the product of exhaustive research, as with *Three Day Road*, and motivated by the same desire to expose historical and ongoing injustice. It must be

---

<sup>23</sup>Robinson's 2017 novel, *Son of a Trickster*, was also shortlisted for the Giller. This novel too carefully balances trauma with an abiding love of culture and its celebration.

<sup>24</sup>*Three Day Road* won the McNally Robinson Aboriginal Book of the Year Award, the Amazon/Books in Canada First Novel Award, the 2006 Rogers Writers' Trust Fiction Prize, and was nominated for the 2005 Governor General's Awards. He was also longlisted for the 2007 International Dublin Literary Award.

kept in mind that the Giller Prize was awarded to Boyden for *Through Black Spruce* nearly nine years before his Indigenous ancestry came to be publicly questioned.

*Through Black Spruce* won the prize at a time when Prime Minister Harper's government, despite its 2006 national apology for Residential schools, was not taking adequate measures to confront ongoing problems in First Nations communities, including the disappearance and murder of Indigenous women. The "dour" label affixed to Boyden's work consequently brings to mind historian Salo Baron's general objections to the "lachrymose conception of Jewish history" (in response to Heinrich Graetz's insistence that suffering was a defining feature of this history). It is pertinent that Baron himself accepted this perspective as fitting and essential in the modern age to demand (from indignation) and achieve "conditions under which Jews were most likely to find safety and prosperity."<sup>25</sup> Whether Boyden's depictions of the James Bay communities could have been more or less somber in *Through Black Spruce* is therefore somewhat besides the point. The larger extratextual circumstances, including the politicization of trauma caused by residential schools and poor living conditions on reservations, were such that Boyden's novel appeared to be relevant and timely.

In *Through Black Spruce*, then, the Giller's jury had a novel by an award-winning author, which addressed the plight of Indigenous Canadians, a situation that was increasingly gaining public attention. That some of the novel's elements were also highly entertaining (and popular) likely improved its chances. Annie and Will's intertwined first-person narratives function as a mystery (Annie is searching for her missing sister),

---

<sup>25</sup>David Engel's 2006 essay, "Crisis and lachrymosity: on Salo Baron, Neobaronianism, and the study of modern European Jewish history," discusses the debate surrounding Salo Baron (1895-1989), an "iconic figure among historians of the Jews," and his preference for "historiography that seeks continuities instead of ruptures, deemphasizes Jews' victimhood in favor of their achievements and successful integration...." See Engel 243-264.

and a thriller (a drug gang penetrates the elite, glamorous, and fast world of high-fashion models). It has the televisual qualities discussed in Chapter 3—precisely the kind that would increase its appeal with the readerships the Giller has been striving to develop.

### ***More* by Austin Clarke**

*More*, published in 2008 by Thomas Allen Publishers (owned by Dundurn Press since 2013), was long-listed for the Giller, and won the Toronto Book Award in 2009. Clarke's previous novel *The Polished Hoe* won the 2002 Giller Prize, and the 2003 Commonwealth Writers' Prize. Clarke, who passed away in 2016, had won other major prizes, but consistent recognition of his work did not begin until the 1990s. It took him nearly five decades, ten novels, and numerous short story collections to achieve the status of an *éminence grise* in Canadian literature, reminding us that the connection posited by Roberts between contestations of the host State and recognition for it in the form of literary awards and honours is tenuous.

Clarke's extratextual circumstances should be considered when touching on the relationship between overtly political novels like *More* and the Giller. Clarke's successes with *The Polished Hoe* (which serves as an indictment of colonialism and colonization, racism, and the resulting political and moral corruption in a fictional Caribbean space) and *More* (which addresses racism, economic, and social marginalization in Toronto, Canada) resembles, at first glance, Roberts's assertion about writers who "may both contest the nation-state and be celebrated for doing so." Clarke's personal history nevertheless forces us to qualify such assertions—or at least to see that Roberts is

compressing what is, in Clarke's case, a very lengthy effort. The timeline of Clarke's extratextual story is important for an accurate measure of the role and impact of the Giller, and for understanding Clarke's writing in Canada's literary prize space.

Clarke struggled for recognition for decades, according to Donna Bailey Nurse's 2003 author profile of Clarke for *Quill & Quire*: "Clarke has been plugging away, valiantly, for nearly 40 years," Nurse writes. Clarke himself concedes, "For many years I wondered why my work had received such scant attention...not only because I imagined the literary quality of my books, but because I was aware of the amount of work I had put into my writing" (Nurse n.p). Clarke achieved success in the form of the celebration Roberts speaks of at the ripe age of 68. Nor was this recognition a foregone conclusion. What Roberts's account does not mention is the more fraught and more common picture of writers labouring for years to build a reputation without success. Winning the Giller is never inevitable, and the Introduction offers several examples of criticism leveled at the Giller for overlooking books seen as deserving of spots on its lists.

A literary prize can boost or act as a breakthrough for writers who have been painstakingly and for many years working to establish themselves. This is not to link authors' aims and politics with the recognition they do or do not achieve, however. When an author's work is distinguished, it earns that recognition for a number of reasons (for instance, there is pressure to recognize a work once its author has been noticed by another major literary prize). Moreover, once certain contestations are recognized as mainstream or acknowledged as deserving a hearing, they factor into the judges' calculations in the same way as other aspects of a work being assessed.

Additionally, whether Clarke's case accords with arguments concerning authors' ambivalent attitudes regarding the instrumentalization of their work, depends on several things: the sense of purpose driving Clarke's work; the position prizes are generally seen to occupy in relation to the publishing industry and the State; and Clarke's own attitude toward Canadian and international prizes. Clarke, at least in public, claimed that he had not altered his message since he began writing. Speaking with Donna Nurse, Clarke said, "I would be a fool to say that the Giller is meaningless.... It is important insofar as legitimacy might be given to ideas I have been talking about for years" (Nurse n.p.). Clarke appeared to be suggesting that the Giller interceded on his behalf with readers to improve reception of his work, but while such mediation was important, it had no influence on his writing.

*The Polished Hoe* is a saga-like narrative that spans several generations of black women whose enslavement/servitude exposes them to continued abuse, rape, incest, and loveless domestication. *The Polished Hoe* is set on a fictional Caribbean island, while *More* is situated in Toronto. Consequently, while *The Polished Hoe* is an indictment of racism and slavery elsewhere (or everywhere, as Clarke claimed), *More* is a sustained, voluble critique of Toronto and Canada—specifically, its racism, the failures of its vaunted multiculturalism, and the resulting marginalization and mistreatment of its black immigrants. *The Polished Hoe* is a novel conceived on a grand scale. *More*, shorter and less complex, is more focused; it addresses the specific challenges black immigrants face in Toronto.

Despite its narrower scope, *More* is a carefully crafted novel. It is a composition with a main theme, variations on that theme, and multiple refrains that imbue the whole

work with an intensity that cannot be dismissed. Structurally, it limns the disturbed and disordered mental state of the protagonist, Idora Morrison, as she recollects her three decades in Toronto. Idora is unable to leave her bed for days; she is practically paralyzed for fear that her missing young adult son has either been arrested or murdered by members of a criminal gang (for failing to deliver a stolen luxury car). For Idora, the police pose no less a threat to her son's life than the gang. Nor is Idora being paranoid. Clarke provides ample ammunition for her fears, so that readers are made as acutely aware as Idora of all the ways black men (and black children) are mistreated in Canada.

Idora's racing mind replays again and again the shooting by three policemen of an innocent Jamaican immigrant, Albert Johnson. Johnson was shot in his home in front of his wife and two children because a neighbour complained that the music in his house was too loud, and because the SUV in the driveway looked suspicious to the police—since, “You can't own nothing in this country so nice as a SUV, unless you thief it!” [253-54]). The killing of Albert Johnson, referencing an actual incident in Toronto's history, is a refrain throughout the novel. It spearheads a theme which is elaborated and extended by means of other stories of murdered or oppressed black men.

The abuse of immigrants from the Caribbean may culminate in racial profiling and cops shooting unarmed and harmless black males (a theme reinforced with Idora's visions of black bodies hanging from trees [90], and dreams of long lines of black men and boys in chains [141-2]), but it begins with discriminatory hiring practices—for immigrants, the quintessential experience of *unbelonging*. Bertram, Idora's son's father, grows frustrated at not being able to find work as a mechanic despite a surfeit of



advertised openings. He complains: “Blasted racism Canada? Canada don’t welcome black people. So don’t let nobody fool you. All this shite about multiculturalism!” (87)

In her tiny basement flat in Moss Park, during her four-day “vigil” (“Four simple days which she has come to feel are her days of atonement” [146]), Idora pieces together the various stages and moments of her life: her Barbadian mother’s urging her to emigrate to Canada for the sake of better opportunities, the disastrous union with her son’s father (he finally leaves to find work in the United States, but not before emptying her bank account), Idora’s own persistent inability to get ahead while working at low-wage jobs to pay the bills, and her son’s childhood and his growing sense of alienation as a teenager, which leads to rebelliousness and criminal activity. The system of domestic employment functions as an entry point to Canada for many immigrant women, but it becomes a low-wage trap from which few manage to escape. Idora has tried for thirty years without success. Moreover, the economic marginalization of black immigrant men causes dysfunction in families, and results in the abandonment of women and children. How often, Idora asks herself, has she wondered in rage and despair, “Where are the men? Where are the blasted men gone? Where are the blasted black men? My God! Where the men is?” (102). Later in the novel, another line completes the thought that is by then suggestive of a catastrophic blow to a sizeable community and a profound social problem: “Where are the blasted men to protect us: mother and child? Where any o’those men is?” (163). Idora’s rage then turns into the even more heartrending cry, “The boys, the black boys, are always the targets of the blasted system.... They are always killing-off our black sons” (218).

Idora is also aware that the media intensifies the culture of suspicion, fear, and discrimination, which hampers the sons of women like her, and deprives them of a future:

The only people like myself, black people like me, who I see on television are young men, boys BJ's age, whose views, and character and attitudes the newspapers write about, are in terms of violence.... [T]hey never write a story about a black boy talking about his success at Jarvis Collegiate, or his plans for the future...becoming a doctor, or even a teacher! Nothing on television or in the newspapers ever shows me young black men achieving more.... But I see these armies of 'visible violent minorities,' as the media calls them, and as the Prime Minister makes new laws and new prisons to confine them in.

(162)

Nor are black women spared: Over and over readers witness Idora's sense of isolation, or more accurately, "segregation" on Toronto's busses and subways:

She first wondered if all these people were uncomfortable to be so close to a black woman. And then, in time, she was sure that they were...."This feeling of being in the minority...of inferiority...this feeling of segregation run through my mind, each time I travel on public transportation...this thing... makes you believe you're what they paint you and define you to be. (70)

Idora may have her limitations (and it is characteristic of Clarke to portray every character in a human, fallible light), but Clarke makes certain that readers do not mistake Idora's isolation for a failure on her part. On the contrary, it is a failure on the part of the country that invited her in and then proceeded to keep her at the margins. Clarke includes other voices—others' experience of *un*belonging—to demonstrate that racism touches

everyone who is part of a visible minority. At the salon where Idora has her hair done, others discuss racism in Canada: “This Toronto is the new American South. And the Wild West—Calgary and Alberta, and all out there is the wilderness of the West! This is like Birmingham, Alabama.” Her hairdresser adds:

“Multiculturalism? Is Multiculturalism, you say? What is so multiculturalist about Toronto? Toronto is a collection of ghettos. Ethnic ghettos. Cultural ghettos. In other words, racial ghettoes, and —” (256)

It is the black community, whose microcosm exists in a West Indian grocery store in Kensington Market, which offers the counterpoint to Idora’s experience of *unbelonging* when it embraces a non-member of the community, Idora’s white Canadian girlfriend, Josephine (202). Surrounded by banter and laughter, Josephine, the only white person in the store, is made to feel welcome.

Clarke himself experienced *unbelonging*, which affected his literary career. The extratextual affords an important perspective on the relationship between authors like Clarke, their work, and the Giller. For example, Donna Nurse’s profile allows Clarke to vent against his detractors:

What bothered Clarke, most of all, were implications in some literary circles that he had won [the Giller] because he was black. He felt there were those out to demean his accomplishment by turning it into an act of affirmative action. Clarke was “annoyed and depressed.”

“I was disappointed by some of the remarks made by some of the so-called literary gurus of this city and country.... I felt their comments were

bordering on an unspeakable attitude.... But then, of course, it was not alarming, because I have lived here too long to be alarmed.” (Nurse, n.p.)

An act of “affirmative action” tends to work on the basis of a certain kind of quid pro quo—a desire or willingness on the part of the individual or party benefitting from the action to cooperate with or join the enterprise that confers the advantage. For a dissenting author, cooperation would imply a softening of the critical stance or opinions expressed. In the case of Clarke, such compromising (or even instrumentalizing) is not characteristic. His personal history as an activist, for decades an outspoken critic of racism in the US and Canada, marked him as a politically driven and unrelenting critic and author:

*The Toronto Star* once described [him] as the angriest black man in Canada. He was a figure of his times, a product of the independence movements sweeping Africa and the Caribbean.... He wrote stinging articles indicting racism in Toronto. He was managing editor of *Contrast*, the outspoken organ of Toronto’s black community. (Nurse n.p.)

Clarke never changed his tone, and his “angry” politics likely delayed the acknowledgment he had sought for so long as a writer in Canada. His novel *More* is a testament to his long-surviving commitment to challenging the persistence of racism in Canada. How, then, should the recognition of Clarke’s work by Giller judges be interpreted? A number of explanations can be offered here. Sometime during the 1990s, priorities in institutional valuations of Canadian fiction shifted. In part this was due to policies intended to facilitate multiculturalism in Canada, which were succeeding at the level of arts funding and publishing (see Chapter 1). Just as significant were the trends

established by prestigious international prizes, the Booker among them, which began to favour fiction that offered postcolonial and gender-based accounts of oppression, and were shaping world literature in significant ways.<sup>26</sup> Most importantly, recognition of Clarke's fiction reflected transformations in the broader context of Canada's literary field, changes that were part of a more sweeping effort to include previously marginalized constituencies in the public and artistic life of the nation (that Clarke had been made a member of the Order of Canada in 1998 was indicative of this effort). The politics of contestation, then, especially those that drew attention to serious social problems, became less of an obstacle for literary prizes than before.

The significant point here is that the Giller's recognition of Clarke's work cannot be viewed as a variant of "affirmative action." After 40 years, Clarke was widely acknowledged as a highly accomplished writer. Moreover, arguments like Huggan's about prizes functioning as "aestheticizing exoticist discourse," are particularly untenable in relation to the nomination of Clarke's *More*. Referring to Clarke's politics, for example, reviewer James Grainger writes in the *Quill & Quire*:

When Austin Clarke confounded the oddsmakers and walked away with the 2002 Giller Prize for his novel *The Polished Hoe*, murmurs spread through some of Canada's tonier, gated literary communities that the wrong writer had taken the trophy this time out. *The Polished Hoe* was too long, they complained, its dense style too difficult and structureless, its tone too angry, too overtly political, too black. *More* may...also enrage those readers who wish that the author would, in his autumnal years, just chill out a little and

---

<sup>26</sup>Changes were taking place which improved reception for such works. Richard Todd and James English discuss some of them in the context of world literature.

stop challenging liberal Canada's flattering view of itself as a land of equal opportunity, free of the overt racism of our American neighbours. (n.p.)

For Grainger, Clarke was not just unmistakably political; he was unyieldingly so. Grainger's remarks confirm that Clarke was too intensely political to be downplayed or "aestheticized." It is more reasonable to acknowledge the Giller's increasingly heterogeneous approach to valuing Canadian fiction, therefore, than to insist that it was using Clarke's work to deflect from racism in Canada.

### **Anthony De Sa's *Barnacle Love***

Anthony De Sa's collection of linked short stories, *Barnacle Love*, was shortlisted for the Giller in 2008. De Sa took a year off from graduate work at Queen's university to attend the Humber School of Writers. He then submitted his story cycle about the immigrant experience of a Portuguese family that settled in Toronto to Random House. The publication and shortlisting of this collection by a first-time author does invite scrutiny. How, we may inquire, do these stories about growing up in Toronto's insular Portuguese community portray the experience of immigration and ethnic otherness?

De Sa's collection does not have the same critical edge or outspokenness as the other works examined here. Consequently, one can question whether his stories, despite the working class people depicted in them, abstain from challenging the host nation's socio-economic hierarchies—its marginalization of ethnically different newcomers. In *Transnational Canadas*, Kit Dobson makes a relevant assertion about Vincent Lam's collection, *Bloodletting & Miraculous Cures*: "The multiple ethnicities of Lam's

characters may be happenstance, given the book's setting in Toronto, but the cultural differences between its characters have given it a basic political value" (165). The implication is that Lam's stories offer the requisite amount of "multiculturalism" both as a positive portrayal of Toronto and as a confirmation of the Canadian host's values of cultural openness. Could this collection give purchase to an argument that De Sa's book, like Lam's, was distinguished for reflecting values that are appealing to Canadian readers? Dobson takes this kind of endorsement as a deflection from current-day discriminatory/racist and anti-immigrant practices and attitudes. Furthermore, for Dobson, the Giller's celebration of Lam's collection in effect homogenizes Canadian literature. His comments support the argument that prizes are part of the *extratextual* context that helps with reception—and that can influence authorial choices.

In her essay, "Kandy Land: The Consumption of Otherness in Randy Boyagoda's *Governor of the Northern Province and Beggar's Feast*" (2017), Stephanie Southmayd lends credence to comparable concerns when she herself asks about what

Canadian audiences, cultural arbiters, and corporate leaders demand of the so-called multicultural, postcolonial, or diasporic novel? And what specific narrative criteria most whet the appetite of a reader needing a taste of an *Other*-ed culture? (165)

Dobson and Kamboureli, as mentioned earlier, speak of "a certain kind of cultural grammar," which is also "a grammar of economics" (97). The implication is that certain depictions of immigrant experience are more likely to be published and, subsequently, get noticed by awards like the Giller than others. De Sa's stories must be examined closely to

gain even a provisional understanding of how they do or do not meet expectations that such views of immigrant fiction would set up.

De Sa's collection begins with stories about Antonio's father, Manuel Rebelos, who escapes at the age of 20 the suffocating small-island life of São Miguel in the Azores (part of a group of Portuguese islands in the North Atlantic Ocean, situated 1,360 km west of continental Portugal), and his mother's rigid plans for his life. Manuel yearns for a world beyond his small village and the island. He hopes that by reaching and establishing himself in Canada he will also be in a position to help his siblings, who had been neglected by a mother coldly determined to invest all available resources in her oldest son.

Manuel takes a position as a sailor on a ship bound for St. John's, Newfoundland. After reaching Canada, he makes his escape at night in a dory as the ship is departing St. John's to return to Portugal, and he nearly drowns as the little boat is capsized in a storm. A Canadian fisherman saves him, and takes him into his home by the sea near Brigus, Newfoundland, where his disabled daughter, Pepsi, nurses Manuel back to health. Eventually, Manuel and the young woman fall in love, and this marks the start of a new life, built on a dream of a great future in Canada.

De Sa's stories begin with the tale of Manuel's landing in Canada. His second story describes his and his siblings' arrival in São Miguel to bury their dying mother. This story, in which Manuel is already married and has a young son, contains flashbacks to Manuel's previous visit, when he returned to marry the young woman his mother had arranged for him to wed. The mother's plans do not come to fruition when Manuel ends



up marrying another young woman, Georgina, instead. This is the only story in the collection that takes place entirely outside of Canada, and it is the story in which Manuel's son, Antonio, is introduced. From there on the stories are recounted by the young boy, so that the readers see the tribulations of immigration from the perspective of someone born in Canada but fully able to relate to his parents' language and culture.

De Sa serves up the minutiae of his young protagonist's surroundings, including aspects that are uniquely Portuguese. In this regard, readers are exposed to his family's life in 1970s Toronto, their Portuguese traditions, and their efforts to settle successfully in Canada. In "Urban Angel" ten-year-old Antonio yearns to be Angel Michael for the *Fiesta do Senhor Santa Cristo*, an annual event organized by the nuns of St. Mary's (Portugal Square), a church that serves the local Portuguese community. The story opens this way:

My father demanded we all speak English. "We is in Canada now. We speak Canadian in this beautiful country with many beautiful things," he'd say. He was so certain of his chosen land that I couldn't help but love him. (119).

Crucially, this excerpt sets up expectations about both family life and immigration that are quickly torn down. De Sa's collection of stories may fall into the category of Canadian immigrant literature (just as they may be said to be about coming of age), but they are not about the successes of immigration or the joys of finding a new homeland. Despite their overwhelmingly elegiac tone, they persistently subvert expectations about Canada as a haven for newcomers. In the story "Shoeshine Boy," Antonio recalls the resentments he shared with other children of immigrants:

Like Emanuel, all we wanted was an escape from our little Portuguese neighbourhood.... We wanted our mothers to drive—to summer camp or the Eaton Centre. We wanted our father to wear shirts and ties to work. We wanted them to go to the park and play with us, kick a soccer ball around. But there was always work, and then the other work they went to after dinner.... We were tired of responding to the teasing of schoolmates—“No! We don’t eat fish every day!”—with clenched teeth.

There may be something “exotic” about De Sa’s depictions of the Portuguese in Toronto, but on close inspection the views he offers cannot be considered touristic on any level. The above-mentioned Emanuel is the Portuguese shoeshine boy, Emanuel Jacques, who was raped and murdered in August of 1977. Emanuel was from a poor family in the Azores like the Rebelo family. He arrived in Toronto in the early 1970s. At the time of his murder, Emmanuel was 12 years old. His body was found under a pile of wood on the roof of the building which served as a massage parlor. This real-life tragedy and betrayal of the promise of a new life in Canada is emblematic of other betrayals dispersed through the stories. However, the biggest betrayal or disappointment is Manuel Rebelo’s unrealized dream of building a successful life in Canada. This is the culmination of many smaller failures—professional and personal ones.

By the time the reader reaches the story, “Senhor Canada,” a title laden with irony, Manuel is a broken down, embittered man, and an abusive drunk, who is constantly lamenting, “Dreams, no more dreams” (176). In “Pounding the Shadows,” Antonio, who has already witnessed the effects of his father’s disillusionment as well as his alcoholism and violence, reflects on this very subject: “I thought about The Dream—

why they came here... my father didn't seem to have anything; he didn't seem to want anything, as if The Dream wasn't worth holding on to" (182). Manuel's marking of Canada Day on July 1, 1978, in "Senhor Canada," is a twisted caricature of what should be a celebration of the birth of Canada and nationhood. The annual holiday drives Manuel's spouse and daughter out of the house. As always, Manuel plays a recording of Canada's national anthem over and over again, while drinking himself into a stupor. The disturbing ritual reflects Manuel's sense of personal failure.

He stood there for the whole song, stiff and serious, his hand crossed over his heart. Then he sat in his folding chair with a Molson Ex in hand. It was quite a sight: the little man, his mismatched attire, wrapped in his adopted patriotism as the anthem blared from our windows and out our door onto Palmerston Avenue. It had become his annual Canada Day ritual—his alone.  
(162)

Manuel, handsome as a young man and the source of his mother's pride, with "blue eyes and long lashes," "too gorgeous" for a man, had become a "little man" in his son's eyes. Worse, Manuel's unchecked drinking in public is deeply embarrassing for Antonio. After being jeered at by Antonio's friends, his father collapses in front of their home, and has to be taken by ambulance to a detox centre. Eventually, Antonio goes to see him there, and again reflects on his father's transformation: "*He should be in a hospital...not here with these drunks....* He looked so helpless and lost, not the man I remembered as a boy" (193).

De Sa's stories depict the disintegration of a man who cannot absorb his disappointments. It must be said that De Sa is careful not to assign all of the blame for

Manuel's failures on immigration or on Canada. For instance, Georgina, whose kindness makes her reluctant to criticize Manuel, says this to Antonio:

...life, a *vida*, was not supposed to be this way for him. Your father made big dreams for himself in Canada. The ones he helped come to this country are now doing much better than him; their dreams have come true. (199)

Yet Manuel's failures are not due merely to flaws in his own character. Immigration had set up too many obstacles, including deep-seated prejudice, for this uneducated, ethnically different immigrant to overcome. Even Terri, Antonio's Canadian-born teenaged sister, experiences *unbelonging*. She exclaims in anger and frustration, "You're a fucken pork chop! That's what they call us dad...pork chops (184)!"

The reasons for Manuel's inability to realize his dreams in Canada may be multifold, but De Sa's collection is not neutral or apolitical as a result. The stories do not offer a happy account of immigration to Canada. As with Viswanathan's *Ashwin Rao*, Hage's *Cockroach*, and Clarke's *More, Barnacle Love* works as a constant reminder of the failure of multiculturalism, and unflinchingly examines the profound impact of the failure to integrate socially on those who stake everything on becoming Canadian.

The last story is about an unsuccessful family trip to Niagara Falls during Christmas (following one year of sobriety for Manuel, and of holding down a job as Custodian at the Eaton Centre). When Manuel complains about the lack of respect his children show him, Antonio, now sixteen years old, challenges Manuel:

"You think it was easy for us. All you talk about is how hard it was and when you were my age and all that martyr shit. But did you ever think how hard it

was for me? How hard it still is to try and live a dream you never claimed?"

(208)

The children of immigrants, even first generation Canadians, are not necessarily spared the pains of immigration, as De Sa suggests. Their own world is invariably molded by their parents' disappointments (or accomplishments), while their sense of belonging is, paradoxically, disrupted by an awareness of being part of a family of outsiders.

One cannot un-problematically attribute to De Sa's collection "some basic political value" (as Dobson did to *Bloodletting and other Miraculous Cures*). His stories do not unequivocally praise the cultural host, centered as they are on a bitterly disappointed immigrant. The author, it must be seen, insisted on showing the bleak reality of immigration, despite the unfavourable light this casts on Canadian society.

How is this truthfulness to be reconciled with Dobson and Kamboureli's claims about "a certain kind of cultural grammar," which is also "a grammar of economics," or with Southmayd's notion that diasporic novels must offer a "taste of an *Other*-ed culture" if they are to satisfy publishers' expectations? To respond, other books examined in this chapter, and that were published in Canada and celebrated by the Giller, show that De Sa's collection is not unique in its stark portrayal of immigration and the prejudice and marginalization endured by immigrants and *Othere*d communities. We must be aware, therefore, that what Dobson and Kamboureli, and Southmayd are proffering is an exoticizing reader (and readership, along with "cultural arbiters, and corporate leaders"), and we need to question whether such a reader, one with fixed expectations, has any bearing on the current reality of publishing in Canada.

The implications of Dobson and Kamboureli's suggestion that authors are more likely to be published (and celebrated) if they meet certain narrative criteria in their fiction must also be fully understood. They are suggesting, in fact, that the imposition of criteria (which remain unspecified by Dobson and Kamboureli) cause a postcolonial or diasporic narrative to be something other than what it could have been had the author chosen to reject them—less complete, let us say, or less truthful.<sup>27</sup> Such a view, of authors as artists who are willing to subvert their own work, or of the choices they make, is problematic; the same can be said of the notion that one kind of cultural grammar is entirely distinct from another, or is deployable in a way that excludes the other. The previous chapter argues that authors structure their narratives with reference to a varied readership, as well as different, often competing aims (taking market driven demands into account). They write to the expectations of their readers, their publishers, and potential detractors. Yet they also negotiate their way to tell the story they feel should be told, and they safeguard their own aesthetic judgement in doing so. The books discussed here are examples of this kind of writing. Moreover, these are books that won recognition because of or despite their authors' choices.

### **Cultural Ecosystem: A New Conceptual Framework**

Dobson and Kamboureli's suggestion is merely a variant of the argument, familiar by now, that capitalism has colonized every sphere of culture. The previous chapter addressed similar concerns. The close readings of books here, some that overtly contest

---

<sup>27</sup>The suggestion that a certain cultural grammar renders a work inferior is also one that potentially invites critics to engage in a hegemonic insistence that only certain kinds of literature deserve to be taken seriously, and that there is no merit to writing that expresses both a longing for change as well as appreciation for and acceptance of the way things are.

the status quo (or that reject the cultural grammar Dobson and Kamboureli indicate is necessary for success), offer additional evidence of the Giller's heterogeneous approach to valuing fiction. Moreover, the readings prompt us to consider alternative ways of looking at publishers' decisions, book reviewers and critics, and any other member of the literary institution. They suggest that another framework is necessary, one that accommodates support for a greater diversity of books. Such a framework would be conceived as privileging symbiosis, complementarities, and cooperation in a cultural community focused on sustaining and producing culture. Furthermore, the more conventional economics intrude on this community, the more it is seen to adapt and resist these forces. Thus, publishers produce and promote literature in a system where prizes can distinguish books for reasons unrelated to commerciality. In turn, by celebrating literary achievement and the publishers associated with excellence, prizes assist with the sale of the books distinguished and certify the publishers in a competitive environment of publishing and bookselling. This is the economy of prestige in simple terms, but it is also a set of practices, activities, standards, and attitudes that comprise a community (or an environment), and that evolve to effect the most productive coexistence.

Borrowed from the interdisciplinary field of cultural ecology,<sup>28</sup> the ecological framework offers more nuanced ways of dealing with the subject of the Giller, as compared with older economics of culture or the literary institution models. Put simply, it

---

<sup>28</sup>The framework posits the prize economy as an economic analogue of a biological ecosystem. Culture and cultural diversity are thereby conceived as goods that contribute to society's development, and that cannot be quantified in monetary terms. These aspects of cultural ecology and ecological economics challenge theories belonging to conventional economics, which focus on economic growth and discount the possibility that growth is unsustainable beyond a certain point, or that the availability of commodities is not the only measure of human well-being. See footnote 4 in the Conclusion for a more detailed history of cultural ecology.

credits cooperation and collective efforts meant to sustain a culture-producing ecosystem where profit making is just one of a number of objectives. This explanatory framework factors in growth, enrichment, and the achievement of stability over time. Accordingly, something like a corpus of Giller nominated and winning books undergirds other processes aiming for equilibrium in the ecosystem. Lastly, this framework conceptualizes the prize economy in a way that accounts more convincingly than “a grammar of economics” for the publication of books that contest the dominant culture. It posits instead a collective investment in change benefitting a cultural community as a whole. The Conclusion develops and applies this framework to the Giller’s institutional function and contribution to its community, as well as its 25-year-old corpus of winning and nominated books to theorize its participation in one or more canon-shaping processes.



## **Conclusion: Cultural Community and Canon-Shaping**

The 2011 Economic Impact Study of the Ontario Book Publishing Industry, prepared for the Ontario Media Development Corporation (OMDC), highlighted the importance of Patrick DeWitt's *The Sisters Brothers* and Esi Edugyan's *Half-Blood Blues* for Canadian-owned, Ontario-based publishers. These two novels were among four books credited with “numerous critical and commercial successes,” and presented by the Study as a gauge of Canadian companies’ continued success.<sup>1</sup> It is noteworthy that both are works of literary fiction rather than “commercial” best-sellers; it is the latter category that is the most profitable, and is generally presumed to be of greatest benefit to publishers. Furthermore, both works—distinguished by the Giller and other prizes—are treated by the Economic Impact Study as something of a shared resource for the industry as a whole by bolstering faith in its economic viability and capacity to produce critically acclaimed works by Canadian authors. The novels’ recognition as a boon to Ontario’s publishing industry consequently offers a useful entry point for completing this study of the Giller, its role in Canada’s literary institution, including its contribution to the processes implicated in the formation of a contemporary fiction canon.

*Half-Blood Blues* won the Scotiabank Giller Prize in 2011. It was nominated for the Rogers Writers’ Trust Fiction Prize and the Governor General’s Award for English language fiction as well, but these prizes were awarded to *The Sisters Brothers*, a nominee for the Giller in the same year. While the convergence among several Canadian prizes on the same contenders has happened before, and is significant (because it

---

<sup>1</sup>The study did not mention that Thomas Allen had gone bankrupt before being purchased by Canadian-owned Dundurn Press in 2013. It also failed to mention that *The Sisters Brothers* had been published by Ecco, an imprint of HarperCollins, an American owned firm with subsidiaries all over the world.

indicates that the same vectors or selective pressures influence all three of Canada's major awards for fiction), it was the Giller win that had the greatest impact on Edugyan's career, one that had been only modestly acknowledged in Canada before the Giller's recognition of *Half-Blood Blues*.<sup>2</sup> Evidence of the Giller's immediate salutary effect on book sales and journalistic attention, among other quantifiable and non-quantifiable markers of resulting prestige, appears throughout this study. For Edugyan and deWitt, the long-term benefits of the Giller's certification—consisting of book contracts in Canada and abroad, and critical and scholarly treatment, particularly in Edugyan's case—constitutes additional proof of prize-assisted career success, coupled with, as argued below, integration into one or several contemporary canons in the making.

In 2018, deWitt and Edugyan again received Giller nominations for *French Exit* and *Washington Black* respectively. Edugyan was also shortlisted for the Man Booker Prize, and the 2019 Andrew Carnegie Medal for Excellence in Fiction in the US—distinctions that were well publicized in Canada. The nominations for prestigious prizes abroad did not, however, diminish the importance of Edugyan's nomination for the Giller in the local economy of prestige. Journalistic commentary in Canada produced over the past 25 years demonstrates that the Giller has been the greatest contributor to authors' domestic literary status, and it is routinely dubbed the "Canadian Booker" by foreign journalists. In the past, nominations from international literary prizes worked to validate the Giller's selections, enhancing its prestige at home and abroad in a virtuous cycle. Such validations have become less consequential as the local economy of prestige achieved *stability* over time.

---

<sup>2</sup>This was Edugyan's second novel after *The Second Life of Samuel Tyne* (2004), which was shortlisted for America's Hurston-Wright Legacy Award. DeWitt's *The Sisters Brothers* was also a second novel, following *Ablutions* (2009).

That several prizes can act with the Giller to distinguish a particular book or an author does not diminish the Giller's role or its impact. On the contrary, as the advantages to Ontario's publishing industry that accrued from deWitt and Edugyan's success suggest, multiple nominations elicit a positive reception in the press and the public. They also support the use of an alternative framework for thinking about the Giller and the economy of prestige: one that focuses on cooperation and shared benefits.

A cultural community that esteems prizes and the valuations they offer is analogous to a thriving ecosystem. This conceptual framework foregrounds mutualism instead of competition between its members, including other literary prizes. It posits that all the members of a cultural community benefit from the availability of readerships/viewerships, critical and journalistic commentary (book reviewers and space/manpower allocated to discussion of books), as well as financial support—all of which require a collective effort to nurture and increase the supply of such shareable resources. The stability and efficiency of the community as a whole is an aspect of the selective pressures experienced by all members. Consequently, the Giller is to be understood as both competing with and supporting other prizes with a view to optimizing certain 'ecological' outcomes. Its own survival depends on sustaining public and journalistic interest in literature, an aim accomplished best through a conjoint effort to raise the status of and perceived need for literary prizes. This does not mean that an agency like the Giller stops maneuvering to increase its impact on, or control of the cultural processes that occur in its community. Nor is it prevented from vying to raise the

prestige or influence of its own community relative to its counterparts in other regions or countries.<sup>3</sup>

What renders the ecosystem model as a conceptual framework opportune is its explanatory power. It is more accommodating, as noted above, and addresses questions left unanswered by models centred on economic competition, and that attribute primarily bureaucratic calculations of self-interest to prizes and the publishing industry. For example, the ecological framework distinguishes between short- and long-term goals and developments the community aspires to for both economic and non-economic reasons. One important aspect of this are the decisions that are intended to ensure diversity (analogous to biodiversity) among its members and with respect to cultural products.

The Giller's institutional existence, its *raison d'être*, is implicitly justified by the need to support and reward diversity among writers and publishers—the kind that preserves the high standards of literary fiction and facilitates innovation despite, arguably, the more limited markets for some types of work (for example, short story collections and more experimental fiction). Significantly, then, the framework recognizes the investment the community has to make as a whole in nonmaterial benefits, such as

---

<sup>3</sup>Cultural ecology as a field is generally linked to anthropologist Julian Steward, and his work, *Theory of Culture Change: The Methodology of Multilinear Evolution* (1955), where it is summed up as “ways in which culture change is induced by adaptation to the environment.” Yet it was the ecologist Howard T. Odum whose groundbreaking work in 1950 transferred the concept of “stability over time” to the study and theorizing of entities—small and large. J.B. Hagen used Odum's maximum power principle, and his stability principle, which included feedback loops, to formulate systems ecology. Finally, Peter Finke, relying on systems theory and Gregory Bateson's *Ecology of Mind* (1973), proposed a crossdisciplinary cultural ecology as a general theory. Ecology now serves as a paradigm for cultural studies. For Finke, art and literature in society are subsystems or ‘cultural ecosystems’ with their own processes, hierarchies, and trophic levels. This theoretical framework accommodates a community's interest in long-term sustainability, which involves investment in social and human assets, as well efforts to safeguard intangible goods or assets that have no demonstrable economic value or return. The framework also makes room for an economy of the gift (as opposed to the economy of exchange). See Finke.

intellectual and moral enrichment, rest and recreation, aesthetic experiences, and inclusivity.<sup>4</sup> This explains publishers' support for talented writers (a precious resource), and publishers' interest in prizes like the Giller as a way of defraying the costs of such support. The community's overall wellbeing depends on an actual rather than perceived capacity to preserve and promote intangible values. This is the logic of ecology. The Giller's putative function within its community is one of meeting its community's needs by rewarding literary works its judges deem most accomplished or important. For this reason the Giller endeavours to offset its associations with corporations (Scotiabank and profit-seeking publishers) by persistently underscoring its institutional autonomy, and by lending support to books, which, among other things, advocate for the kinds of social and political change the community as a whole recognizes as necessary.

The ecosystem framework accounts for institutional adaptations aimed at increasing synergies, such as the Giller's involvement with literacy programs, efforts to democratize certain aspects of its activities, as well as its partnerships with other private and government-funded institutions. These adaptations, which align the Giller's practices with the expressed social and political goals of governments and arts councils, as well other members of the larger artistic habitat, demonstrate the institutional tendency over time to achieve stability—its own and the community's. The framework also explains the fact that some changes/adaptations take place more slowly than others. While some works and authorial positions are quickly integrated, celebrated, and become mainstream,

---

<sup>4</sup>Economic models based on theories of competition typically fail to take into account intangible cultural goods, such as education, civic responsibility and participation, cohesive communities, and national cultural heritage. While it is impossible to quantify the value placed on these goods by every individual member of a cultural community, all share to some extent in the work of preserving these intangibles. These goods, it must be added, also depend on the efforts of academic communities.

others are not included because they are judged too eccentric, destabilizing, or unbeneficial to the wellbeing of the larger community. Significantly, a critique that uses neoliberalism or cultural hegemony to explain the inadequate integration of visible minority authors cannot account for the multiplicity of factors (for example, lack of public awareness, education, or interest), which go beyond economics or are unrelated to it, or that render individual members and entire communities initially resistant to certain types of change, but capable of it (adaptive) over time. Adaptation, efficiency, and stability are key concepts in ecology, and they have comparable explanatory power in a framework that posits cultural processes as analogous to ecological ones.<sup>5</sup>

As a predictive model, then, the critique discussed in Chapter 4 does not adequately account for the celebration of books that contest the status quo. In *Prizing Literature*, Roberts recognizes this extra-textual function of prizes, but the social-political context she theorizes is one where prizes mediate between authors and their “cultural host” (hence the enabling concept of hospitality). By contrast, the ecological framework reframes this function as one where prizes (especially those without government funding) mediate between the State and the cultural community as a whole. This framework can account for the set of decisions that enable contesting books to be published in the first place, as well as the social and cultural conditions that cause a larger number of such books to be published and receive greater recognition over time.

An ecosystem is both dynamic and tends toward equilibrium. It is an environment that exhibits various responses to pressures (using a variety of feedback loops), and these

---

<sup>5</sup>Finke’s theory, unlike Steward’s, recognizes the relative independence and self-reflexive dynamics of cultural processes. Causal deterministic laws do not apply to culture in the way that natural selection applies in nature, for instance. See Finke 2005, 2006. On the other hand, response to changes in the environment—technological change or availability of data pertaining to readers/audiences—can act as drivers of permanent transformations in a cultural ecosystem.

register in the cultural practices and products of its members. The Giller's 25-year corpus of nominated and winning books can be theorized in important ways using this framework. The composition of the corpus lends itself to being conceptualized as a product formed over time from available resources, and in response to exigencies and different types of feedback in the Giller's immediate and larger environments. Significantly, the institutional prestige and stability achieved by the Giller since its founding becomes a defining feature of the corpus as a whole, and of the status of the individual books that comprise it. Like the renowned Man Booker and the Nobel Prize for Literature, it is a well ensconced and influential member of its cultural ecosystem. It is widely seen as a benchmark or measure of artistic accomplishment and author status. The Giller's achieved stability consequently offers the possibility of theorizing it with reference to another important conceptual framework—that of literary canon formation.

Because the Giller is not like academe, with its long-congealed, entrenched/stable curricular canons, which are products of professional scholarly expertise, the very attempt to attribute a canon-shaping process to the Giller is problematic. The Introduction underscored the difficulty of appropriating a schema long associated with academic institutions for a distinct, functionally different species of institutions. It questioned the appropriateness of applying this framework to a literary prize whose selections are based on unspecified and changeable criteria, and reflect preferences or opinions that are not sufficiently authoritative to assure selected works a foothold in a contemporary canon. It was also suggested that the Giller and the economic and cultural activities it engenders are consequential without the conceptual apparatus of a literary canon; this is to say, the Giller plays a vital role in the cultural ecology of Canadian publishing, and authors and

publishers derive measurable career-boosting benefits when their books win or become nominees without the attribution of canonical status.

Yet the effort to fully apprehend the Giller's role in Canada's literary field, particularly in an academic context, should include the recognition that the Giller's prestige has canon-shaping implications. This recognition informs the discussion in Chapter 2. There are several reasons for coming to terms with the Giller in relation to such a process or processes: First, as argued in the Introduction, we can speak of a contemporary canon as "tentative" or as "in the making," as Wojciech Drag does with respect to contemporary fiction in Britain (CFB), without denying that the canon-forming process or its provisional corpus are real.<sup>6</sup> Second, the successful linking of prize-related prestige to canon formation establishes it as an available concept, which, moreover, helps identify important dimensions of such a canon/s—for example, its readerships (intended markets), function, and ideological makeup. What has to be stressed, in addition, is that a prizing institution cannot cope with the canon question on its own. It can discuss markers of prestige, such as its impact on book sales,<sup>7</sup> but it cannot generate the terms and overarching concepts necessary to connect its own practices to the construct of a canon. Such theorizing is part of scholarly endeavour.<sup>8</sup>

---

<sup>6</sup>In the Introduction, Drag is shown to establish the link between the Booker and a "tentative" contemporary British fiction canon by employing two other canons—the teaching and "tentative canon of academic research" (Drag 26). For Drag, the critical canon may also be "a canon in the making" (22), but its provisional status does not prevent its use or vitiate its effects on critical activity and the objects of study. See Drag.

<sup>7</sup>The Giller announced that "the 2017 sales for the Giller finalists increased an average of 433 per cent, while that year's winner—Michael Redhill's *Bellevue Square*—garnered an impressive 1,402 per cent sales increase after his win, according to BookNet Canada" (Giller website).

<sup>8</sup>The theorizing of canons is itself a complex and fraught endeavour. Canons have been problematized, deconstructed, and contested by the likes of Frank Kermode, Alistair Fowler, John Guillory, Alan C. Golding, Barbara Hernstein Smith, Annette Kolodny, Paul Lauter, and Wendell Harris, to name just a few key critics. Frank Kermode's questioning of curricular canons (as



The ecological framework enables us to view the Giller as an institutional actor that has grown into an influential member of its community, with evolved, co-operative, mutually beneficial relations. Additionally, after two decades, the Giller's output has grown more crucial to the stability of the (eco-) community as a whole, and its corpus of books has grown more influential, individually and collectively—not unlike the laureates of the Nobel and Booker. The Giller's corpus can now be seen as its own governing mechanism, with its precedents, rationale (including tolerance levels), and direction. Furthermore, the Giller's lists of nominees and winners increasingly perform efficiency-maximizing functions, helping other agents organize output for purposes that are economic, cultural, and educational. The Giller's curated lists are easily accessed, and are of use to various valuing constituencies in Canada and abroad. Chapter 2 shows that members of the immediate and extended cultural community, including book reviewers, critics, and academics in Canada and abroad, rely on the Giller's imprimatur. They put the certification of its books and authors to use for producing best-of-the-year lists, recommended reading lists, book reviews, criticism, as well as academic curricula.

To contribute to one or several canon-making processes, a prize must meet a number of conditions on a consistent basis. Without being exhaustive, the following both summarizes these conditions and provides the means for assessing the Giller's role and performance in relation to this process. Again, these conditions or requirements factor in the passage of time and membership in an interdependent cultural community.

---

serving the conservative agendas of academic institutions) is for the moment the most relevant, given that the application of this concept to the Giller's corpus is also being questioned. In *The Classic: Literary Images of Permanence and Change*, Kermode writes: "The desire to have a canon, more or less unchanging, and to protect it against the charges of inauthenticity or low value . . . is an aspect of the necessary conservatism of a learned institution" (173).

- A. Institutional longevity:** The capacity to effect stable and long-reaching influence comes with longevity. A prize that disappears after a few years loses the little status it had, and the extra-textual status attributed to its books is also diminished. Like the Nobel, Booker, and Pulitzer in the US, which have come to be seen as venerable, the Giller has grown more influential due to its institutional staying power.
- B. Consensus with regard to importance and success:** There must be a sufficiently broad consensus about the importance of a prize as an institution fulfilling its function well within its cultural space. A prize performs well by: selecting books that consistently reflect and reward high levels of accomplishment; demonstrating that its expectations/standards are distinct from those of other institutions; accomplishing what other agencies, and particularly other major prizes, cannot do, or performing certain functions considerably better than its competitors (respecting the last, the Giller offers the largest prize purse, and is the only Canadian literary prize to use international-calibre experts on its judging panels).
- C. Inclusive or ‘legitimate’ selection criteria:** A prize must have a known or recognizable purpose/goal/mandate that does not exclude books for reasons that would be deemed unjustifiable. As with any selective undertaking, the kinds of books that are excluded are just as crucial in rendering the project legitimate, since the long-term wellbeing or enrichment of the community depends on preserving the diversity of its members and their output. The Giller stated that its goal is to render judges’ decisions free of political/nationalist objectives or criteria unrelated to artistic accomplishment. A prize that is seen as unconstrained by non-artistic biases is considered to have integrity, and, therefore, the capacity for identifying books

most worthy of an award. It is also seen as making the most ‘complete’ contribution to one or several canon-making processes.

**D. Identifying important Canadian writers and books:** To be considered important and influential, a Canadian literary prize must address a need in its cultural environment (even if this need is recognized only among an elite segment of people writing/publishing/teaching/critiquing). The need to support writing in Canada, to identify and promote promising and established Canadian writers, was touted as the rationale for establishing the Giller. In the last decade, book reviewing and book review space in major newspapers have been dramatically curtailed. This means that the role of prizes in preserving discussion of books has grown more vital, and that prizes play a central role in identifying and promoting Canadian authors and their work. This function of identifying important authors is closely related to canon-formation.<sup>9</sup>

**E. Diversity, relevance, and greater readerships:** A prize’s lists must on the whole reflect what is current and relevant, politically and aesthetically, to people engaged with public and cultural spheres. Contemporary canons are shaped with a view to greater inclusion than in the past, and with the aim of exploring a greater range of subjectivities and experiences of the world. Where the Giller is concerned, such criteria align its own strategies with the prevailing tendency to democratize art

---

<sup>9</sup>See the retrospective article, “Then and Now: Granta’s Best Young British Novelists,” published in *Granta* on April 6, 2013. The article interviews this competition’s various editors— from the list’s inaugural publication in 1983, to its latest iteration in 2013. When first published, the list was the first of its kind. It was, moreover, a promotional undertaking, “dreamed up by a marketing council,” according to then editor, Bill Buford. Over three decades, it grew from this humble beginning into one of the most prestigious vehicles for predicting Britain’s important young writers. The magazine’s function of identifying new talent is closely associated with the selected writers’ canonical status in the future.

through institutional practices and technology. In turn, these practices increase readers' involvement with the Giller's activities, as well as the relevance of selected books to broader, more diverse communities of readers. This is an aspect of legitimacy in the present that also applies to contemporary curricular canons.

While the Giller may not be meeting all of these conditions without inviting criticism, journalistic commentary (in quantitative and qualitative terms) points to a consensus that it meets them better than any other current prizing institution in Canada. Longevity, adaptation, institutional credibility established over time, and a curatorial function that has become vital to its community and its diverse members—these are interrelated aspects of the Giller's role and status in its cultural habitat. The Giller is also seen to influence publishers' decisions with regard to the writers or fiction they publish. Consequently, the Giller is implicated in a virtuous cycle of celebration and publishing. Works and authors entered therein are seen as accomplished and important, and, increasingly, are associated with Canadian fiction at home and abroad. This is certainly problematic, as those left out of the virtuous cycle are disadvantaged by comparison with writers the Giller has distinguished (although other prizes can productively compensate for the Giller's oversights). It is, however, an aspect of the canon-shaping process.

In Canada, the virtuous cycle generated by the Giller is comparable to the cycle generated by the alliance of certain editors, academic presses, and government funding geared to creating Canadian literature for use in universities. The latter alliance or complex was criticized by Robert Lecker and Frank Davey. Yet the resulting curricular canon, its provenance notwithstanding, is legitimate. Over time and with use, it has become a staple of the scholarly community, its materials and practices. The Giller's

function of selecting and certifying texts is comparable on multiple levels. Although it belongs to a different system of institutions, with aims and products that are not ‘academic,’ the Giller participates in some of the same process/es (market factors included), with similar effects on the circulation and valuation of texts. Two things require emphasis, however: The Giller is the most prestigious prize for literary fiction in Canada (with the greatest impact on readers’ choices, and critical activity), but it operates in a field of several major national and international prizes. Consequently, it contributes to a layered process of canon-formation, rather than as sole participant. Since the ecological framework stresses interdependencies (which can be tracked and measured), it helps us see that as a powerful member of its community, the Giller supplies necessary but not sufficient conditions for canon formation. This is illustrated particularly well with prize-winning books that have been selected for translation. The Giller does contribute to the creation of a contemporary transnational corpus or canon, but it does this in concert with other domestic and international prizes—some perhaps more instrumental to translation than the Giller. Furthermore, as considerations of translations, curricular inclusion, and scholarly criticism in Chapter 2 demonstrate, canon formation should be disaggregated into several, often complementary or mutually reinforcing processes with contributions made by a number of diverse institutions, and that rely on some of the same resources (books, authors, academics, and publishers). These overlapping processes generate distinct products, including canons, but with considerable overlap, in the same way that readerships and reading practices tend to overlap.

As the most influential literary prize in its community, the Giller determines more than any other of its members, the composition of a particular non-academic canon in

Canada (it also effects an academic one, but to a lesser extent, as described above). This is one of the central implications of the Giller's prize-related prestige if we apply the theoretical framework established above. Moreover, since literary prizes, as cultural phenomena, have played increasingly influential roles in the spheres of literary culture in the last four decades, the canon the Giller helps shape can be considered an alternative to curricular canons and the styles of reading they require.<sup>10</sup> The distinction merely underscores that the literary ambitions of authors notwithstanding, their books are not intended to serve any specific function; their readers are not required to have specialized knowledge, and, among other things, readers are meant to be entertained.

As already concluded, the Giller plays an important part in the formation of one or several contemporary canons in Canada. Significantly, since the Giller's corpus of books plays this determinative role, key features of this canon/s stem from the Giller's institutional function and the readerships it fosters. The Giller's function can be defined in a general way through comparison with other major prizes—the UK's Booker in particular. Both prizes pledge to reward the 'best' work of fiction published in a given year. Whereas the Booker makes any book eligible as long as it is published in the UK or Ireland, to be eligible for the Giller, authors must have Canadian citizenship because Canadianness and the celebration of 'national' achievement is one of the Giller's mandates (although the Giller preserves the eligibility of books that are not about Canada, and of authors who have a tenuous connection to Canada, apart from their citizenship).

---

<sup>10</sup>In his 1992 essay, "Canonicity," Wendell Harris, argues that the concept of canonicity is sound as long as we accept that "there will always be competing canons" (118). All canons must ultimately be understood in terms of "the functions a particular selection was apparently intended to perform" (115).

Like the Booker, the Giller strives to make itself the most prestigious prizing institution in Canada (the Booker makes this point explicitly by answering the question “What difference does winning the prize make?”).<sup>11</sup> As well, like the Booker, and as a response to the exigencies that exist in its own community (for example, critics’ insistence that a ‘national’ prize should represent and support a broad range of constituencies), the Giller’s selections are intended to demonstrate diversity. Its corpus has increasingly included writers from across Canada (albeit, with a larger representation of writers and publishers from Ontario). Among them are new Canadians, members of visible minorities, and others who are seen to add to the diversity of voices, even when they critique Canadian politics and society. There is, then, a cultural and ideological dimension to the Giller’s corpus, the canon it shapes, and the readers it targets. The corpus serves as an affirmation of cultural pluralism, inclusion (of writers and readerships), and support for democratic processes, which include free speech and criticism of the State. Again, while the compositions of the Giller’s lists are not identical from year to year, the lists are intended to showcase these features to some degree every year. The analyses of the long- and shortlists in Chapter 3 tracks the diversity demonstrated in the lists since 2006, finding that, for instance, the representation of male and female writers from marginalized communities, and of smaller publishers from across Canada has grown significantly, particularly since the publication of the longlists (though what is an adequate level of diversity remains to be determined). Additionally,

---

<sup>11</sup>See the Man Booker Prize FAQ’s page. The Giller makes a similar case on the CBC page dedicated to a 25-year retrospective, with the heading, “The Giller Prize turns 25: Contenders Say It’s About More than Winning \$100K.” Esi Edugyan is quoted as saying, “Certainly, as a past winner, I can say that it is a life-changing prizes.” Patrick deWitt says, “The Giller Prize can completely change the trajectory of your career.” See CBC’s web page for other comments and a Giller video.

foreign judges, including accomplished writers from visible minorities, have served on panels for over a decade to reduce the appearance of bias or favouritism, and to ensure that lists and winners are perceived as meeting the criteria espoused by international-calibre literary awards.

We can see several of these criteria reflected in the judges' comments about its 2018 longlist:

Our sole criteria going into this process was literary excellence. We were looking for books that were written in elevated, idiosyncratic, original prose that exhibited an exquisite command of the art of language, and unparalleled mastery of structure and storytelling.... This list reflects the landscape of the current Canadian imagination: diverse, bold, edgy, exciting, reflective, aware, angry and joyous. Leave it to our literature to speak out beautifully from the far-flung edge of this huge mysterious land, and sing about the erased, the immigrants, the oppressed, the survivors, the entitled. It also reflects the myriad genres that Canadian writers are working in: auto-fiction, science-fiction, epic family sagas, historical novels, coming of age dramas, short-stories, satire. These are stories about and beyond Canada, a list so exciting, exhibiting such pure excellence, it stands up to any list in the world, and it is great, great fun to read.

The cited passage underscores the worldly dimensions of the Giller's ambitions. The Giller's corpus is meant to "stand up" to any other major prize list on the basis of the books' prose, and their diverse perspectives, positions and moods, subject matter,



historical and geographic purview. The ecumenicalism of the Giller's lists is highlighted by comparing the comment above with the description offered by Booker judges in 2018:

All of our six finalists are miracles of stylistic invention. In each of them the language takes centre stage. And yet in every other respect they are remarkably diverse, exploring a multitude of subjects ranging across space and time. From Ireland to California, in Barbados and the Arctic, they inhabit worlds that not everyone will have been to, but which we can all be enriched by getting to know. Each one explores the anatomy of pain — among the incarcerated and on a slave plantation, in a society fractured by sectarian violence, and even in the natural world. But there are also in each of them moments of hope. These books speak very much to our moment, but we believe that they will endure. (Anthony Appiah, 2018 Booker Prize judge)

Juxtaposing the panels' 2018 statements exposes the similarities between them (including the presence of Esi Edugyan's novel on both lists), as well as notable aspects of the Giller's selections. In addition to the liberal-democratic values the lists represent, both offer a panoramic view of the world. Their narratives "range across space and time" in the same way that movies or television series carry viewers across continents and swaths of time for purposes of edification and entertainment. This is a form of literary cosmopolitanism—one that the globalization of media increasingly shapes.<sup>12</sup> The Giller, as argued in Chapter 3, is a televisual prize in more than one sense. As well as using televisual strategies to promote itself and its books to readers in Canada and abroad (with paratextual content that highlight features readers are most likely to identify with

---

<sup>12</sup>See Peter Trawny's essay, "Globalization and Cosmopolitanism."

entertainment), its lists contain books with narratives that cross multiple borders. Or else they recreate history, events that were momentous, thrilling, and function as springboards to adventure or mystery. These are books that also exploit the scenic aspects of their settings. *The Sisters Brothers* and *Washington Black* are merely more recent examples of a versatility (intended to appeal to different kinds of readerly interests) that is now characteristic of many of the Giller's shortlisted and winning books.<sup>13</sup>

Yet even televisuality is part of a more profound transformation to which the Giller is responding. Because the Giller attends to readers' interests, but, at the same time, influences or shapes tastes or a reading *habitus*, any effort to come to terms with its curatorial function and its books is assisted by comparable inquiries into institutions implicated in producing and reproducing large readerships. Radway's *A Feeling for Books: The Book-Of-The-Month Club, Literary Taste, and Middle-Class Desire* linked middlebrow culture with the formations of the American middle class during the early and mid-20th century: "[M]iddlebrow organizations such as the Book-of-the-Month Club helped acclimate us to the business of consumer culture and ushered us into a particular life world still too complacent about certain social hierarchies (18). Radway's "variable literacies [or] divergent ways of reading," and "imagined communit[ies] of general readers," are concepts that are relevant to a study that addresses institutional strategies—such as the use of social media and other televisual/Internet platforms to target readers and increase their engagement, as well as partnerships with public libraries involved in literacy-raising campaigns. These are ways the Giller figures and constitutes its own

---

<sup>13</sup>Guy Vanderhaeghe's *The Englishman's Boy*, nominated for the Giller in 1996, and turned into a 2008 miniseries, is an earlier example of this trend. Ondaatje's *The English Patient* (1992), Giller winning *Anil's Ghost* (2000), and shortlisted *Divisadero* (2007) are also exemplary. Chapter 3 lists other books replete with narrative elements that bear close association with the televisual or cinematic. It was recently announced that deWitt's *French Exist* will also be adapted to film.

communities of readers. What needs emphasis here is that the Giller manages—to a much greater extent than the Book-of-the-Month Club did during the last century—the tensions that arise from both its espoused commitment to national culture against the reality of global cultural (or cross-cultural) consumption, and readers’ awareness of growing social and economic inequalities.<sup>14</sup>

The commercial success of DeWitt and Edugyan’s novels attest to important changes in reader demographics and interests. Their narratives target readers of no specific nationality. It is evident from the judges’ statements that the Giller, like the Booker, celebrates books with an imagined readership that is international. This, then, is one side of the Giller’s corpus: its targeting of readers that have only a partial affiliation with Canada (or who have hyphenated identities) or no affiliation at all. The other side, the one more explicitly linked with Canadianness, is meant to guide readers to portrayals of Canada. Readers’ appreciation for Canadian literature, part of an *a priori* attachment to the national, is thereby informed by the Giller’s selections—comprised, it should be stressed, of a small number of entries out of a field of many. To be clear, portrayals of Canada or Canadianness the Giller proffers reflect complex sets of preferences or, as per Bourdieu, tastes. The resulting corpus represents certain perspectives on Canada, not all. Yet even this selective *framing* of the nation reflects an effort to represent Canadianness through heterogeneity—of writers, settings, themes and cultures. This form of Canadianness is exhibited through the screen of liberal-humanist nationalism and cultural pluralism (values that support the concern for social justice, as demonstrated by the books

---

<sup>14</sup>The similarity between the Booker’s and the Giller’s shortlists raises questions about the cosmopolitanism of stories that take readers across any nation (or United Kingdom, and well beyond), and the social and economic implications of narratives that are based on the freedom of and capacity to undertake travel at home and abroad.

discussed in Chapter 5), and is intended to appeal to readers across Canada and abroad. The Giller, then, like the Booker, reconciles the requirement to showcase national or local culture and values by aligning the national—even those instances where it appears most distinct—with that of the global (through selections that “stand up to any list in the world”). Such overarching criteria invariably lead to exclusions of some books that are valuable windows on life in Canada. In other words, the visibility of Giller books can mean less visibility for other books that authentically depict national culture but do not meet the Giller’s criteria—for example, books that focus on regional life and concerns, or fiction by Indigenous authors. This is the “concealment” Frank Davey wrote of in *Post-National Arguments*. His assertion that Canada’s brand of humanism is conflated with Western or universal humanism and tends to go uncontested as an ethical-creative template for Canadian writers has even more relevance today. It should also be noted that the kind of careful balancing of institutional aims, expectations, and literary criteria described above means that the Giller’s lists almost invariably reach beyond the nation and national culture.<sup>15</sup> Consequently, another way of understanding canon formation, and

---

<sup>15</sup>In Franco Moretti’s chapter, “The novel, the nation-state” (*Atlas of the European Novel 1800–1900* [1998]), Moretti uses the novels of Jane Austen as examples of literature’s instrumental place in configuring England as a nation (by offering a symbolic form to represent the “geopolitical reality of the nation-state”). Austen’s plots (her characters’ movements) map the space of the nation, making it imaginable, comprehensible, and ultimately, a home. Similarly, Frederic Jameson’s cognitive mapping (a synthesis of Kevin Lynch’s ideas in *The Image of the City* (1960) and Louis Althusser’s 1970 essay on ideology) is a phenomenological argument about the human need to “map” not just the landscape, but the overwhelming spatial, and economic reality of the “global, or multinational, world economic system,” and one’s position (and agency) in that system. Fiction that maps the world can function like Gilles Deleuze and Félix Guattari’s rhizomatic map, which “is neither fixed nor stable,” and which “must be produced or constructed, is always detachable, connectable, reversable, and modifiable” (Deleuze and Guattari qtd. in *Jonathan Flatley’s Affective Mapping: Melancholia and the Politics of Modernism* 78). See Moretti, Flatley, and Jameson. Increasingly, Giller books, especially those written by new Canadians, ‘map’ spaces outside the nation (realistically and subjectively), extending spatially the idea of the familiar—not as spaces that are exotic, hard to imagine, abstract as opposed to real, but as places felt or imagined to be just beyond the home.

the Giller's contribution, is to see it as a process wherein a national canon is carved—through additional acts of retention or elimination (by other institutions)—out of a larger corpus of books selected for qualities not necessarily related to national content.

In *Cultural Studies and Cultural Value* (1995), Frow pointed out that instead of adhering to categories of 'high' and 'low' culture (a common approach to understanding popular culture, and a way of organizing culture in general, which relies on a clear divide between forms that are either "conservative or oppositional"), we should be "focused instead on the relation between two different [yet overlapping] kinds of practice: a 'first-order' practice of everyday culture, and the 'second-order' practice of analysis conducted by a reader endowed with significant cultural capital (Frow 87).<sup>16</sup> On this same basis it was argued in Chapter 3 that the criteria for judging literary awards has changed, and that winning literature increasingly reflects the judges' 'reflexive' understanding that elements of popular culture and its commercial dimensions shape the creative process and product (that divisions are self-consciously and artistically challenged in literature and other art).<sup>17</sup> Moreover, judges understand that consumer preferences are also different in that more readers are attuned, and respond to both 'high' and 'low,' 'middlebrow' and 'highbrow' manifestations of culture because an increasing number of readers have

---

<sup>16</sup>Not only is the "middle class" a vastly broader category today, but empirical evidence suggests that its constitution has changed in important ways since the 1980s. In North America and the UK, it is more racially diverse, consisting of numerous diasporic communities. As Frow averred, education is increasingly democratized, and implies the development of new sets of competencies across all constituencies, irrespective of economic resources. See Frow 86, 127-128.

<sup>17</sup>A comment with similar implications is made by John Hartley in *Tele-ology: Studies in Television* (1992), when he writes that today's cultural producers have been raised with television: "[T]he people who are now coming through as producers, in whatever medium, are the first generation whose own personal/social formation has been inside television—unlike those who have produced films and TV so far, we were raised on it, and by it." See Hartley 137.

acquired the cultural capital to do so. The Book-Of-The-Month Club defined itself, “implicitly, and sometimes quite explicitly, in opposition to both emerging literary modernism and the avant-garde and to the growth of an institutionalized, more thoroughly professionalized group of literary specialists, some employed by highbrow magazines, others in the fast-developing university English departments” (Radway 18). Radway’s work helps distinguish in several important respects the literary culture the Giller helps foster from that of the “middlebrow” culture that institutions like the Book-Of-The-Month Club were complicit in propagating. Nevertheless, the Giller’s curatorial function must likewise be recognized as operating within predetermined parameters and constructing certain categories of readerships.

The Giller’s lists reflect important sociological shifts: many of the books selected appeal to readers who, unlike the preceding generation, are more tech savvy, more travelled, and have higher expectations concerning the quantity and quality of information and entertainment they can access; as well, the lists indicate that while the Giller can reach a far larger number of readers than prizes could in the past, its target cannot be specific groups, professional or cultural segments of society, or any particular set of aspirations. Current reading communities are too heterogeneous for selective targeting. Instead, the Giller’s reader can be anyone sufficiently equipped with cultural capital to read literary fiction. This is the reader the Giller purports to *guide* to books its judges select as the ‘best’ Canadian fiction.

This form of democratization, the invitation to any Canadian to read Giller books, is, however, also part of those “metaphors of unity” that Davey argued obscure the “conflictual processes that produce culture,” and that continue to obscure unequal access

to the products of culture. Despite its association with public libraries (the word ‘public’ denotes a service that is made available to all irrespective of economic status), the Giller’s books are most suitable to readers with a university-level education, the economic wherewithal to purchase books, and the leisure to read them. Library-enabled access to Giller books, and ‘open’ discussions of Giller lists online therefore conceal the privileged economic or cultural status of its readerships. However, prizes, patronage, and consumption of the arts in general, have historically been associated with and made possible by elites and the philanthropic organizations they supported. The exclusivities (and biases, if any) this implies in the present day must therefore be carefully balanced against the acknowledgement that prizes like the Giller perform an invaluable service by supporting cultural production. The Giller bestows monetary prizes on all listed authors, and the publicity surrounding the annual event is an ongoing stimulus to literary culture.

Questions about the marketability of literary fiction and the Giller’s constructed readerships are inextricable from the problem of autonomy in a cultural sphere characterized by commerce. Radway noted the same concerns, writing that “certain salaried literary reviewers...were deeply troubled by the intensifying effect of marketplace concerns on literary production” (22).<sup>18</sup> Chapter 4 addressed the problem of the Giller’s autonomy by looking at ways that writers, judges, and the prizing institution as a whole interact with and respond to prize culture and the publishing industry. Building on Bourdieu’s notion of a judging *habitus*, it concluded that no single agenda,

---

<sup>18</sup>The commodification of culture narrative/critique began with Max Horkheimer and Theodor W. Adorno in “The Culture Industry: Enlightenment as Mass Deception.” See Horkheimer and Adorno 120-167. For a corresponding line of attack, see Dwight Macdonald’s essay, “Masscult and Midcult” (in *Against the American Grain* 1962). Also see Barbara Herrnstein Smith’s “double discourse of value” in her *Contingencies of Value* 127.

aesthetic or ideological preference could be reasonably imputed to the Giller, an institution whose work relies on a large range of professionals, many of whom are different each year. Additionally, while commodification inheres in all cultural activity, the Giller's very integrity—reputation, prestige, and status—hinges on its institutional power to safeguard its autonomy against exigencies unrelated to artistic considerations. Finally, the ecological framework offers a more instructive way of thinking about this issue, and about the Giller's function in its community: All ecosystems are dynamic, interactive, mutually dependent, and adaptive. Furthermore, the survival of highly developed ecosystems depends on effective checks and balances. In a literary community, even dominant members are kept in check by the combined efforts of weaker members, as well as publishers' collectives, associations, and organizations that advocate on behalf of small, independently-owned publishers, marginalized writers, and diverse readers.<sup>19</sup> Consequently, it is more productive to ascertain which changes/adaptations the literary community is demonstrating as a whole to improve representativeness and diversity, and assess whether and to what extent the Giller supports these changes over time. In Chapter 3, the analysis of listed books suggests that the Giller has been responding to various pressures to support and showcase a greater range of publishers, literary constituencies, and writers. There is reason to expect that it will continue to do so, thereby meeting the needs of a community that is itself expanding and becoming more diverse, as it adapts to changes that are demographic, economic, and political in Canada and the world.

---

<sup>19</sup>See BookNet's Canada's study, *Demand for Diversity: A Survey of Canadian Readers*. The study "investigates whether Canadian readers want more diversity in the books and authors they read, and if so, if they are able to find what they are looking for in the book supply chain."



## Appendices

### Appendices to the Introduction

#### Appendix A: Article Announcing Partnership With Scotiabank and Name Change

##### “Scotia Banks on Giller Prize”

Author: Martin Knelman,

Welcome to the ScotiabankGiller Prize. Starting with this year’s gala awards evening at the Four Seasons Hotel on Nov. 8, the name of Canada’s most prestigious literary event has been changed. And the stakes have been raised. As Jack Rabinovitch gleefully announced yesterday, the amount of the purse has been doubled from \$25,000 to \$50,000. The Canadian fiction writer, who in the opinion of the judges has written the year’s best book, will collect \$40,000. And each of the other four short-listed authors—who in previous rounds had to go home without so much as taxi money—will get \$2,500.

Rabinovitch, who founded the prize in 1994 to honour his late wife, Doris Giller (a literary journalist for the Montreal Star and later the Toronto Star), offered few details in the text of his official announcement at Hart House.

“This new relationship ensures that the prize will endure far into the future,” Rabinovitch said. “Scotiabank’s enthusiasm for the Giller Prize and the promotion of Canadian literature convinced us they’d be the ideal partner.”

Rick Waugh, president and CEO of Scotiabank, was even less specific. “Literature is a cornerstone for arts and culture in Canada,” he said, “and Scotiabank is proud to support and celebrate the literary accomplishments and aspirations of Canadian writers.”

Uh-huh. But how much is the bank putting up and for how long?

“You’ll have to ask Jack,” said Waugh.

We did.

“It’s for a minimum of 10 years,” said Rabinovitch. “Scotiabank is co-sponsoring with me.”

In other words, Scotiabank will pick up half the tab for running the event, estimated to be

in the \$250,000 to \$300,000 a year range.

It might be fun to speculate what the sharp-tongued, scathingly sarcastic Doris Giller would have said about sharing the marquee with a big bank. But even she would be pleased by the terms of this deal.

There is no danger that the bank will mess with the magic formula that has made this a hugely successful event. As Waugh explained, the bank will have no influence in the judging process; nor will it hijack the dinner and turn it into another corporate evening. On the big night, Scotiabank will take fewer than 10 per cent of the 450 seats.

## **Appendix B: Press Releases**

### **1. CTV Acquires Broadcast Rights to the Scotiabank Giller Prize**

Toronto, ON (October 6, 2005) — CTV has become the exclusive broadcast partner for Canada’s most prestigious literary award, The Scotiabank Giller Prize, as announced today by Susanne Boyce, CTV’s President of Programming along with Jack Rabinovitch, Founder of The Scotiabank Giller Prize. The new three-year agreement brings the broadcast of the ceremony awarding Canada’s richest literary prize for fiction to CTV through 2007.

With today’s announcement, The Scotiabank Giller Prize becomes the latest cultural program to join the powerhouse roster of Canada’s No. 1 broadcaster, sitting alongside CTV’s other **nation-building** programs, which include The JUNO Awards (since 2001), Canadian Idol (since 2003), and Canada’s Walk of Fame (since 2005). Following a similar move to CTV, The JUNO Awards went on to enjoy unprecedented support, newfound ratings success and unprecedented national profile. Today, CTV confirms it will commit its full promotional, communications and programming resources to support and grow The Scotiabank Giller Prize over the next several years.

...

“As Canadians continue to **make their mark on the international arts and entertainment stage**, CTV remains committed to celebrating this excellence with the

nation,” said Boyce. “The Giller Prize is a wonderful addition to our stable of Canadian celebratory television events.”

“We’re delighted about the move to CTV and the opportunity this affords the prize,” said Rabinovitch. “Working with CTV enables us to reach a larger audiences, and helps increase the recognition of Canadian authors and books.”

The Scotiabank Giller Prize has so far endowed more than \$250,000 to Canadian writers from coast to coast. **In the first 10 years of the prize, 2.5 million Giller-nominated books were sold. To date, more than \$60 million dollars in book sales have been generated as a direct result of the prize.** More information about the prize, as well as a complete list of past winners, can be found at [www.scotiabankgillerprize.ca](http://www.scotiabankgillerprize.ca)

In the coming weeks, CTV will announce further details on cross-platform plans to support the program from CTV’s new and entertainment units.

CTV, Canada’s largest private broadcaster, offers a wide range of quality news, sports, information, and entertainment programming. It boasts the number-one national newscast, CTV News With Lloyd Robertson, and is the number-one choice for prime-time viewing. CTV owns 21 conventional television stations across Canada and has interests in 14 specialty channels, including the number-one Canadian specialty channel, TSN. CTV is owned by Bell Globemedia, Canada’s premier multi-media company.

More information about CTV may be found on the company Web site at [www.ctv.ca](http://www.ctv.ca).

[http://www.scotiabank.com/gillerprize/files/12/10/news\\_100605.html](http://www.scotiabank.com/gillerprize/files/12/10/news_100605.html)

## **2. CBC to be Broadcast Home for Scotiabank Giller Prize through 2015**

(30 Mar 2011)

CBC will broadcast the annual Scotiabank Giller Prize ceremony this November and for the next five years, under an **exclusive media partnership** agreement announced today between the CBC and Giller Prize founder Jack Rabinovitch.

“We are thrilled and honoured to be the official broadcast partner for the Scotiabank Giller Prize,” said Kristine Stewart, CBC’s Executive Vice President of English Service.

“CBC’s support for this country’s literary excellence and the advancement of Canadian authors runs very deep indeed, so we feel this partnership is a natural fit.”

**CBC’s wide range of literary programs and features** include the annual Canada Reads competition (now into its second decade). On CBC Radio One, the list includes: “The Next Chapter” with Shelagh Rogers; the “Stranger Than Fiction” series on “Sunday Edition” with Michael Enright; and the long running “Writers & Company” with Eleanor Wachtel. Online, there is the CBC Book Club and all the other literary content at CBC Books ([www.cbc.ca/books](http://www.cbc.ca/books)).

Under the agreement, CBC will televise the Scotiabank Giller Prize gala each year beginning this fall, with possible use of the program across all of its platforms including CBC Radio, Specialty Channels and [cbc.ca](http://cbc.ca).

“We are delighted to call the CBC home again. We consider this a perfect partnership especially with the network’s extraordinary commitment to Canadian literary programming,” said Jack Rabinovitch, founder, the Scotiabank Giller Prize.

#### *About the CBC/Radio-Canada*

CBC/Radio-Canada is Canada’s national public broadcaster and one of its largest cultural institutions. The Corporation is a leader in reaching Canadians on new platforms and delivers a comprehensive range of radio, television, Internet, and satellite-based services. Deeply rooted in the regions, CBC/Radio-Canada is **the only domestic broadcaster to offer diverse regional and cultural perspective in English, French and eight Aboriginal languages, plus seven languages for international audiences.**

In 2011, CBC/Radio-Canada is celebrating 75 years of serving Canadians and being at the centre of the democratic, social and cultural life of Canada.

<[http://dr.scotiabank.com/gillerprize/files/12/10/news\\_033011.html](http://dr.scotiabank.com/gillerprize/files/12/10/news_033011.html)>

### **3. Press Release Announcing Exclusive Partnership with Audible Books**

The Scotiabank Giller Prize and Audible Announce Exclusive Audiobook Sponsorship  
September 13, 2017 (Toronto, ON) Elana Rabinovitch, Executive Director of the Scotiabank Giller Prize, is pleased to announce that Audible, the world’s largest seller and producer of digital audiobooks and other spoken-word entertainment, will be the exclusive audiobook sponsor of the

prize. Audible will launch its dedicated Canadian service, Audible.ca, today at Union Station. Actress Elisabeth Moss and author Margaret Atwood will join Audible CEO Don Katz on stage for a live performance of Atwood's *The Handmaid's Tale*.

"We are so glad to be collaborating with Audible," said Rabinovitch. "It's exciting to be at the forefront of a medium that's exploding onto the marketplace."

"Audible is committed to supporting talented Canadian writers and voices, and as part of that commitment we are delighted to be the exclusive audiobook sponsor of the Scotiabank Giller Prize," said Audible founder and CEO Don Katz.

Audible's initial sponsorship will begin in 2017 and last through the end of the 2018 awards.

This year's Scotiabank Giller Prize longlist will be announced **at The Rooms in St. John's NL** on Monday, September 18 at 11:00 a.m. (NT), 9:30 a.m. (ET).

#### ***About Audible, Inc.***

**Audible, Inc., an Amazon.com, Inc. subsidiary** (NASDAQ:AMZN), is the leading provider of premium digital spoken audio content, offering customers a new way to enhance and enrich their lives every day. Audible was created to unleash the emotive music in language and the habituating power and utility of verbal expression. Audible content includes more than 375,000 audio programs from leading audiobook publishers, broadcasters, entertainers, magazine and newspaper publishers, and business information providers. Audible is also the provider of spoken-word audio products for Apple's iTunes Store.

This entry was posted in News on September 13, 2017 by Scotiabank Giller Prize.  
<https://scotiabankgillerprize.ca/the-scotiabank-giller-prize-and-audible-announce-exclusive-audiobook-sponsorship/>

#### **Appendix C: Article Announcing Five Jurors**

##### **"Scotiabank Giller Prize jury expands to 5 members"**

Victoria Ahearn, The Canadian Press

Published Wednesday, January 14, 2015

Toronto — The prestigious Scotiabank Giller Prize is expanding its jury from three to five members, a move that organizers say has been discussed for several years and one they hope will bring lively debate to the deliberations.

On Wednesday, the homegrown literary prize announced its 2015 jury will include Canadians Alison Pick, Alexander MacLeod and Cecil Foster as well as Britain's Helen Oyeyemi and Ireland's John Boyne, who will serve as chair.

**It's the first time in the Giller's 22-year history that it has appointed a five-member jury**, but executive director Elana Rabinovitch says it was something they had considered for "many years."

"There are a number of reasons why we decided to increase the jury pool but I guess the primary one is that it, I think, will breathe a lot of energy in the deliberations," she said.

The prize was established in 1994 by businessman Jack Rabinovitch in honour of late wife, literary journalist Doris Giller. Its annual black-tie gala is a swank affair, attracting a who's who of the literary world and beyond as well as international attention.

Last year's jurors were Canadian author Shauna Singh Baldwin, British novelist Justin Cartwright and American writer Francine Prose. They read 161 books submitted by 63 publishers and chose *Us Conductors* by Montreal's Sean Michaels as the winner.

Rabinovitch said no one suggested the jury expansion to her or her father, and she insisted decisions by former juries had no influence on the change. Last year's move to increase the prize purse to \$140,000 (\$100,000 to the winner and \$10,000 to each finalist) also had no bearing on the decision, she added.

**In fact, the main impetus for creating a bigger jury was her trip to London over the summer to meet with various publisher and agents, as well as Ion Trewin, who runs the Man Booker Prize, said Rabinovitch.**

The Booker has five jury members and Rabinovitch felt by doing the same with the Giller, "it was a way of confounding pundits and publishers and the public in terms of not being able to pin selections, any books, on any one person."

"I think that it will make for a much more diverse list and a lot of surprises," she said. Rabinovitch said they also want to make the prize "not so inside baseball," noting she thinks "it's important to include voices outside of that really insular community of CanLit."

Caroline Walker, inventory manager at McNally Robinson Booksellers in Saskatoon, likes the idea of having a larger variety of jury members.

“I think that the only danger might be that it will more difficult to reach a consensus on a winner, and sometimes when you have those kinds of situations, the book that wins isn’t the best book in everybody’s opinion but it’s sort of the book everybody can agree on,” she said.

**But Rabinovitch said she thinks a five-member jury will actually make it easier to come to a consensus.**

**“I think that it will be a much more lively debate and I think that there will be much more room for consideration for each other’s opinion, because you have five rather than three, with more opinions, so there has to be more consideration.”**

Pick noted it can be difficult to come to a consensus even on a three-member jury, which she’s been a part of several times. This will mark her first time on a five-member jury and she’s “excited.”

“I think that it’ll make for an interesting conversation, for a wide range of perspective and I really respect and admire the other jurors,” said the poet-novelist, who made the Booker long list in 2011 for “Far to Go.”

Though this year’s jury has three Canadians and two international authors, Rabinovitch said that might not always be the case: “We chose to go this route for this year and we’ll see what next year brings.”

She said she and her father chose jury members in an organic way: by sitting around discussing their favourite writers, who might be available, and who would contribute to “an intriguing mix of voices.” They also asked friends of the prize, their advisory committee and others for suggestions

Selected jury members read dozens of nominated books over several months and discuss them via conference call and then eventually in person. The winner is decided through “a conversation and a debate and a coming together and sometimes a falling apart and then a coming together,” said Rabinovitch.

“So it ideally is a consensus all the time.”

This year’s long list will be announced in mid-September. This list of finalists is expected Oct. 5 and the winner will be named Nov. 10 in Toronto.

<<http://www.ctvnews.ca/entertainment/scotiabank-giller-prize-jury-expands-to-5-members-1.2188040>>

## Appendix to Chapter 1:

### Penguin to Publish book on Giller Prize Press Release

**“Penguin Group (Canada) announces it will publish *The Scotiabank Giller Prize: 15 Years of Prize-Wining Fiction* to mark the 15<sup>th</sup> Anniversary of the Giller Prize”**

Oct. 30, 2007 (Canada NewsWire)

Penguin Group (Canada) is recognized as the country’s pre-eminent publisher of literary anthologies, and on its list of critically acclaimed bestsellers, has recently published *The Penguin Book of Summer Stories* (edited by Alberto Manguel), *The Penguin Book of Canadian Short Stories* (edited Jane Urquhart),...and *The Penguin Book of Women’s Stories* (edited by Lisa Moore)

To this prestigious list, Penguin now adds the most glamorous of anthologies, *The Scotiabank Giller Prize: 15 Years of Prize-Winning Fiction*. The books was conceived by Penguin editorial Director Andrea Magyar, warmly embraced by Giller Prize founder Jack Rabinovitch and presented to lead sponsor Scotiabank in the summer of 2007.

Said David Davidar, President & Publisher, penguin Group (Canada): “We’re delighted to be the publishers of the Giller anthology, I can’t think of a better way to highlight Penguin Canada’s commitment to the cause of quality Canadian fiction than to be associated in this way with the founders, winners and sponsors of the country’s pre-eminent literary prize.”

The Scotiabank Giller Prize: 15 years of Prize-Winning Fiction will feature a chapter or short story from this year’s Giller finalists, announced October 9, 2007, and a chapter or short story from past winners from the years 1994 – 2007.

“We’re so impressed with Penguin’s proposal to create an anthology dedicated to the Scotiabank Giller Prize writers,” commented Jack Rabinovitch, founder of the Scotiabank Giller Prize. “They’re a major publishing house with a small publisher mentality – independent, spirited, creative and unconventional. We’re proud to be associated with them in this new and exciting endeavour which will ensure that this prize-winning fiction endures well into the future.”



“Scotiabank is proud to support the Penguin Group anthologies and reinforce our commitment to the proud legacy of Canada’s most coveted literary Prize,” said Rick Waugh, President and Chief Executive Officer, Scotiabank. “[W]e are proud to recognize and celebrate the accomplishments and aspirations of our fiction writers.”

## **Appendix A to Chapter 2: Lists (Bestsellers, Year-End Lists, Christmas Books, Year in Literature)**

### **Sources: Aggregating sites used**

#### **National Book Critics Circle Award**

<http://www.fictionawardwinners.com/nationalbookcriticscircleaward/nonfiction.cfm>

#### **Large Hearted Boy**

[http://www.largeheartedboy.com/blog/archive/2013/11/online\\_best\\_of\\_13.html](http://www.largeheartedboy.com/blog/archive/2013/11/online_best_of_13.html)

#### **The Library Thing**

Provides all the best bestsellers lists

<https://www.librarything.com/bookaward/Kirkus+Reviews+Best+Book+of+the+Year>

## **List of Books Awards (Year's Best) and Findings**

### ***San Francisco Chronicle* Best Books of the Year**

<https://www.librarything.com/bookaward/ALA+Notable+Books+for+Adults>

### ***Kirkus Reviews***

<https://www.kirkusreviews.com/issue/best-of-2016/section/fiction/?page=13>

<https://www.librarything.com/bookaward/Kirkus+Reviews+Best+Book+of+the+Year>

### **Amazon.com Best Books**

### **New York Times bestseller**

### **New York Times Notable Book of the Year**

### **Time Magazine’s Best Books of the Year**

<http://www.fictionawardwinners.com/timebestbooks/>

(FAW Best Books of the Year)

Margaret Atwood comes up in 2000. Carole Shields in 2002, Runaway by Alice Munro in 2004, *Undermajordomo Minor* by Patrick deWitt 2015

### **Publishers Weekly’s Best Books of the Year**

<http://best-books.publishersweekly.com/pw/best-books/2016/fiction#book/book-1>

### **Booklist Editor’s Choice**

<https://www.booklistonline.com/Booklist-Editors-Choice-2016-/pid=8644084>

### **Globe and Mail Top 100 Book**

### **Amazon’s Best Books of the Month**

### **ALA (American Library Association) Notable Books for Adults**

### **2016 Notable Books List - American Library Association**

<http://www.ala.org/news/press-releases/2015/02/2015-notable-books-announced-year-s-best-fiction-nonfiction-and-poetry>  
<http://www.ala.org/rusa/awards/notablebooks/lists/2014>

### **Important Book Review Vehicles Best Books List**

*The New York Times Book Review*

*New York Public Libraries Prize for Best Novel*

*Los Angeles Times - Ten Best Books of the year*

**The Boston Globe**

Key in: Best books of 2016 - *The Boston Globe*

[http://www.barnesandnoble.com/b/books/boston-globes-best-books-of-h2016/boston-globes-best-fiction-of-2016/\\_/N-29Z8q8Z2lco](http://www.barnesandnoble.com/b/books/boston-globes-best-books-of-h2016/boston-globes-best-fiction-of-2016/_/N-29Z8q8Z2lco)

### **The Washington Post**

**Best Books 2016** - *Washington Post*

See Editor's Picks for Notable Fiction books in 2016

[https://www.washingtonpost.com/entertainment/books/notable-fiction-books-in-2016/2016/11/17/ed0b0580-9ddd-11e6-9980-50913d68each\\_story.html?utm\\_term=.672ecc3fd934](https://www.washingtonpost.com/entertainment/books/notable-fiction-books-in-2016/2016/11/17/ed0b0580-9ddd-11e6-9980-50913d68each_story.html?utm_term=.672ecc3fd934)

**Notable fiction books of 2015** - *The Washington Post*

Top 50 books for 2014 has Toews's *Complicated Kindness*

And Donoghue's *From Music*

### **Notable Fiction of 2013**

Includes: Lynn Coady's *The Antagonist* and Atwood's *Mad Adam*, as well as Guy Gavriel Kay's Fantasy Lit *River of Stars*

[https://www.washingtonpost.com/entertainment/books/notable-fiction-of-2013/2013/11/21/e9a81232-35b4-11e3-8a0e-4e2cf80831fc\\_story.html?utm\\_term=.b38901a8942e](https://www.washingtonpost.com/entertainment/books/notable-fiction-of-2013/2013/11/21/e9a81232-35b4-11e3-8a0e-4e2cf80831fc_story.html?utm_term=.b38901a8942e)

### **Top 50 for 2012**

Includes: Alice Munro's *Dear Life*, and Frances Itani's *The Requiem*,  
Eva Stachniak's *The Winter Palace*

[https://www.washingtonpost.com/entertainment/books/50-notable-works-of-fiction/2012/11/15/3633aa22-116b-11e2-be82-c3411b7680a9\\_story.html?utm\\_term=.e41e8f457e37](https://www.washingtonpost.com/entertainment/books/50-notable-works-of-fiction/2012/11/15/3633aa22-116b-11e2-be82-c3411b7680a9_story.html?utm_term=.e41e8f457e37)

2011 has Ondaatje's *Cat's Table*, Patrick deWitt's *The Sisters Brothers*

[https://www.washingtonpost.com/entertainment/books/notable-fiction-of-2011/2011/11/02/gIQAMzLfiO\\_story.html?utm\\_term=.f9b63fdd9a4c](https://www.washingtonpost.com/entertainment/books/notable-fiction-of-2011/2011/11/02/gIQAMzLfiO_story.html?utm_term=.f9b63fdd9a4c)

nothing in 2010 in the Best Fiction

### ***The New Republic***

The New Republic Best Books 2013 | New Republic  
TNR Editors' Picks: Best Books of 2011 | New Republic  
Nothing in Best books for TNR in 2013  
Nothing in TNR for 2011  
Nothing in 2010

### ***The Daily Telegraph***

**The best books of 2016** has Yan Martel's *The High Mountains of Portugal*  
**The 100 best of books of 2015** has Atwood's *The Heart Goes Last*,  
*Undermajordomo Minor* by deWitt

**The best of 2014** has *All my Puny Sorrows* (published by Faber),  
*Outline* by Rachel Cusk (Faber)  
Nothing for 2013  
**2012** has Alice Munro's *Dear Life: Stories*  
**2011** has Michael Ondaatje's *The Cat's Table*  
**2010** nothing

### **In Literature — Wikipedia**

This site keeps tracks of events in Literature, assembling all books (in various categories) whose publication in a particular year is thought to be important.

[https://en.wikipedia.org/wiki/1994\\_in\\_literature](https://en.wikipedia.org/wiki/1994_in_literature)

Douglas Coupland – *Life After God*  
Alan Hollinghurst – *The Folding Star*  
Nancy Huston – *La Virevolte*  
Carol Shields – *The Stone Diaries*

[https://en.wikipedia.org/wiki/1995\\_in\\_literature](https://en.wikipedia.org/wiki/1995_in_literature)

Timothy Findley – *The Piano Man's Daughter*  
Rohinton Mistry – *A Fine Balance*

[https://en.wikipedia.org/wiki/1996\\_in\\_literature](https://en.wikipedia.org/wiki/1996_in_literature)

Margaret Atwood – *Alias Grace*  
Dionne Brand – *In Another Place, Not Here*  
Douglas Coupland – *Polaroids from the Dead*  
Mavis Gallant – *Selected Stories*  
Elisabeth Harvor – *Let Me Be the One* (short stories)  
Nancy Huston – *The Goldberg Variations*  
Rohinton Mistry – *A Fine Balance*  
Shani Mootoo – *Cereus Blooms at Night*  
Guy Vanderhaeghe – *The Englishman's Boy*

[https://en.wikipedia.org/wiki/1997\\_in\\_literature](https://en.wikipedia.org/wiki/1997_in_literature)  
Ann-Marie MacDonald – *Fall on Your Knees*  
Mordecai Richler – *Barney’s Version*  
Carol Shields – *Larry’s Party*

[https://en.wikipedia.org/wiki/1999\\_in\\_literature](https://en.wikipedia.org/wiki/1999_in_literature)  
Douglas Coupland – *Miss Wyoming*  
Nancy Huston – *The Mark of the Angel*

[https://en.wikipedia.org/wiki/2000\\_in\\_literature](https://en.wikipedia.org/wiki/2000_in_literature)  
Margaret Atwood – *The Blind Assassin*

[https://en.wikipedia.org/wiki/2001\\_in\\_literature](https://en.wikipedia.org/wiki/2001_in_literature)  
Dennis Bock – *The Ash Garden*  
Douglas Coupland – *All Families Are Psychotic*  
Nancy Huston – *Dolce Agonia*  
Yann Martel – *Life of Pi*  
Timothy Taylor – *Stanley Park*  
Jane Urquhart – *The Stone Carvers*

[https://en.wikipedia.org/wiki/2002\\_in\\_literature](https://en.wikipedia.org/wiki/2002_in_literature)  
no Giller books

[https://en.wikipedia.org/wiki/2003\\_in\\_literature](https://en.wikipedia.org/wiki/2003_in_literature)  
no Giller books

[https://en.wikipedia.org/wiki/2004\\_in\\_literature](https://en.wikipedia.org/wiki/2004_in_literature)  
Alice Munro’s *Runaway*, Elisabeth Harvor’s *All Times Have Been Modern*,  
Michael Helm’s *In the Place of Last Things*, Michael Winter’s *The Big Why*

[https://en.wikipedia.org/wiki/2005\\_in\\_literature](https://en.wikipedia.org/wiki/2005_in_literature)  
no Giller books  
Dionne Brand – *What We All Long For*

[https://en.wikipedia.org/wiki/2006\\_in\\_literature](https://en.wikipedia.org/wiki/2006_in_literature)  
Margaret Atwood’s *Moral Disorder*  
Douglas Coupland’s *jPod*  
Rawi Hage’s *De Niro’s Game*  
Vincent Lam’s *Bloodletting and Miraculous Cures*  
Alice Munro’s *The View from Castle Rock*  
Heather O’Neill’s *Lullabies for Little Criminals*

[https://en.wikipedia.org/wiki/2008\\_in\\_literature](https://en.wikipedia.org/wiki/2008_in_literature)  
no Giller books

[https://en.wikipedia.org/wiki/2009\\_in\\_literature](https://en.wikipedia.org/wiki/2009_in_literature)

Margaret Atwood – *The Year of the Flood* (September 8)-longlisted

[https://en.wikipedia.org/wiki/2010\\_in\\_literature](https://en.wikipedia.org/wiki/2010_in_literature)

Sarah Selecky – *This Cake Is for the Party*

Kim Thúy – *Ru*

[https://en.wikipedia.org/wiki/2011\\_in\\_literature](https://en.wikipedia.org/wiki/2011_in_literature)

Patrick deWitt – *The Sisters Brothers*

Michael Ondaatje – *The Cat's Table*

[https://en.wikipedia.org/wiki/2012\\_in\\_literature](https://en.wikipedia.org/wiki/2012_in_literature)

no Giller books

[https://en.wikipedia.org/wiki/2013\\_in\\_literature](https://en.wikipedia.org/wiki/2013_in_literature)

no Giller books

[https://en.wikipedia.org/wiki/2014\\_in\\_literature](https://en.wikipedia.org/wiki/2014_in_literature)

Margaret Atwood: *Stone Mattress: Nine Tales*,

Sean Michaels's *Us Conductors*, Miriam Toews's *All My Puny Sorrows*,

Lawrence Hill's *The Illegal*, Guy Vanderhaeghe's *Daddy Lenin and Other Stories*

[https://en.wikipedia.org/wiki/2015\\_in\\_literature](https://en.wikipedia.org/wiki/2015_in_literature)

André Alexis's *Fifteen Dogs*, Margaret Atwood – *The Heart Goes Last*

[https://en.wikipedia.org/wiki/2016\\_in\\_literature](https://en.wikipedia.org/wiki/2016_in_literature)

Margaret Atwood's *Hag-Seed*, Gary Barwin's *Yiddish for Pirates*, Emma Donoghue's

*The Wonder*, Michael Helm's *After James*, Kerry Lee Powell's *Willem de Kooning's*

*Paintbrush* (longlisted), Madeleine Thien's *Do Not Say We Have Nothing* (winner)

Zoe Whittall's *The Best Kind of People* (shortlisted)

### **List of Every Year's *NY Times* best fiction of the year (only 5 books for each year)**

<http://www.fictionawardwinners.com/nytimesbestbooks/>

2004: Alice Munro's *Runaway* and *Open Secrets: Stories*

2001: *Munro's Hateship, Friendship, Courtship, Loveship, Marriage: Stories* by Alice Munro

2006: *Selected Stories* by Alice Munro

### **100 Most Notable Books of the Year NY Times**

#### **100 most notable books 2016**

<https://www.nytimes.com/2016/11/23/books/review/100-notable-books-of-2016.html>

*Do Not Say We Have Nothing* By Madeleine Thien. (Norton, \$26.95.)

Author nominated for the Booker Prize

**100 most notable books of 2015**

<https://www.nytimes.com/2015/12/06/books/review/100-notable-books-of-2015.html>  
*Outline* Rachel Cusk. (Farrar, Straus & Giroux, \$26.) Cusk's heartbreaking portrait of poise, sympathy, regret and rage suggests a powerful alternate route for the biographical novel. Author lives in London, England

**100 most notable books 2014**

<https://www.nytimes.com/2014/12/07/books/review/100-notable-books-of-2014.html>  
*American Innovations* By Rivka Galchen. (Farrar, Straus & Giroux, \$24.)  
Author lives in New York, USA

**100 most notable books 2013**

<http://www.nytimes.com/2013/12/08/books/review/100-notable-books-of-2013.html>  
*The Woman Upstairs* By Claire Messud. (Knopf, \$25.95.)  
Author lives in New York, USA

**100 most notable books of 2012**

<http://www.nytimes.com/2012/12/02/books/review/100-notable-books-of-2012.html>  
*Dear Life: Stories* By Alice Munro. (Knopf, \$26.95.)

**100 most notable books of 2011**

[http://www.nytimes.com/2011/11/22/books/review/100-notable-books-of-2011.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2011/11/22/books/review/100-notable-books-of-2011.html?pagewanted=all&_r=0)  
*The Cat's Table* by Michael Ondaatje. (Knopf, \$26.)  
*The Free World* by David Bezmozgis. (Farrar, Straus & Giroux, \$26.)

**100 most notable books of 2010**

<http://www.nytimes.com/2010/12/05/books/review/100-notable-books-2010.html?pagewanted=all>  
none

**100 most notable books of 2009**

<http://www.nytimes.com/gift-guide/holiday-2009/100-notable-books-of-2009-gift-guide/list.html>  
*The Year of the Flood* by Margaret Atwood (Nan A. Talese/Doubleday) (longlisted)

**For 2008 list not found**

**For 2007 list not found**

**2006**

<http://www.nytimes.com/ref/books/review/20061203notable-books.html>  
no Giller books

**2005**

[http://www.nytimes.com/2005/12/04/books/review/100-notable-books-of-the-year.html?\\_r=0](http://www.nytimes.com/2005/12/04/books/review/100-notable-books-of-the-year.html?_r=0)  
no Giller books

**2004 –10 best books 2004**

<http://www.nytimes.com/2004/12/12/books/arts/the-10-best-books-2004.html>  
Alice Munro's *Runaway* appears on the list

**100 notable books**

<http://www.nytimes.com/2004/12/05/books/review/100-notable-books-of-the-year.html>  
*Natasha: And Other Stories* by David Bezmozgis. (Farrar, Straus & Giroux, \$18.) A

*Runaway* by Alice Munro. (Knopf, \$25.) Her 11<sup>th</sup> collection of short stories about people who do what our neighbors do but far more vividly.

**2003**

Notable books of the year (number not specified)

<http://www.nytimes.com/2003/12/07/books/notable-books.html>

no Giller books

**2002**

Notable books of the year (number not specified)

<http://www.nytimes.com/2002/12/08/books/notable-books.html>

*Enemy Women* by Paulette Jiles. (Morrow)

*The Navigator of New York* by Wayne Johnston. (Doubleday)

***The Globe and Mail***

<http://www.theglobeandmail.com/life/holiday-guide/gift-guides-shopping/the-globe-100-guide-to-the-years-best-books/article15567921/>

**The Globe 100 Guide to the Year's Best Books —*The Globe and Mail***

**2013**

*Hellgoing: Short Stories* by Lynn Coady

*Cataract City* by Craig Davidson (shortlisted for Giller)

*Caught* by Lisa Moore (shortlisted for Giller)

*The Crooked Maid* by Dan Vyleta (shortlisted for Giller)

*The Orenda* by Joseph Boyden (longlisted for Giller)

*The Son of a Certain Woman* by Wayne Johnston (longlisted for Giller)

*The Woman Upstairs* by Claire Messud (longlisted for Giller)

**2011**

<http://www.theglobeandmail.com/arts/books-and-media/the-globe-100-the-very-best-books-of-2011/article4179464/>

**Under Canadian Fiction**

Esi Edugyan *Half-Blood Blues* (won Giller)

David Bezmozgis *The Free World* (shortlisted for Giller)

Lynn Coady *The Antagonist* (shortlisted for Giller)

Patrick deWitt *The Sisters Brothers* (shortlisted for Giller)

Zsuzsi Gartner *Better Living Through Plastic Explosives* – short stories (shortlisted for Giller)

Michael Ondaatje *The Cat's Table* (shortlisted for Giller)

**2011 appearing in the Globe's 100 best**

From the Giller's Longlist:

Clark Blaise *The Meagre Tarmac* –Short stories

Pauline Holdstock *Into the Heart of the Country*

Wayne Johnston *A World Elsewhere*

Suzette Mayr *Monoceros*

Guy Vanderhaeghe *A Good Man*

## **Book Awards: ALA Notable Books for Adults**

**1998**

*The Jade Peony* by Wayson Choy

**2000**

*The Colony of Unrequited Dreams* by Wayne Johnston

*The Country Life* by Rachel Cusk (not a Giller nominee)

**2001**

*Anil's Ghost* by Michael Ondaatje

*The Blind Assassin* by Margaret Atwood

**2003**

*Family Matters* by Rohinton Mistry

**2009**

*Atmospheric Disturbances* by Rivka Galchen

**2010**

*Year of the Flood* by Margaret Atwood

**2011**

*Room* by Emma Donoghue

**2012**

*The Sisters Brothers* by Patrick deWitt

**2013**

*Half-Blood Blues* by Esi Edugyan

*Headmaster's Wager* by Vincent Lam

**2014**

*The Woman Upstairs* by Claire Messud, *All My Puny Sorrows* by Toews

## **References to Authors Mentioned in Major Papers**

### **Wayne Johnston's Page**

<http://waynejohnston.ca/thecolonyofdreams.html>

lists several reviews in major papers

### **Lynn Coady and in *LA Times***

<http://ew.com/article/2013/11/06/on-the-books-washington-times-rand-paul-lynn-coady-scotiabank-giller-prize/>

### **See Lisa Moore's *Alligator* in *Washington Post* most notable of 2011**

Review in the *Independent* (online newspaper)

<http://www.independent.co.uk/arts-entertainment/books/reviews/alligator-by-lisa-moore-416430.html>

### **David Bergen Time In-Between in *Washington Post***

<http://www.washingtonpost.com/wp-dyn/content/article/2005/12/15/AR2005121501534.html>

### **Through Black Spruce reviewed in the *New York Times***

<http://www.nytimes.com/2008/11/13/arts/13iht-peeptu.1.17747788.html>



### Findings Summarized (Long Version)

There are many respected book lists. *The LibraryThing*, an online cataloging and social networking book review and discussion site, which serves a community of two million, offers an archive of more than 600 mostly US annual lists of top-rated books. The top eleven of these lists are: *San Francisco Chronicle* Best Book of the Year, Amazon.com Best Books, *New York Times* bestseller, *New York Times* Notable Book of the Year, Booklist Editor's Choice, *Globe and Mail* top 100 Books, Amazon's Best Books of the Month, ALA (American Library Association) Notable Books for Adults, *Time Magazine's* Best Books of the Year, and the *Christian Science Monitor* Best Book.

A study of the lists reaffirms the aforementioned focus on American or British writers, or internationally established writers (this is especially the case with smaller lists of ten or fewer books). For example, *The San Francisco Chronicle* Best Book of the Year, an annual list of about 100 fiction and non-fiction books started in 2003, includes *Sweetness in the Belly* by Camilla Gibb in 2006; *Fault Lines* by Nancy Huston in 2008 (not a Giller nominee); *The Year of the Flood* by Margaret Atwood in 2009; *The Cat's Table* by Michael Ondaatje in 2011; *Astray* by Emma Donoghue in 2012 (not a Giller nominee), as well as *Half-Blood Blues* by Esi Edugyan, and *How Should a Person Be?* by Sheila Heti (not a Giller nominee); *Frog Music* by Emma Donoghue in 2014 (not a Giller nominee); *Outline* by Rachel Cusk in 2015, along with *Undermajordomo Minor* by Patrick deWitt.

The Kirkus Review Best Book of the year, for which data appears only starting in 2010, is also a long list of fiction and non-fiction, which identifies books by genre, subject matter, and by categories such as debut fiction and historical fiction. It includes *Annabel* by Kathleen Winter in 2011, as well as *Galore* by Michael Crummey in 2011 (not a Giller nominee); and *Dear Life* by Alice Munro in 2012 (not a Giller nominee). In 2014 *All My Puny Sorrows* by Miriam Toews is included and categorized as "Novels To Get Your Book Club Talking." Also listed for 2014 is Rivka Galchen's *American Innovations*, as well as *Family Furnishings: Selected Stories, 1995-2014* by Alice Munro (not a Giller nominee). In 2016 the list included *News of the World* by Paulette Jiles (not a Giller nominee) and *The Wonder* by Emma Donoghue. It is relevant that Paulette Jiles lives in San Antonio, Texas, and Rivka Galchen is a resident of New York State. Their novels are labeled as American literature.

Book Awards: Booklist Editor's Choice, a list started in 1999, includes the following: Atwood's *The Blind Assassin* in 2000; Rohinton Mistry's *Family Matters* in 2002 as well as Carole Shields's *Unless*; Atwood's *Oryx and Crake* in 2003; Yann Martel's *The Facts Behind the Helsinki Roccamatios* in 2004 (not a Giller nominee) as well as Munro's *Runaway*; Ondaatje's *Divisadero* in 2007; Munro's *Too Much Happiness* (not a Giller nominee), and Atwood's *Year of the Flood* in 2009; Anthony De Sa's *Barnacle Love* in 2010; Ondaatje's *The Cat's Table* in 2011; Emma's Donoghue's *Astray* in 2012 (not a Giller nominee) as well as Munro's *Dear Life*; Donoghue's *Frog Music* for 2014 (not a Giller nominee); Rachel Cusk's *Outline* in 2015, Paulette Jiles's *News of the World* for 2016 (not a Giller nominee).

As mentioned above, the shorter lists rarely include Canadian writers, and are far less in tune with Canadian award winners. *The NY Times* best fiction of the year list consists of five books each year. Alice Munro's *Hateship, Friendship, Courtship, Loveship, Marriage: Stories* was listed in 2001, her *Runaway* and *Open Secrets: Stories*

2004, and her *Selected Stories* in 2006. *The Los Angeles Times*' 10 Most Important Books is a short list. In the six years since 2010, only Ondaatje's *The Cat's Table* is included (in 2011). *Time Magazine*'s Best Books of the Year is also a list of ten. Since 2010, only Claire Messud's *The Woman Upstairs* (2011) and *Undermajordomo Minor* by Patrick deWitt (in 2015) have been included. *The Boston Globe*'s short lists of about 15 books have, since 2010, included Ondaatje's *The Cat's Table* (in 2011), Miriam Toews's *All My Puny Sorrows* (in 2014), and Margaret Atwood's *The Heart Goes Last* (in 2015). The UK's *The New Republic* Best Books list had no Canadian mentions in 2010, 2011, 2013 (later lists are no available on-line). The *Telegraph*'s Best Books has Toews's *All my Puny Sorrows*, and Rachel Cusk's *Outline* in 2014. In 2011, deWitt's *Sisters Brothers* receives mention along with Ondaatje's *The Cat's Table*.

#### **Four Longer Lists not Included in Chapter 2**

This section should be concluded with a consideration of four longer lists: The *Washington Post*'s Top 50 Books of the Year, *The New York Times* 100 Most Notable Books, and the American Library Association (ALA) Notable Book List, and Wikipedia.org's Year In Literature, which offers "lists of literary events and publications." These longer lists appear to reflect a somewhat greater awareness of Canadian writers and current literature. Accordingly, the *Washington Post*'s Top 50 Books list has, since 2010, included the following: in 2011, Ondaatje's *Cat's Table* and deWitt's *The Sisters Brothers*; in 2012, Alice Munro's *Dear Life*, Frances Itani's *The Requiem* (not a Giller nominee), and Eva Stachniak's *The Winter Palace* (not a Giller nominee); in 2013, Lynn Coady's *Hellgoing* (Giller winner) and Atwood's *Mad Adam*, as well as Guy Gavriel Kay's Fantasy *Lit River of Stars* (not a Giller nominee, but nice to see Kay included); in 2014, Toews's *All My Puny Sorrows* and Emma Donoghue's *Frog Music* (not a Giller nominee); in 2016, Emma Donoghue's *The Wonder*. Also in 2016, Paulette Jiles's *News of the World* (not a Giller nominee) was listed in the *Washington Post*'s The Ten Best Books of 2016.

In *The New York Times* 100 Most Notable Books, inclusions of Canadians are as follows: In 2002, Wayne Johnston's *The Navigator of New York*, and Paulette Jiles's *Enemy Women*; in 2003, Atwood's *Oryx and Crake*; in 2004, David Bezmozgis's *Natasha and Other Stories*, and Munro's *Runaway*; in 2008, Rivka Galchen's *Atmospheric Disturbances* (not a Giller nominee); in 2009, Atwood's *The Year of the Flood*; in 2011, Ondaatje's *The Cat's Table*, and Bezmozgis's *The Free World*; in 2012, Munro's *Dear Life: Stories* (not a Giller nominee); in 2013, Clare Messud's *The Woman Upstairs*; in 2014, Galchen's *American Innovations*; in 2015, Cusk's *Outline*; in 2016, Madeleine Thien's *Do Not Say We Have Nothing*.

The ALA Notable Books for Adults has the following Canadians: in 1998, Wayson Choy's *The Jade Peony* (not a Giller nominee); in 2000, Wayne Johnston's *The Colony of Unrequited Dreams* and Rachel Cusk's *The Country Life* by Rachel Cusk (not a Giller nominee); in 2001, Ondaatje's *Anil's Ghost* and Atwood's *The Blind Assassin*; in 2003, Rohinton Mistry's *Family Matters*; in 2009, Rivka Galchen's *Atmospheric Disturbances* (not a Giller nominee); in 2010, Atwood's *Year of the Flood*; in 2011, Emma Donoghue's *Room* (not a Giller nominee); in 2012, Patrick deWitt's *The Sisters Brothers*; in 2013, Esi Edugyan's *Half-Blood Blues*, and Vincent Lam's *Headmaster's*

Wager; in 2014, Claire Messud's *The Woman Upstairs*, and Toews's *All My Puny Sorrows*.

Finally, the Wikipedia.org's *Year In Literature* is a reputable on-line reference for important fiction published in a given year. Its annual lists are not long, but manage to include great authors from around the world. With very few exceptions, the lists of the last two decades have included Canadians, among whom are many Giller winners and nominees. Results for every year starting in 1994 are below.

In 2001, Dennis Bock's *The Ash Garden*, Douglas Coupland's *All Families Are Psychotic*, Nancy Huston's *Dolce Agonia*, Yann Martel's *Life of Pi*, Timothy Taylor's *Stanley Park*, and Jane Urquhart's *The Stone Carvers*; in 2002, Rohinton Mistry's *Family Matters*, Carol Shields's *Unless*, Guy Vanderhaeghe's *The Last Crossing*; in 2004, Alice Munro's *Runaway*, Elisabeth Harvor's *All Times Have Been Modern*, Michael Helm's *In the Place of Last Things*, Michael Winter's *The Big Why*; in 2005, Dionne Brand's *What We All Long For*; in 2006, Margaret Atwood's *Moral Disorder*, Douglas Coupland's *jPod*, Rawi Hage's *De Niro's Game*, Vincent Lam's *Bloodletting and Miraculous Cures*, Alice Munro's *The View from Castle Rock*, Heather O'Neill's *Lullabies for Little Criminals*; in 2009, Margaret Atwood's *The Year of the Flood*; in 2010, Sarah Selecky's *This Cake Is for the Party*, Kim Thúy's *Ru*; in 2011, Patrk deWitt's *The Sisters Brothers*, Michael Ondaatje's *The Cat's Table*; in 2014, Margaret Atwood: *Stone Mattress: Nine Tales*, Sean Michaels's *Us Conductors*, Miriam Toews's *All My Puny Sorrows*, Lawrence Hill's *The Illegal*, Guy Vanderhaeghe's *Daddy Lenin and Other Stories*; in 2015, André Alexis's *Fifteen Dogs*, Margaret Atwood's *The Heart Goes Last*; in 2016, Margaret Atwood's *Hag-Seed*, Gary Barwin's *Yiddish for Pirates*, Emma Donoghue's *The Wonder*, Michael Helm's *After James*, Kerry Lee Powell's *Willem de Kooning's Paintbrush* (longlisted), Madeleine Thien's *Do Not Say We Have Nothing* (winner), Zoe Whittall's *The Best Kind of People* (shortlisted).

## Appendix B to Chapter 2: Scholarly Journal Search

<b>1994</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNAT INDEX EBSCO HOST INCLUDES NON- SCHOLARLY MATERIAL</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES*</b>
WINNER: M.G. Vassanji <i>The Book of Secrets</i>	M	15	2	14
Shortlisted: Bonnie Burnard <i>Casino and Other Stories</i> a short stories	F	3	0	1
Shortlisted: Eliza Clark <i>What You Need</i>	F	2	-	2
Shortlisted: Shyam Selvadurai <i>Funny Boy</i>	M	30	8	30
Shortlisted: Steve Weiner <i>The Museum of Love</i>	M	0	-	0

<b>1995</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNAT INDEX EBSCO HOST INCLUDES NON- SCHOLARLY MATERIAL</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Rohinton Mistry <i>A Fine Balance</i>	M	25	7	25
Shortlisted: Timothy Findley <i>The Piano Man's Daughter</i>	M	9	3	5
Shortlisted: Barbara Gowdy <i>Mister Sandman</i>	F	1	1	5
Shortlisted: Leo McKay, Jr. <i>Like This</i> - short stories	M	0	-	0
Shortlisted: Richard B. Wright <i>The Age of Longing</i>	M	0	0	0

<b>1996</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Margaret Atwood <i>Alias Grace</i>	F	74	28	72
Shortlisted: Gail Anderson-Dargatz <i>The Cure for Death by Lightning</i>	F	-	3	7

Shortlisted: Ann-Marie MacDonald <i>Fall on Your Knees</i>	F	27	18	29
Shortlisted: Anne Michaels <i>Fugitive Pieces</i>	F	40	16	41
Shortlisted: Guy Vanderhaeghe <i>The Englishman's Boy</i>	M	12	8	18

<b>1997</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Mordecai Richler <i>Barney's Version</i>	M	19	2	7
Shortlisted: Michael Helm <i>The Projectionist</i>	M	2	1	1
Shortlisted: Shani Mootoo* <i>Cereus Blooms at Night</i> *incorporated into academic curricula	F	36	16	7
Shortlisted: Nino Ricci <i>Where She Has Gone</i>	M	4	1	0
Shortlisted: Carol Shields <i>Larry's Party</i>	F	4	7	8

<b>1998</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Alice Munro <i>The Love of a Good Woman</i> <i>Short stories</i>	F	17	14	22
Shortlisted: André Alexis <i>Childhood</i>	M	8	0	8
Shortlisted: Gail Anderson- Dargatz <i>A Recipe for Bees</i>	F	1	0	1
Shortlisted: Barbara Gowdy <i>The White Bone</i>	F	5	7	6
Shortlisted: Greg Hollingshead <i>The Healer</i>	M	1	1	2
Shortlisted: Wayne Johnston <i>The Colony of Unrequited Dreams</i>	M	6	7	14

<b>1999</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDIEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Bonnie Burnard <i>A Good House</i>	F	0	2	5
Shortlisted: Timothy Findley <i>Pilgrim</i>	M	5	3	5
Shortlisted: Anne Hébert Am I Disturbing You?*	F	0	1	0
*First translation: Sheila <i>Fischman</i>				
Shortlisted: Nancy Huston <i>The Mark of the Angel</i>	F	0	1	4
Shortlisted: David Macfarlane <i>Summer Gone</i>	M	-	0	2

<b>2000</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDIEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Michael Ondaatje <i>Anil's Ghost</i>	M	70	26	60
Shortlisted: David Adams Richards <i>Mercy Among the Children</i>	M	2	3	2
Shortlisted: Alan Cumyn <i>Burridge Unbound</i>	M	2	1	2
Shortlisted: Elizabeth Hay <i>A Student of Weather</i>	F	0	1	2
Shortlisted: Eden Robinson <i>Monkey Beach</i>	F	24	12	26
Shortlisted: Fred Stenson <i>The Trade</i>	M	1	1	3

<b>2001</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Richard B. Wright Clara Callan	M	0	0	1
Shortlisted: Sandra Birdsell The Russlander	F	3	0	4
Shortlisted: Michael Crummey River Thieves	M	3	3	8
Shortlisted: Michael Redhill Martin Sloane	M	1	0	1
Shortlisted: Timothy Taylor Stanley Park	M	3	1	3
Shortlisted: Jane Urquhart The Stone Carvers	F	4	1	10

<b>2002</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Austin Clarke The Polished Hoe	M	6	2	7
Shortlisted: Bill Gaston Mount Appetite – short stories	M	1	0	1
Shortlisted: Wayne Johnston The Navigator of New York	M	1	1	5
Shortlisted: Lisa Moore Open – short stories	F	1	1	4
Shortlisted: Carol Shields Unless	F	14	7	18

<b>2003</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: M.G. Vassanji <i>The In-Between World of Vikram Lall</i>	M	7	1	8
Shortlisted: Margaret Atwood <i>Oryx and Crake</i>	F	100	29	111
Shortlisted: John Bemrose <i>The Island Walkers</i>	M	0	0	0
Shortlisted: John Gould Kilter: 55 Fictions – short stories	M	1	0	1
Shortlisted: Ann-Marie MacDonald <i>The Way the Crow Flies</i>	F	3	1	4

<b>2004</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
WINNER: Alice Munro <i>Runaway</i> - Short stories	F	13	1	13
Shortlisted: Shauna Singh Baldwin <i>The Tiger Claw</i>	F	0	1	1
Shortlisted: Wayson Choy <i>All That Matters</i>	M	2	0	3
Shortlisted: Pauline Holdstock <i>Beyond Measure</i>	F	0	0	0
Shortlisted: Paul Quarrington <i>Galveston</i>	M	0	0	0
Shortlisted: Miriam Toews <i>A Complicated Kindness</i>	F	16	4	24



## 2005 THE SCOTIABANK-GILLER PRIZE

2005	AUTHOR GENDER	PROQUEST 16 DATABASES LITERATURE & LANGUAGE	HUMANITIES INTERNATION INDEX EBSCO	PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES
WINNER: David Bergen – <i>The Time In Between</i>	M	0	3	4
Shortlisted: Joan Barfoot <i>Luck</i>	F	1	0	2
Shortlisted: Camilla Gibb <i>Sweetness In The Belly</i>	F	6	6	5
Shortlisted: Lisa Moore <i>Alligator</i>	F	4	0	3
Shortlisted: Edeet Ravel <i>A Wall of Light</i>	F	0	0	0

## 2006 — First Year the Longlist is Publicly Announced

2006	AUTHOR GENDER	PROQUEST 16 DATABASES LITERATURE & LANGUAGE	HUMANITIES INTERNATION INDEX EBSCO	PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES
WINNER: Vincent Lam <i>Bloodletting &amp; Miraculous Cures - Short stories</i>	M	3	0	5
Shortlisted: Rawi Hage <i>De Niro's Game</i>	M	8	5	7
Shortlisted: Pascale Quiviger <i>The Perfect Circle*</i> *translation by Sheila Fischman	F	0	0	0
Shortlisted: Gaétan Soucy <i>The Immaculate Conception</i> *translation by Lazer Lederhendler	M	0	0	0
Shortlisted: Carol Windley <i>Home Schooling - Short stories</i>	F	0	0	0

<b>2006 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS PLUS 12 OTHER DATABASES</b>
David Adams Richards <i>The Friends of Meager Fortune</i>	M	0	0	0
Caroline Adderson <i>Pleased to Meet You- short stories</i>	F	0	0	0
Todd Babiak <i>The Garneau Block</i>	M	0	0	0
Randy Boyagoda <i>Governor of the Northern Province</i>	M	2	0	2
Douglas Coupland <i>jPod</i>	M	1	0	2
Alan Cumyn <i>The Famished Lover</i>	M	0	0	0
Kenneth J. Harvey <i>Inside</i>	M	0	0	2
Wayne Johnston <i>The Custodian of Paradise</i>	M	1	0	1
Annette Lapointe <i>Stolen</i>	F	0	0	0
Russell Wangersky <i>The Hour of Bad Decisions- short stories</i>	M	0	0	1

<b>2007</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Elizabeth Hay <i>Late Nights on Air</i>	F	4	1	4
Shortlisted: Michael Ondaatje <i>Divisadero</i>	M	10	5	11
Shortlisted: Daniel Poliquin <i>A Secret Between Us</i> *translation by Donald Winkler	M	0	0	0
Shortlisted: M.G. Vassanji <i>The Assassin's Song</i>	M	1	1	4
Shortlisted: Alissa York <i>Effigy</i>	F	0	0	0
<b>2007 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
David Chariandy <i>Soucouyant</i>	M	7	7	14
Sharon English <i>Zero Gravity- Short stories</i>	F	0	0	0
Barbara Gowdy <i>Helpless</i>	F	0	0	2
Lawrence Hill <i>The Book of Negroes</i>	M	9	8	9
Paulette Jiles <i>Stormy Weather</i>	F	0	0	0
D. R. MacDonald <i>Lauchlin of the Bad Heart</i>	M	-	0	0
Claire Mulligan <i>The Reckoning of Boston Jim</i>	F	0	0	4

Mary Novik <i>Conceit</i>	F	1	1	1
Shotlisted: Michael Winter <i>The Architects Are Here</i>	M	1	1	1
Richard B. Wright <i>October</i>	M	0	0	0

<b>2008</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER</b>
WINNER: Joseph Boyden <i>Through Black Spruce</i>	M	1 <i>Three Day Road: 11</i>	1	1
Shortlisted: Anthony De Sa <i>Barnacle Love- Short stories</i>	M	1	0	1 (French article)
Shortlisted: Marina Endicott <i>Good to a Fault</i>	F	0	0	0
Shortlisted: Rawi Hage <i>Cockroach</i>	M	11	8	11
Shortlisted: Mary Swan <i>The Boys in the Trees</i>	F	0	0	0
<b>2008 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER</b>
David Adams Richards <i>The Lost Highway</i>	M	1	0	1
David Bergen <i>The Retreat</i>	M	1	0	2

Austin Clarke <i>More</i>	M	3 (not clear)	3	3 or 4
Emma Donoghue <i>The Sealed Letter</i>	F	0	0	0
Steven Galloway <i>The Cellist of Sarajevo</i>	M	1	0	1
Kenneth J. Harvey <i>Blackstrap Hawco</i>	M	0	0	0
Patrick Lane <i>Red Dog, Red Dog</i>	M	1	1	2
Pasha Malla <i>The Withdrawal Method</i> -short stories	M	-	0	0
Paul Quarrington <i>The Ravine</i>	M	0	0	0
Nino Ricci <i>The Origin of Species</i>	M	0	1	0

<b>2009</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATIONAL INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Linden MacIntyre <i>The Bishop's Man</i>	M	0	0	0
Shortlisted: Kim Echlin <i>The Disappeared</i>	F	3 or 4	3	3 or 4
Shortlisted: Annabel Lyon <i>The Golden Mean</i>	F	0	1	0

Shortlisted: Colin McAdam <i>Fall</i>	M	0	0	0
Shortlisted: Anne Michaels <i>The Winter Vault</i>	F	1	1	1
<b>2009 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER</b>
Margaret Atwood <i>The Year of the Flood</i>	F	45	13	46
Martha Bailie <i>The Incident Report</i> Short stories	F	-	0	0
Claire Holden Rothman <i>The Heart Specialist</i>	F	-	0	1 (medical journal)
Paulette Jiles <i>The Colour of Lightning</i>	F	0	0	0
Jeanette Lynes <i>The Factory Voice</i>	F	-	0	0
Shani Mootoo <i>Valmiki's Daughter</i>	F	5	0	5
Kate Pullinger <i>The Mistress of Nothing</i>	F	0	0	0

<b>2010</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Johanna Skibsrud <i>The Sentimentalists</i>	F	0	1	0
Shortlisted: David Bergen <i>The Matter with Morris</i>	M	0	0	
Shortlisted: Alexander MacLeod <i>Light Lifting</i> -short stories	M	2	0	1
Shortlisted: Sarah Selecky <i>This Cake Is for the Party</i> – Short stories	M	0	0	0
Shortlisted: Kathleen Winter <i>Annabel</i>	F	4	2 (human sexuality in literature)	5 or 6
<b>2010 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
Douglas Coupland <i>Player One</i>	M	0	0	0
Michael Helm <i>Cities of Refuge</i>	M	-	1	2
Avner Mandelman <i>The Debba</i>	M	0	0	0
Tom Bachman <i>The Imperfectionists</i>	M	-	-	0
Cordelia Strube <i>Lemon</i>	F	0	0	0

Joan Thomas <i>Curiosity</i>	F	0	-	0
Jane Urquhart <i>Sanctuary Line</i>	F	0	0	1 in British Journal of Canadian Studies
Dianne Warren <i>Cool Water</i>	F	-	2 rural/suburban life	0

<b>2011</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Esi Edugyan <i>Half-Blood Blues</i>	F	5	YES	3
Shortlisted: David Bezmozgis <i>The Free World</i>	M	1	0	1
Shortlisted: Lynn Coady <i>The Antagonist</i>	F	0	0	0
Shortlisted: Patrick deWitt <i>The Sisters Brothers</i>	M	0	0	0
Shortlisted: Zsuzsi Gartner <i>Better Living Through Plastic Explosives – short stories</i>	F	0	0	0
Shortlisted: Michael Ondaatje <i>The Cat's Table</i>	M	8	YES	12
<b>2011 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
Clark Blaise <i>The Meagre Tarmac – Short stories*</i> *tales of immigration	M	-	4	0



Michael Christie <i>The Beggar's Garden</i> – short stories	M	-	2	1
Myrna Dey <i>Extensions*</i> *Readers' Choice	F	-	0	0
Marina Endicott <i>The Little Shadows</i>	F	0	0	0
Genni Gunn <i>Solitaria</i>	F	0	0	0
Pauline Holdstock <i>Into the Heart of the Country</i> *Her novels have been published in the UK, the US, Brazil, Portugal, Australia and Germany.	F	0	0	0
Wayne Johnston <i>A World Elsewhere</i>	M	1	0	1
Dany Laferrière <i>The Return*</i> Translated by David Homel	M	6	0	2
Suzette Mayr <i>Monoceros</i>	F	0	0	2
Guy Vanderhaeghe <i>A Good Man</i>	M	1	0	6
Alexi Zentner <i>Touch</i>	M	-	0	0

<b>2012</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Will Ferguson <i>419</i>	M	0	0	0
Shortlisted: Alix Ohlin <i>Inside</i>	F	-	0	0

Shortlisted: Nancy Richler <i>The Imposter Bride</i>	F	0	0	0
Shortlisted: Kim Thúy <i>Ru</i> *translation by Sheila Fischman *Refugee narrative	F	7	1	4
Shortlisted: Russell Wangersky <i>Whirl Away</i> – short stories	M	-	0	0
<b>2012 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
Marjorie Celona <i>Y</i>	F	-	1	0
Lauren B. Davis <i>Our Daily Bread</i>	F	-	0	0
Cary Fagan <i>My Life Among the Apes</i> – Short stories	M	0	0	0
Robert Hough <i>Dr. Brinkley's Tower</i>	M	-	0	0
Billie Livingston <i>One Good Hustle</i>	F	-	0	0
Annabel Lyon <i>The Sweet Girl</i>	F	0	0	0
Katrina Onstad <i>Everybody Has Everything</i>	F	0	0	0
C.S. Richardson <i>The Emperor of Paris</i>	M	-	0	0

<b>2013</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Lynn Coady <i>Hellgoing</i> – short stories	F	0	0	0
Shortlisted: Dennis Bock <i>Going Home Again</i>	M	1	0	1
Shortlisted: Craig Davidson <i>Cataract City</i>	M	0	0	0
Shortlisted: Lisa Moore <i>Caught</i>	F	0	0	0
Shortlisted: Dan Vyleta <i>The Crooked Maid</i>	M	0	0	0
<b>2013 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
Joseph Boyden <i>The Orenda</i>	M	1	0	0
Elisabeth de Mariaffi <i>How to Get Along With Women</i> – Short stories	F	-	0	0
David Gilmour <i>Extraordinary</i>	M	-	0	0
Wayne Grady <i>Emancipation Day</i>	M	-	0	0
Louis Hamelin <i>October 1970*</i> *Translation by Wayne Grady	M	4	0	0
Wayne Johnston <i>The Son of a Certain Woman</i>	M	-	0	1
Claire Messud <i>The Woman Upstairs</i>	F	5	0	5
Michael Winter <i>Minister Without Portfolio</i>	M	0	0	0

<b>2014</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Sean Michaels <i>Us Conductors</i>	M	1	0	0
Shortlisted: Frances Itani <i>Tell</i>	F	0	0	0
Shortlisted: David Bezmozgis <i>The Betrayers</i>	M	1	0	1
Shortlisted: Heather O'Neill <i>The Girl Who Was Saturday Night</i>	F	0	0	0
Shortlisted: Miriam Toews <i>All My Puny Sorrows</i>	F	2	0	3
Shortlisted: Padma Viswanathan <i>The Ever After of Ashwin Rao</i>	F	1	0	0
<b>2014 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
Arjun Basu <i>Waiting for the Man</i>	M	-	0	First Novel Nom for ReLit Awards in 2009
Rivka Galchen <i>American Innovations – Short stories</i>	F	0	0	0
Jennifer LoveGrove <i>Watch How We Walk</i>	F	-	0	0
Shani Mootoo <i>Moving Forward Sideways Like a Crab</i> Watch How We Walk	F	-	0	0
Kathy Page <i>Paradise and Elsewhere – Short stories</i>	F	1	0	1
Claire Holden Rothman <i>My October</i>	F	0	0	0

<b>2015</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: André Alexis <i>Fifteen Dogs</i>	M	3	0	2
Shortlisted: Samuel Archibald <i>Arvida*</i> - short stories *Translated by Donald Winkler	M	1	0	1
Shortlisted: Rachel Cusk <i>Outline</i>	F	4	2	4
Shortlisted: Heather O'Neill <i>Daydreams of Angels</i> –ashort stories	F	0	1	0
Shortlisted: Anakana Schofield <i>Martin John</i>	F	0	1	0
<b>2015 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
Shortlisted: Michael Christie <i>If I Fall, If I Die</i>	M	-	0	1
Patrick deWitt <i>Undermajordomo Minor</i>	M	1	1	1
Marina Endicott <i>Close to Hugh</i>	F	-	1	0
Connie Gault <i>A Beauty</i>	F	-	0	0
Alix Hawley <i>All True Not a Lie In It</i>	F	-	0	0
Clifford Jackman <i>The Winter Family</i>	M	-	0	0
Russell Smith <i>Confidence</i> – short stories	M	1	2	1

<b>2016</b>	<b>AUTHOR GENDER</b>	<b>PROQUEST 16 DATABASES LITERATURE &amp; LANGUAGE</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
WINNER: Madeleine Thien <i>Do Not Say We Have Nothing</i>	F	-	0	0
Shortlisted: Mona Awad <i>13 Ways of Looking at a Fat Girl</i>	F	0	0	0
Shortlisted: Gary Barwin <i>Yiddish for Pirates</i>	M	-	1	0
Shortlisted: Emma Donoghue* <i>The Wonder</i> *Her novel, <i>Room</i> , was turned into a movie. She wrote the screenplay	F	-	1 human and non- human rationality	1
Shortlisted: Catherine Leroux <i>The Party Wall</i> * *translated by Lazer Lederhendler	F	-	0	0
Shortlisted: Zoe Wittall <i>The Best Kind of People</i>	F	0	0	First Novel Won for best gay emerging writer in 2008, Globe and Mail best book of the year in 2010, nom for ReLit Award in 2010
<b>2016 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>HUMANITIES INTERNATION INDEX EBSCO</b>	<b>PROQUEST CANADIAN BUSINESS AND CURRENT AFFAIRS (ALL CANADIAN SUBJECT MATTER)</b>
Andrew Battershill <i>Pillow</i>	M	-	0	0
David Bergen <i>Stranger</i>	M	0	0	0
Kathy Page <i>The Two of Us</i> – short stories	F	0	0	0
Susan Perly* <i>Death Valley</i> *journalist and documentarian for CBC Radio	F	0	0	0
Kerry Lee Powell <i>Willem De Kooning's Paintbrush</i> – short stories	F	0	0	0
Steven Price <i>By Gaslight</i>	M	0	0	0

## **\*PROQUEST 13 Databases (3<sup>rd</sup> Search), Descriptions of Databases**

### **1. Australian Education Index (1977 - current) information**

The Australian Education Index is a comprehensive collection of educational research documents relating to educational trends, policy, and practices.

Subject Area(s): Unassigned

### **2. Canadian Business & Current Affairs Database information**

Canada's reference and current events – scholarly journal articles, trade publications, dissertations, books, newspapers and magazines

Subject Area(s): Unassigned. View title list

### **3. Canadian Research Index information**

Canada-focused research – journal articles

Subject Area(s): Social Sciences. View title list

### **4. CBCA Education information**

Canadian Studies, Education – articles from trade journals, general business publications, academic journals, topical journals, and professional publications

Subject Area(s): Social Sciences

### **5. CBCA Reference & Current Events information**

Canadian Studies: Business, Culture, Current Events, History, and Government - articles from trade journals, general business publications, academic journals, topical journals, and professional publications

Subject Area(s): Unassigned

### **6. Dissertations & Theses @ York University information**

Multidisciplinary - dissertations

Subject Area(s): Dissertations & Theses

### **7. Humanities Index (1962 - current) information**

Humanities - journals, weekly magazines and UK newspapers articles

Subject Area(s): History , The Arts , Literature & Language

### **8. International Bibliography of the Social Sciences (IBSS) (1951 - current) information**

Anthropology, economics, political science and sociology - journal articles, books, reviews

Subject Area(s): Social Sciences

### **9. MLA International Bibliography (1926 - current) information**

Modern languages and literatures, folklore and linguistics - journal articles, books, etc.

### **10. Periodicals Archive Online**

### **11. Philosopher's Index (1940 - current) information**

Philosophy - journal articles, books, book chapters and book reviews

### **12. PILOTS: Published International Literature On Traumatic Stress (1871 - current) information**

Literature related to traumatic stress - journal articles

Subject Area(s): Social Sciences , Health & Medicine

### **13. ProQuest Sociology Collection (1871 - current) information**

Index and full text databases covering sociology and social services.

Subject Area(s): Social Sciences

View title list

### **14. ERIC (1966 - current) information**

Education and related topics - journal articles, conferences, meetings, government documents, theses, dissertations, reports, audiovisual media, bibliographies, directories, books and monographs

Subject Area(s): Social Sciences

View title list

### **15. Social Services Abstracts (1979 - current) information**

Social work and human services - journal articles, dissertations, etc.

Subject Area(s): Social Sciences

View title list

### **16. Sociological Abstracts (1952 - current) information**

International literature of sociology - journal articles, books, dissertations, etc.

Subject Area(s): Social Sciences

View title list

### **17. Sociology Database (1985 - current) information**

Sociology and social work - journal articles

Subject Area(s): Social Sciences

View title list

Appendix C to Chapter 2: Translations of Winners and Nominees (source: Worldcat.org)

LANGUAGES INTO WHICH BOOK HAS BEEN TRANSLATED	FR EN CH	SP AN ISH - CA TALAN	GER MAN GAL IC	ITA LIAN	SW ED ISH	DAN ISH	CH INESE	JAPANESE	MODERN GREEK	HUNGARIAN	POLISH	RUSSIAN	CZECH	PERSIAN	TURKISH	HEBREW	ARABIC	NORWEGIAN	PORTUGUESE	SLOVENIAN	ALBANIAN	SERBIAN-CROATIAN-BOSSNIAN	NORWEGIAN	ESTONIAN	LATVIAN	BULGARIAN	LITHUANIAN	FINNISH	THAI	ROMANIAN	VIETNAMESE	BENGALESI-HINDI	KOREAN		
<b>1994</b>																																			
Winner M.G. Vassanji <i>The Book of Secrets</i> 1994 (M&S)					✓																														
Shyam Selvadurai <i>Funny Boy</i> (Goose Lane)						✓									✓																				
<b>1996</b>																																			
Anne Michaels <i>Fugitive Pieces</i> (M&S)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
Ann-Marie MacDonald <i>Fall On Your Knees</i> (Simon&Schuster)	✓	✓	✓	✓	✓	✓	✓	✓			✓				✓	✓		✓	✓							✓		✓	✓	✓		✓			
Guy Vanderhaeghe <i>The Englishman's Boy</i> (M&S)	✓			✓			✓	✓																										✓	
<b>1997</b>																																			
Michael Helm <i>The Projectionist</i> Douglas&McIntyre																																			
Shani Mootoo <i>Cereus Blooms at Night</i> (Press Gang)	✓	✓	✓	✓	✓				✓						✓								✓												
Nino Ricci <i>Where She Has Gone</i> (M&S)				✓	✓																														
<b>1998</b>																																			
André Alexis <i>Childhood</i> (M&S)	✓	✓	✓	✓	✓	✓	✓	✓							✓												✓								
Wayne Johnston <i>The Colony of Unrequited Dreams</i> (Alfred A Knopf)			✓			✓																													



LANGUAGES INTO WHICH BOOK HAS BEEN TRANSLATED	FRENCH	SPANISH	CATALAN	GERMAN	ITALIAN	SWEDISH	DANISH	DUTCH	CHINESE	JAPANESE	MODERN GREEK	HUNGARIAN	POLISH	RUSSIAN	CZECH	PERSIAN	TURKISH	HEBREW	ARABIC	NORWEGIAN	PORTUGUESE	SLOVENIAN	ALBANIAN	SERBIAN-CROATIAN-BOSNIAN	NORWEGIAN	ESTONIAN	LATVIAN	BULGARIAN	LITHUANIAN	FINNISH	THAI	ROMANIAN	VIETNAMESE	BENGALESI-HINDI	KOREAN			
<b>2000</b>																																						
Winner: Elizabeth Hay <i>A Student of Weather</i> (M&S)	✓			✓	✓			✓					✓																									
Eden Robinson <i>Monkey Beach</i> (Knopf)	✓			✓										✓													✓											
<b>2002</b>																																						
Winner: Austin Clarke <i>The Polished Hoe</i> (M&S)								✓																														
Lisa Moore <i>Open: Short Stories</i> (House of Anansi)																																						
Guy Vanderhaeghe <i>Last Crossing*</i> (M&S) *not a nominee for Giller	✓							✓																														
<b>2003</b>																																						
M.G. Vassanji <i>The In-Between World of Vikram Lall</i> (Doubleday)	✓			✓	✓			✓			✓																											
John Bemrose <i>The Island Walkers</i> (M&S)					✓																				✓													
Ann-Marie MacDonald <i>The Way the Crow Flies</i> (Alfred A.Knopf)	✓																																					
<b>2004</b>																																						
Pauline Holdstock <i>Beyond Measure</i> (Cormorant)				✓																	✓																	
Miriam Toews <i>A Complicated Kindness</i> (Knopf)	✓	✓	✓	✓	✓	✓	✓	✓	✓									✓						✓	✓											✓		

LANGUAGES INTO WHICH BOOK HAS BEEN TRANSLATED	FRENCH	SPANISH-CATALAN	GERMAN	ITALIAN	SWEDISH	DANISH	DUTCH	CHINESE	JAPANESE	MODERN GREEK	HUNGARIAN	POLISH	RUSSIAN	CZECH	PERSIAN	TURKISH	HEBREW	ARABIC	NORWEGIAN	PORTUGUESE	SLOVENIAN	ALBANIAN	SERBIAN-CROATIAN-BOSNIAN	NORWEGIAN	ESTONIAN	LATVIAN	BULGARIAN	LITHUANIAN	FINNISH	THAI	ROMANIAN	VIETNAMESE	BENGLALI-HINDI	KOREAN							
<b>2005</b>																																									
Winner: David Bergen <i>The Time In Between</i> (Knopf)	✓																																	✓							
Lisa Moore <i>Alligator</i> (Anansi)	✓		✓				✓											✓																							
Joseph Boyden <i>Three Day Road</i> * (Penguin) *Not nom for Giller	✓	✓	✓				✓			✓								✓																							
<b>2006</b>																																									
Winner: Vincent Lam <i>Bloodletting &amp; Miraculous Cures</i> (M&S)	✓	✓					✓	✓	✓																																
Rawi Hage <i>DeNiro's Game</i> (Anansi)	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓				✓	✓				✓	✓						✓			✓						✓				
Longlisted: Wayne Johnston <i>The Custodian of Paradise</i> (Knopf)							✓																															✓			
<b>2007</b>																																									
Winner: Elizabeth Hay <i>Late Nights on Air</i> (M&S)	✓		✓	✓			✓	✓																	✓	✓															
M.G. Vassanji <i>The Assassin's Song</i> (Doubleday)				✓												✓																		✓				✓			
Alissa York <i>Effigy</i> (Random H)	✓		✓				✓																																		
<b>2008</b>																																									
Winner: Joseph Boyden <i>Through Black Spruce</i> (Viking)	✓		✓														✓																								
Anthony De Sa <i>Barnacle Love</i> (Doubleday)																																									

LANGUAGES INTO WHICH BOOK HAS BEEN TRANSLATED	FRENCH	SPANISH-CATALAN	GERMAN	ITALIAN	SWEDISH	DANISH	DUTCH	CHINESE	JAPANESE	MODERN GREEK	HUNGARIAN	POLISH	RUSSIAN	CZECH	PERSIAN	TURKISH	HEBREW	ARABIC	NORWEGIAN	PORTUGUESE	SLOVENIAN	ALBANIAN	SERBIAN-CROATIAN-BOSHNIA	NORWEGIAN	ESTONIAN	LATVIAN	BULGARIAN	LITHUANIAN	FINNISH	THAI	ROMANIAN	VIETNAMESE	BENGALESI-HINDI	KOREAN		
Rawi Hage <i>Cockroach</i> (Anansi)	✓	✓	✓	✓			✓		✓							✓						✓														
Longlisted: David Bergen <i>The Retreat</i> (M&S)	✓		✓																																	
Longlisted: Austin Clarke <i>More</i> (Dundurn Press)																																				
<b>2009</b>																																				
Winner: Linden MacIntyre <i>The Bishop's Man</i> (Random House)	✓		✓	✓																		✓														
Anne Michaels <i>Winter Vault</i> (M&S)	✓	✓	✓	✓			✓		✓						✓		✓	✓					✓						✓							
Claire Holden Rothman <i>The Heart Specialist</i> (Cormorant Books)	✓		✓	✓			✓																													
Annabel Lyon <i>The Golden Mean</i> (Random House)	✓	✓			✓		✓		✓		✓					✓	✓					✓														
Longlisted: Shani Mootoo <i>Valmiki's daughter</i> (Anansi)																																				
<b>2010</b>																																				
Winner: Johanna Skibsrud <i>The Sentimentalists</i> (Gaspereau Press)	✓			✓																																✓
David Bergen <i>The Matter with Morris</i> (HarperCollins)	✓																																			
Longlisted: Michael Helm <i>Cities of Refuge</i> (M&S)																																				

Text Effects	LANGUAGES INTO WHICH BOOK HAS BEEN TRANSLATED																																				
	FRENCH	SPANISH-CATALAN	GERMAN	ITALIAN	SWEDISH	DANISH	DUTCH	CHINESE	JAPANESE	MODERN-GREEK	HUNGARIAN	POLISH	RUSSIAN	CZECH	PERSIAN	TURKISH	HEBREW	ARABIC	NORWEGIAN	PORTUGUESE	SLOVENIAN	ALBANIAN-MACEDONIAN	SERBIAN-CROATIAN-BOSNIAN	NORWEGIAN	ESTONIAN	LATVIAN	BULGARIAN	LITHUANIAN	FINNISH	THAI	ROMANIAN	VIETNAMESE	BENGALESI-HINDI	KOREAN			
<b>2011</b>																																					
Winner: Esi Edugyan <i>Half-Blood Blues</i> (Thomas Allan)	✓	✓	✓	✓	✓		✓				✓																										
David Bezmozgis <i>The Free World</i> (HarperCollins)	✓		✓	✓												✓																					
Lynn Coady <i>The Antagonist</i> (Anansi)	✓		✓																																		
Patrick deWitt <i>The Sisters Brothers</i> (Anansi)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓	✓																				
Longlisted: Pauline Holdstock <i>Into the Heart of the Country</i> (HarperCollins)			✓																	✓																	
<b>2012</b>																																					
Winner: Will Ferguson <i>419</i> (Penguin/RandomH)											✓	✓																									
Kim Thúy <i>Ru</i> (Penguin/RandomH)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓								✓	✓	✓			✓			✓	✓							
<b>2013</b>																																					
Winner: Lynn Coady <i>Hellgoing: Short Stories</i> (Anansi)	✓		✓	✓																																	
Lisa Moore <i>Caught</i> (Anansi)	✓		✓	✓																																	
Dan Vyleta <i>The Crooked Maid</i> Pub: HarperCollins																																					
Longlisted: Joseph Boyden <i>The Orenda</i> (Hamish Hamilton/ Penguin Random House)																✓																					

LANGUAGES INTO WHICH BOOK HAS BEEN TRANSLATED	S P A N I S H - C A T A L A N	F R E N C H	G E R M A N	I T A L I A N	S W E D I S H	D A N I S H	D U T C H	C H I N E S E	J A P A N E S E	M O D E R N G R E E K	H U N G A R I A N	P O L I S H	R U S S I A N	C Z E C H	P E R S I A N	T U R K I S H	H E B R E W	A R A B I C	N O R W E G I A N	P O R T U G U E S E	S L O V E N I A N	A L B A N I A N	S E R B I A N - C R O A T I A N - B O S N I A N	N O R W E G I A N	E S T O N I A N	L A T V I A N	B U L G A R I A N	L I T H U A N I A N	F I N N I S H	T H A I	R O M A N I A N	V I E T N A M E S E	B E N G A L I - H I N D I	K O R E A N		
<b>2014</b>																																				
Winner: Sean Michaels <i>Us Conductors</i> (Random House)	√			√										√																						
David Bezmozgis <i>The Betrayers</i> (HarperCollins)	√			√			√																													
Miriam Toews <i>All My Puny Sorrows</i> (Knopf Canada)	√			√				√																												
Longlisted: Shani Mootoo <i>Moving Forward Like a Crab</i> (Doubleday)	√																																			
Longlisted: Rivka Galchen <i>American Innovations: Short Stories</i> (HarperCollins)				√	√																															
<b>2015</b>																																				
Winner: André Alexis <i>Fifteen Dogs</i> (Coach House)	√	√	√				√	√	√												√															
Samuel Archibald <i>Arvida: Short Stories</i> (Biblioasis)	√																																			
Longlisted: Patrick deWitt <i>Undermajor-domo Minor</i> (House of Anansi Press)	√	√	√				√					√	√									√														

LANGUAGES INTO WHICH BOOK HAS BEEN TRANSLATED	FR	SPANISH	GERMAN	ITALIAN	SWEDISH	DANISH	DUTCH	CHINESE	JAPANESE	MODERN GREEK	HUNGARIAN	POLISH	RUSSIAN	CZECH	PERSIAN	TURKISH	HEBREW	ARABIC	NORWEGIAN	PORTUGUESE	SLOVENIAN	ALBANIAN	SERBIAN-CROATIAN-BOSNIAN	NORWEGIAN	ESTONIAN	LATVIAN	BULGARIAN	LITHUANIAN	FINNISH	THAI	ROMANIAN	VIETNAMESE	BENGALESI-HINDI	KOREAN		
<b>2016</b>																																				
Winner: Madeleine Thien <i>Do Not Say We Have Nothing</i> (Knopf)	√	√	√	√								√	√	√			√																√			
Emma Donoghue <i>The Wonder</i> (HarperCollins)	√	√	√	√			√		√			√	√			√																				
Longlisted: David Bergen <i>The Stranger</i> (HarperCollins)																																				

### Appendix A to Chapter 3: Table of Nominees and Judges, 1994 – 2016

1994	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: M.G. Vassanji <i>The Book of Secrets</i>	M	Toronto, Ontario	YES	Established Won CWP in 1990	YES Won 2003 Giller	McClelland & Stewart-TO	YES	Tanzania, India, London, England
Shortlisted: Bonnie Burnard <i>Casino and Other Stories</i> – short stories	F	London, Ontario	NO	Emerging/ Established Won CWP in 1989	YES won 1999 Giller	Harper-Collins Toronto/Int	YES	Ontario, Canada
Shortlisted: Eliza Clark <i>What You Need</i>	F	Toronto, Ontario	NO	Emerging/ Established Won Trillium in 1991, Stephen Leacock in '92	YES many plays, scripts for TV series	Somerville House-Toronto	NO	United States
Shortlisted: Shyam Selvadurai <i>Funny Boy</i>	M	Toronto, Ontario	YES	<b>First Novel</b> Won: First Novel Award	YES young adult fiction, novel in 2013	McClelland & Stewart-TO	YES	Sri Lanka
Shortlisted: Steve Weiner <i>The Museum of Love</i>	M	UK, and citizen of US and Canada	NO	<b>First Novel</b>	YES novels in 2001, 2010	The Overlook Press-US Penguin Books Can	NO	French Canada
1994 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Alice Munro <b>Canadian</b>	F	Clinton, Ontario	YES	FOUNDING MEMBER	YES McClelland and Stewart	YES Writer in residence		
Mordecai Richler <b>Canadian</b>	M	Montreal Quebec	YES	FOUNDING MEMBER	YES Viking Press	NO		
David Staines <b>Canadian</b>	M	Toronto, Ottawa, Ontario	YES for critical work Lorne Pierce Medal	FOUNDING MEMBER	YES McClelland and Stewart	YES U of Ottawa, editorships		

1995	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Rohinton Mistry <i>A Fine Balance</i>	M	Toronto, Ontario	YES	Established 1991 Booker Prize nominee	YES Novel in 2002, which was nom for Booker and other international prizes	McClelland & Stewart-TO	YES	India Uniden- tified city
Shortlisted: Timothy Findley <i>The Piano Man's Daughter</i>	M	Canning- ton, Ontario and South of France	NO	Established Won numerous prizes	YES Shortlisted for 1999 Giller. Passed away in 2002	Harper- Collins Toronto/ Int	YES	Toronto Canada
Shortlisted: Barbara Gowdy <i>Mister Sandman</i>	F	Toronto, Ontario	NO	Emerging/ Established Nom Trillium '95	YES Nomina- ted for Giller again in 1998	Somerville House- Toronto	NO	Toronto, 1960s and 70s
Shortlisted: Leo McKay, Jr. <i>Like This</i> - short stories	M	Truro, Nova Scotia	NO	<b>Debut collection</b>	YES Novels in 2003, 2013	House of Anansi Press-TO	YES	Small-town Nova Scotia
Shortlisted: Richard B. Wright <i>The Age of Longing</i>	M	St. Cathe- rine's, Ontario	NO	Emerging/ Established TO Book Award, Faber Memorial Prize	YES Won Giller Prize in 2001	Harper- Collins Toronto/ Int	NO	Small-town Ontario in the present and 1930s
1995 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Jane Urquhart <b>Canadian</b>	F	South- Eastern Ontario	YES Nom for IMPAC in 1990, GGs and RCWTF P in 1997	NO	YES McClelland and Stewart	YES Many writer in residence fellowships		<i>Nom: The Age of Longing</i>
Mordecai Richler <b>Canadian</b>	M	Montreal Quebec	YES	FOUNDING MEMBER	YES Viking Press	NO		<i>Nom: Mister Sandman</i>
David Staines <b>Canadian</b>	M	Toronto, Ottawa, Ontario	YES (for critical work) Lorne Pierce Medal	FOUNDING MEMBER	YES McClelland and Stewart	YES Academic positions and editorships		



1996	AUTHOR GENDER	AUTHOR RESIDENCE/REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Margaret Atwood <i>Alias Grace</i>	F	Toronto, Ontario	NO	Established	YES numerous novels, including dystopian trilogy	McClelland & Stewart-TO	YES	Ireland, Upper Canada
Shortlisted: Gail Anderson-Dargatz <i>The Cure for Death by Lightning</i>	F	Shuswap, BC	NO	First novel	YES Nominated for Giller in 1998	Knopf Canada Toronto/Int	YES	British Columbia, farming community
Shortlisted: Ann-Marie MacDonald <i>Fall on Your Knees</i>	F	Toronto, Ontario	NO	First Novel (3 plays already published)	YES Nominated for Giller in 2003	Simon & Schuster-Toronto/Int	YES	Cape Breton Island
Shortlisted: Anne Michaels <i>Fugitive Pieces</i>	F	Toronto, Ontario	NO	First Novel Won: BiC FNA	YES Poetry collections. Shortlisted for 2009 Giller	McClelland & Stewart-TO	YES	Germany, Greece, Toronto post-WWII
Shortlisted: Guy Vanderhaeghe <i>The Englishman's Boy</i>	M	Saskatoon, Saskatchewan and Ottawa, Ontario	NO	Established Won GGs in 1982	YES Two other novels as part of trilogy	McClelland & Stewart-TO	YES	20 <sup>th</sup> Century Hollywood and 19 <sup>th</sup> -cent Canadian West
1996 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Bonnie Burnard <b>Canadian</b>	F	London, Ontario <b>Canadian</b>	YES Commonwealth Writers' Prize	YES Nominated for Giller 1994	YES HarperCollins Toronto/Int	NO		Winner <i>The Englishman's Boy</i>
Carol Shields <b>Canadian</b>	F	Manitoba, Winnipeg <b>Canadian</b>	YES 1995 Pulitzer and GGs	NO	YES Random House of Canada	YES U of Manitoba		Nom: <i>Alias Grace</i>
David Staines <b>Canadian</b>	M	Toronto, Ottawa, Ontario <b>Canadian</b>	YES (for critical work) Lorne Pierce Medal	FOUNDING MEMBER	YES McClelland and Stewart	YES U of Ottawa, editorships		

1997	AUTHOR GENDER	AUTHOR RESIDENCE / REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Mordecai Richler <i>Barney's Version</i>	M	Montreal, Quebec	YES/ NO	Established GGs and Commonwealth Writers Prize	Passed away in 2001	Alfred A. Knopf Canada-Toronto/Int	YES	Paris, France and Quebec
Shortlisted: Michael Helm <i>The Projectionist</i>	M	Toronto, Ontario	NO	<b>First Novel</b>	YES Novels in 2004, 10, 2016	Douglas & McIntyre-Vancouver, BC	NO	South Saskatchewan, Mayford
Shortlisted: Shani Mootoo* <i>Cereus Blooms at Night</i> *incorporated into academic curricula	F	Vancouver, BC and Toronto, ON	YES	<b>First Novel</b> Also Shortlisted for Booker	YES Longlisted for International IMPAC Dublin Literary Award in 2007, Giller 2009	Press Gang Publishers-Vancouver, BC	NO	Caribbean, tropical island
Shortlisted: Nino Ricci <i>Where She Has Gone</i>	M	Toronto, Ontario	YES/ NO	Established Won: FNA and GGs	YES novels in 2002, 08. Longlisted for 2008 Giller	McClelland & Stewart-TO	YES	Canada and Italy
Shortlisted: Carol Shields <i>Larry's Party</i>	F	Manitoba, Winnipeg	NO	Established Numerous awards	YES nom for Booker and Giller 2002	Random House of Canada-TO/Int	YES	Winnipeg and Chicago
1997 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Bonnie Burnard <b>Canadian</b>	F	London, Ontario	YES Commonwealth Writers' Prize	YES Nominated for Giller 1994	YES Harper Collins Toronto/Int	NO	Nom: <i>Barney's Version</i>	
Mavis Gallant <b>Canadian</b>	F	Montreal, Quebec Paris, France	YES Numerous	NO	YES Random House	YES Writer-in-residence UoFT		
Peter Gzowski <b>Canadian</b>	M	Toronto, Ottawa, Ontario	YES For journalism/broadcasting	NO	YES McClelland and Stewart	YES Trent University		

1998	AUTHOR GENDER	AUTHOR RESIDENCE/REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Alice Munro <i>The Love of a Good Woman</i> Short stories	F	Clinton, Ontario	NO	Established 1980 Booker shortlist	YES Won Giller in 2004	McClelland & Stewart-TO	YES	Vancouver, BC, Small towns in Ontario
Shortlisted: André Alexis <i>Childhood</i>	M	Ottawa, Toronto, Ontario	YES	Emerging <b>First Novel</b> Won BiC FNA	YES won Giller in 2016	McClelland & Stewart-TO	YES	Petrolia, then Ottawa
Shortlisted: Gail Anderson-Dargatz <i>A Recipe for Bees</i>	F	Shuswap, BC and Alberta	NO	Established Nom for Giller in 1996	YES novels in 2002, 2007, 2016	Alfred A. Knopf Canada-Toronto/Int	YES	Rural BC during WWII
Shortlisted: Barbara Gowdy <i>The White Bone</i>	F	Toronto, Ontario	NO	Established Nom for Giller, 1995	YES several awards, and 2017 novel	Harper Flamingo Canada-TO/Int	YES	Africa
Shortlisted: Greg Hollingshead <i>The Healer</i>	M	Edmonton, Alberta	NO	Established won GGs in 1995	YES novel in 2004 (nom for many prizes), and 2015	Harper Flamingo Canada-TO/Int	YES	Mining town of Grant, ON
Shortlisted: Wayne Johnston <i>The Colony of Unrequited Dreams</i>	M	UK, and citizen of US and Canada, Toronto, ON	NO	Established Won BiC FNA in 1985	YES 2002 nom for Giller and GGs	Alfred A. Knopf Canada-Toronto/Int	NO	Newfoundland, Canada
1998 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Margaret Atwood <b>Canadian</b>	F	Toronto, Ontario	YES	YES Won in 1996	YES McClelland and Stewart	NO	Nom: <i>Childhood</i> Nom <i>The Colony of Unrequited Dreams</i>	Nom: <i>The White Bone</i>
Guy Vanderhaeghe <b>Canadian</b>	M	Saskatoon Saskatchewan and Ottawa, Ontario	YES GGs in 1982	YES Nominated in 1996	YES McClelland and Stewart	YES University of Saskatchewan	Nom: <i>The Love of a Good Woman</i> Won <i>The Healer</i>	Nom: <i>The Colony of Unrequited Dreams</i>
<b>Peter Gzowski</b> <b>Canadian</b>	M	Toronto, Ottawa, Ontario	YES journalism/broadcasting	NO	YES McClelland and Stewart	YES Trent University	Nom: <i>Childhood</i> Nom: <i>The White Bone</i>	

<b>1999</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE/REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
WINNER: Bonnie Burnard <i>A Good House</i>	F	Saskatchewan, and London, Ontario	NO	Established Nominated for Giller 1994, CWP 1989	YES novel in 2009	Haper Flamingo Canada-TO/Int	YES	Stonebrook, Ontario
Shortlisted: Timothy Findley <i>Pilgrim</i>	M	Cannington, Ontario and south of France	NO	Established Won GGs	YES 1 novel, 3 plays. Passed away in 2002	Harper Flamingo Toronto/Int	YES	Zürich, Switzerland
Shortlisted: Anne Hébert <i>Am I Disturbing You?*</i> *First translation: Sheila Fischman	F	Quebec	NO	Established Winner of many prizes	Passed away in 2000	House of Anansi-Toronto	NO	Paris, France
Shortlisted: Nancy Huston <i>The Mark of the Angel</i>	F	France and Germany	NO	Established Won GGs in 1993, nom 98,99	YES numerous translations of own novels, new novel in 2010	McArthur & Company-TO	NO (closed 2013)	Paris, France
Shortlisted: David Macfarlane <i>Summer Gone</i>	M	Toronto, Ontario	NO	<b>First Novel</b> Also shortlisted for BiC FNA	YES 2013 novel and plays	Alfred A. Knopf Canada-TO/Int	YES	Toronto, Southern Ontario
<b>1999 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Alberto Manguel <b>Canadian</b>	M	Toronto, Ontario	YES numerous	NO	YES Harper Collins	NO		
Judith Mappin* *not a writer <b>Canadian</b>	F	Montreal Quebec	YES	NO	NO	NO		
Nino Ricci <b>Canadian</b>	M	Toronto, Ontario	YES GGs, Trillium and BiC FNA in 1990	YES Nom in 1997	YES McClelland and Stewart	NO		

<b>2000</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
WINNER: Michael Ondaatje <i>Anil's Ghost</i>	M	Toronto, Ontario	YES	Established Won GGS, 1970,79, Booker in '92	YES shortlisted for 2007, and 2011 Giller	Alfred A. Knopf Canada-TO/Int	YES	Sri Lanka, Latin America
Shortlisted: David Adams Richards <i>Mercy Among the Children</i>	M	Fredericton, New Brunswick	NO	Established Won GGS in 1988, nom'93	YES longlisted for Giller in 2006, 08	Doubleday Canada-Toronto/Int	YES	Mari-times, Canada historical
Shortlisted: Alan Cumyn <i>Burridge Unbound</i>	M	Ottawa, ON	NO	Established/ Emerging '98 won Ottawa Book Award	YES longlisted for Giller, 2006	McClelland & Stewart-TO	YES	South Pacific and Ottawa
Shortlisted: Elizabeth Hay <i>A Student of Weather</i>	F	Ottawa, Ontario	NO	Established Nom GGS in 1997	YES Won Giller in 2007, nom for GGS 2003	McClelland & Stewart-TO	YES	Prairies 1930s, New York, Ottawa
Shortlisted: Eden Robinson <i>Monkey Beach</i>	F	Victoria and Vancouver, British Columbia	YES	<b>First Novel</b>	YES short-listed for 2017 Giller	Alfred A. Knopf Canada-TO/Int	YES	Kitamaat Territory, BC
Shortlisted: Fred Stenson <i>The Trade</i>	M	Cochrane Alberta	NO	Established Won several region lit awards	YES Nom GGS 2008 CWP 2009	Douglas & McIntyre-Vancouver, BC	NO	Western Canada, historical
<b>2000 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Margaret Atwood <b>Canadian</b>	F	Toronto, Ontario	YES numerous	YES Won in 1996	YES McClelland and Stewart	NO		Won: <i>Anil's Ghost</i>
Alistair MacLeod <b>Canadian</b>	M	Windsor, ON and Cape Breton, NS	YES IMPAC 2001	NO	YES McClelland and Stewart	YES U of Windsor		Nom: <i>Mercy Among the Children</i>
Jane Urquhart <b>Canadian</b>	F	South-Eastern Ontario	YES	NO Previous judge (1995)	YES McClelland and Stewart	YES Many writer in residence fellowships		Nom: <i>Monkey Beach</i>

<b>2001</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
WINNER: Richard B. Wright <i>Clara Callan</i>	M	Saskatchewan and London, Ontario	NO	Established Nominated for Giller and GGs 1995	YES Long-listed for 2007 Giller	Harper Flamingo Canada-TO/Int	YES	Whitfield, Ontario
Shortlisted: Sandra Birdsell <i>The Russlander</i>	F	Regina, Saskatchewan	NO	Established Won BiC FNA in 1990, nom GGs in 1992,97	YES Longlist IMPAC 2007, nom for GGs 2010	McClelland & Stewart-TO	YES	Winnipeg, and Privolnoye, Russia
Shortlisted: Michael Crummey <i>River Thieves</i>	M	St John's, Newfoundland	NO	<b>First Novel</b> Also nom for BiC FNA	YES Longlist for IMPAC in 2007, and short-listed in 2011. Short-listed for 2019 Giller	Doubleday-TO/Int	YES	St. John's, NF
Shortlisted: Michael Redhill <i>Martin Sloane</i>	M	Toronto, Ontario	NO	<b>First Novel</b> Also won BiC FNA	YES Poetry and plays. Won 2017 Giller	Doubleday-TO/Int	YES	Toronto, New York, Ireland
Shortlisted: Timothy Taylor <i>Stanley Park</i>	M	Vancouver, BC and Edmonton, Alberta	NO	<b>First Novel</b>	YES Novels in 2006, 11, 2018	Alfred A. Knopf Canada-TO/Int	YES	Vancouver, BC
Shortlisted: Jane Urqhart <i>The Stone Carvers</i>	F	Guelph and South-Eastern, Ontario	NO	Established Nom for IMPAC in 1990, GGs and RCWTFP in 1997	YES Novels in 2005, 10, and 2015	McClelland & Stewart-TO	YES	Shoneval Ontario and France
<b>2001 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
David Adams Richards <b>Canadian</b>	M	New Brunswick	YES Won GGs	Won Giller in 2000	YES Double-day, Can	YES U of NewBruns	Nom: <i>Stanley Park</i>	Won: <i>Clara Callan</i>
Joan Clark <b>Canadian</b>	F	St John's, Newfoundland, Labrador	YES Nom GGs 1998	NO	YES Penguin Canada	NO		Nom: <i>The Stone Carvers</i>
Robert Fulford* *Journalist, lit critic <b>Canadian</b>	M	Ottawa and Toronto, Ontario	NO	YES Nom in 1997	NO	NO		

2002	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Austin Clarke <i>The Polished Hoe</i>	M	Toronto, Ontario	YES	Established Received numerous awards	YES Passed away in 2016	Thomas Allen Publishers-TO	NO	Bimshire (Barbados) first half of 20 <sup>th</sup> C
Shortlisted: Bill Gaston <i>Mount Appetite</i> – short stories	M	Victoria, BC	NO	Established Won GGs	YES Nom for GGs 2006	Raincoast Books-Vancouver	YES	unspecified, Probably BC
Shortlisted: Wayne Johnston <i>The Navigator of New York</i>	M	Newfoundland, Ottawa and Toronto, Ontario	NO	Established Nom for Giller 1998	YES Long-listed for Giller in 2006, 2011, 2013	Knopf Canada-TO/Int	YES	Newfoundland and New York, Greenland
Shortlisted: Lisa Moore <i>Open</i> – short stories	F	St. John's, Newfoundland and Labrador	NO	Emerging Second Short Story collection	YES nom Giller in 2005, won CWP in 2006, IMPAC 2007	House of Anansi-Toronto	NO	Contemporary Newfoundland and Europe
Shortlisted: Carol Shields <i>Unless</i>	F	Toronto, Ontario	NO	Established Won GGs in 93, nom for Booker in 02	Passed away in 2003	Alfred A. Knopf Canada-TO/Int	YES	Small town, outside of Toronto
2002 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Barbara Gowdy <b>Canadian</b>	F	Toronto, Ontario	YES numerous	YES Nom in '95, '98	YES Harper Flamingo	NO		Nom: <i>Unless</i>
W. H. New* *not a fiction writer-poet and lit critic <b>Canadian</b>	M	British Columbia	? Scholarly Writer	NO	NO	YES UBC, editorships		Nom: <i>The Navigator of New York</i>
Thomas King <b>Canadian</b>	M	Guelph, Ontario	YES Nom GGs in 1992, 93	NO	YES Harper Collins, Doubleday	YES University of Guelph		

2003	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: M.G. Vassanji <i>The In-Between World of Vikram Lall</i>	M	Toronto, Ontario	YES	Established Nominated for Giller 1994, CWP 1989	YES Won GGs in 2009	Doubleday Canada-TO/Int	YES	Kenya, Nairobi, Canada
Shortlisted: Margaret Atwood <i>Oryx and Crake</i>	F	Toronto, Ontario	NO	Established Won GGs, Giller in 1996	YES numerous, inc full trilogy	McClelland & Stewart-TO	YES	Speculative fiction future
Shortlisted: John Bemrose <i>The Island Walkers</i>	M	Toronto, Ontario	NO	<b>First Novel</b> Also longlisted Booker	YES Play and poetry. Novel in 2009	McClelland & Stewart-TO	YES	Southern Ontario
Shortlisted: John Gould <i>Kilter: 55 Fictions</i> – short stories	M	Victoria, BC	NO	Emerging	YES One novel, several non-fiction books	Turnstone Press- Winnipeg, Man	NO	Not given
Shortlisted: Ann-Marie MacDonald <i>The Way the Crow Flies</i>	F	Toronto, Ontario	NO	Established Nom Giller and Won CWP 1996	YES Novel and play	Alfred A. Knopf Canada-TO/Int	YES	Centralia, rural Ontario
2003 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Rosalie Abella* *a jurist <b>Canadian</b>	F	Toronto, Ontario	NO	NO	NO	NO Serves on Supreme Court		Nom: <i>Oryx and Crake</i>
David Staines Literary critic <b>Canadian</b>	M	Toronto, Ottawa, Ontario	YES (for critical work) Lorne Pierce Medal	FOUNDING MEMBER	YES McClelland and Stewart	YES U of Ottawa, editorships		
Rudy Wiebe <b>Canadian</b>	M	Edmonton, Alberta	YES GGs in 1973, 1994,	NO	YES Random House	NO		



<b>2004</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
WINNER: Alice Munro <i>Runaway</i> - Short stories	F	Clinton, Ontario	NO	Established Numerous Giller in 1998	YES	McClelland & Stewart-TO	YES	Ontario small town, Vancouver, BC
Shortlisted: Shauna Singh Baldwin <i>The Tiger Claw</i>	F	Milwaukee Wisconsin USA	YES	Established Won CWP in 2000	YES novel in 2012, short fiction in 2016	Alfred A. Knopf Canada- TO/Int	YES	Paris, France and Germany during WWII
Shortlisted: Wayson Choy <i>All That Matters</i>	M	Toronto, Ontario	YES	Established Trillium in '95, nom GGs '99	YES Memoir. Passed away in 2019	Doubleday Canada- TO/Int	YES	Vancouver, BC in 30s - 40s
Shortlisted: Pauline Holdstock <i>Beyond Measure</i>	F	Vancouver, BC	NO	Established Nom for FNA in 1987, this book nom for Common- wealth Prize	YES novels in 2011, 2015	Cormorant- TO	NO	Italian Renaissance
Shortlisted: Paul Quarrington <i>Galveston</i>	M	Toronto, Ontario	NO	Established Won GGs in 1989, and Leacock Award in 1984, 86, 90, 98, Matt Cohen Prize in 2009	YES Passed away in 2010	Random House Canada- TO/Int	YES	Toronto, Southern Ontario
Shortlisted: Miriam Toews <i>A Complicated Kindness</i>	F	Win-nipeg, Manitoba	NO	Established/ Emerging Nom Stephen Leacock 98	YES Nominated again for Giller and TWTFFP in 2014	Alfred A. Knopf Canada- TO/Int	YES	Men- nonite town, Manitoba
<b>2004 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
M.G. Vassanji <b>Canadian</b>	M	Toronto, Ontario	YES nume- rous	Yes Won twice	YES Double- day Canada	YES U of T	Won: <i>Runaway</i>	Won: <i>A Complicated Kindness</i>
Alistair MacLeod <b>Canadian</b>	M	Windsor, Ontario And Cape Breton	YES Trillium in '99 IMPAC 2001	NO	YES McClel- land and Stewart	YES U of Windsor		Nom: <i>Runaway</i>
Charlotte Gray* Historian <b>Canadian</b>	F	Ottawa, Ontario	YES GGs and BiC FNA in 1990	YES Edna Staebler Award for non-fict '98	YES Random House Canada	YES Carleton University		

## Sponsorship: 2005 The Scotiabank-Giller Prize

2005	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: David Bergen <i>The Time In Between</i>	M	Winnipeg, Manitoba	NO	Established Nom for GGs in 2002 and other awards	YES Long-listed for Giller in 2008, short-listed in 2010	Alfred A. Knopf Canada-TO/Int	YES	Fraser Valley, BC and Vietnam
Shortlisted: Joan Barfoot <i>Luck</i>	F	Ontario	NO	Established Marian Engel, 1992, nom Trillium, 2001, Booker longlist, 2002	YES In 2009	McClelland & Stewart-TO	YES	Small town Ontario
Shortlisted: Camilla Gibb <i>Sweetness In The Belly</i>	F	Toronto, Ontario	NO	Emerging Won some minor awards	YES novel in 2010, and memor in 2015	Doubleday Canada-TO/Int	YES	Harar, Ethiopia
Shortlisted: Lisa Moore <i>Alligator</i>	F	St. John's, Newfoundland and Labrador	NO	<b>First Novel</b> Emerging/ Established nom Giller, 2002	YES Nom IMPAC, 2007, long-listed Booker in 2010, nom Giller 2013,2018	House of Anansi Press-TO	NO	St. John's, NF and Lab
Shortlisted: Edeet Ravel <i>A Wall of Light</i>	F	Guelph, Ontario	NO	Emerging/Established Nom GGs 2003, FNA 2003	YES at least 3 novels	Random House Canada-TO/Int	YES	Israel, Tel Aviv
2005 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Warren Cariou* Writer of non-fiction <b>Canadian</b>	M	Manitoba and Germany	2002 Drainie-Taylor Prize for Biography	NO	YES Penguin/Anchor Canada	YES U of Manitoba University of Greifswald, Germany		
Elizabeth Hay <b>Canadian</b>	F	Ottawa, Ontario	YES nom GGs 1997 and 2003, Marian Engel 2002	YES Nom Giller 2000	YES McClelland & Stewart - TO	NO		
Richard B. Wright <b>Canadian</b>	M	Saskatchewan and London, Ontario	YES Trillium and GGs in 2001	YES Giller win 2001	YES Harper Flamingo Canada-TO/Int	YES Macmillan Canada		

## 2006 — First Year the Longlist is Publicly Announced

2006	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Vincent Lam <i>Bloodletting &amp; Miraculous Cures</i> - Short stories	M	Toronto, Ontario	YES	<b>Debut Collection</b>	YES Short-listed for GGs in 2012	McClelland & Stewart-TO	YES Double-day Canada	Toronto, Ontario
Shortlisted: Rawi Hage <i>De Niro's Game</i>	M	Montreal Quebec	YES	<b>First novel</b>	YES Nominated again for Giller, GGs, and RWTFP in 2008	House of Anansi Press	NO	Beirut, Lebanon, Europe
Shortlisted: Pascale Quiviger <i>The Perfect Circle*</i> *translation by Sheila Fischman	F	UK	NO	Emerging French version won GGs in 2004	YES several novels in French, inc 2019 novel nom for Prix France-Québec	Cormorant-Independent	NO	Italian village, then Montreal
Shortlisted: Gaétan Soucy <i>The Immaculate Conception</i> *translation by Lazer Lederhendler	M	Montreal Quebec	NO	Established In Quebec, Prix du grand public La Presse, Prix Ringuet, 1998	NO Passed away in 2013	House of Anansi Press	NO	East-end Montreal In mid-1920s
Shortlisted: Carol Windley <i>Home Schooling</i> - Short stories	F	Vancouver, BC	NO	Established Nom for GGs in 1993 and Ethel Wilson Prize, 1994		Cormorant-Independent	NO	Vancouver Island, BC
<b>2006 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
David Adams Richards <i>The Friends of Meager Fortune</i>	M	Fredericton, NB	NO	Established Many awards-Giller and GGs	YES Long-listed for Giller in 2007	Random House-TO/Int	YES	New Brunswick in 1940s
Caroline Adderson <i>Pleased to Meet You</i> -short stories	F	Vancouver, BC	NO	Established nom GGs and won Ethel Wilson Fict, 1993	YES Novels in 2010, 2014	Thomas Allen Publishers	NO Closed down	Vancouver, BC
Todd Babiak <i>The Garneau Block</i>	M	Edmonton, Alberta	NO	Emerging/ Established	YES Novels in 2007,10, 13, 16, 19	McClelland & Stewart / Emblem Editions	YES	Edmonton, Alberta

Randy Boyagoda <i>Governor of the Northern Province</i>	M	Toronto, ON	YES	<b>First novel</b>	YES fiction and non-fiction	Penguin Canada-TO/Int	YES	Small town, Canada, Immigration story
Douglas Coupland <i>jPod</i>	M	Vancouver, BC	NO	Established Generation X published in 1991	YES numerous	Random House Canada-TO/Int	YES	Burnaby, BC
Alan Cumyn <i>The Famished Lover</i>	M	Ottawa, ON	NO	Established-Nom for Giller in 2000	YES Mainly children's fiction	Goose Lane Editions—Fredericton, NB	NO	Quebec, Montreal and London, England
Kenneth J. Harvey <i>Inside</i>	M	St. John's, Newfoundland	NO	Established	YES Long-listed for Giller and short-listed for Commonwealth Writers' Prize in 2008	Random House Canada	YES	Small community in Newfoundland
Wayne Johnston <i>The Custodian of Paradise</i>	M	Newfoundland and Toronto, ON	NO	Established Shortlisted for Giller and GGs in 1998, and Giller in 2002	YES Long-listed for Giller in 06, 2011,2013	Random House Canada	YES	Small community in Newfoundland At the end of WWII
Annette Lapointe <i>Stolen</i>	F	Saskatchewan	NO	<b>First novel</b> Nom for FNA, won two Sask fiction awards	YES Published novel in 2013	Anvil Press Vancouver, BC independent	NO	Saskatchewan
Russell Wangersky <i>The Hour of Bad Decisions</i> -short stories	M	St. John's, NB	NO	<b>Debut collection</b>	YES Nom for Giller in 2012, numerous honours for non-fiction	Coteau Books - Regina, SK independent	NO	Newfoundland
<b>2006 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Adrienne Clarkson* 26 <sup>th</sup> Governor General of Canada (1999-2005) <b>Canadian</b>	F	Toronto, Ontario	NO	NO	NO	NO	Won: Kenneth J. Harvey <i>Inside</i>	Nom: Rawi Hage's <i>De Niro's Game</i>

Alice Munro (founding member of Giller) <b>Canadian</b>	F	Clinton, Ontario	YES numeros	YES Won Giller in 2004	NO House of Anansi	YES McClelland & Stewart-TO	Nom: Rawi Hage <i>De Niro's Game</i>	
Michael Winter <b>Canadian</b>	M	Ottawa, Ontario	YES Trillium in 2004, longlist IMPAC in 2004	NO	NO House of Anansi	NO		

2007	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Elizabeth Hay <i>Late Nights on Air</i>	F	Ottawa, Ontario	NO	YES Nom for GGs in 1997, 2003. Shortlisted for GGs in 2000	YES Several novels and short story collections	McClelland & Stewart-TO	YES	North-west Territories
Shortlisted: Michael Ondaatje <i>Divisadero</i>	M	Toronto, ON	YES	Established Published first book in 1976	YES Novels in 2011, 2018. Short-listed for 2011 Giller	McClelland & Stewart-TO	NO	North-ern Cali, West Coast USA, France
Shortlisted: Daniel Poliquin <i>A Secret Between Us</i> *translation by Donald Winkler	M	Ottawa, ON	NO	Established Nom for GGs 1994, won Trillium 1998	YES Nominated again for Giller and TWTFP in 2014	Douglas & McIntyre - Independent	NO Sold in 2013 to Harbour Publ	Largely in Ottawa, first half of 20 <sup>th</sup> C
Shortlisted: M.G. Vassanji <i>The Assassin's Song</i>	M	Toronto, ON	YES	Established Won CWP in 1990, won Giller in 1994 and 2003	YES Won GGs for travel memoir in 2009	Doubleday Canada-TO/Int	YES	Western India, Harvard, USA, BC, Canada and Gujarat, India in the 13 <sup>th</sup> -century
Shortlisted: Alissa York <i>Effigy</i>	F	Victoria, BC, Montreal, Quebec, Toronto	NO	Established also longlisted for IMPAC	YES Three novels	Random House Canada-TO/Int	YES	Rural Utah, 19 <sup>th</sup> Century

<b>2007 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
David Chariandy <i>Soucouyant</i>	M	Vancouver, BC	YES	<b>First novel</b> Also longlisted for 2009 IMPAC and 8 other prizes	YES Winner of 2017 RWTFP	Arsenal Pulp Press- Vancouver, BC independent	NO	Toronto, Trinidad during WWII
Sharon English <i>Zero Gravity-</i> Short stories	F	Toronto, ON	NO	Emerging Also shortlisted for ReLit Awards		The Porcupine's Quill-Erin, ON Independent	NO	Vancouver, Kootenay Mountains, BC, Montreal and Greece
Barbara Gowdy <i>Helpless</i>	F	Toronto, ON	NO	Established Giller Prize (twice shortlisted, once long-listed) Giller judge in 2002	YES In 2012, she won a John Simon Guggenheim Memorial Foundation Fellowship for her work. Novel in 2017	Harper-Collins-TO/Int	YES	Toronto, ON
Lawrence Hill <i>The Book of Negroes</i>	M	Toronto, ON	YES	Established This novel won several prizes inc IMPAC	YES Incorporated into academic curricula, served as Giller judge in 2016	Harper-Collins-TO/Int	YES	Charleston, South Carolina, New York During American Revolution
Paulette Jiles <i>Stormy Weather</i>	F	San Antonio, Texas	NO	Established Nom for FNA in 1986, RWTFP in 2002	YES numerous	Harper-Collins-TO/Int	YES	Depression-era Texas dustbowl USA
David R. MacDonald <i>Lauchlin of the Bad Heart</i>	M	Stanford, USA, and Cape Breton Island, Nova Scotia	NO	Emerging/ Established	YES novels in 2012, 2013	Harper-Collins-TO/Int	YES	Cape Breton town of St. Aubin, Nova Scotia
Claire Mulligan <i>The Reckoning of Boston Jim</i>	F	Vancouver, BC	NO	<b>First novel</b> Also shortlisted for Ethel Wilson Fiction Prize in 08	Novel in 2013	Brindle & Glass Publishing – Alberta, moved to Victoria, BC	NO	The colony of British Columbia in 1863

Mary Novik <i>Conceit</i>	F	Victoria, BC	NO	<b>First novel</b>	YES Novel in 2015 Also won Ethel Wilson Fiction Prize	Random House Canada - TO/Int	YES	17 <sup>th</sup> century London, England
Michael Winter <i>The Architects Are Here</i>	M	Toronto, ON	NO	Established Trillium in 2004, longlist IMPAC in 2004	YES Shortlist for RCWTFP in 2010, and longlisted for Giller 2013	Penguin Canada	NO	New- foundland and Toronto, Montreal
Richard B. Wright <i>October</i>	M	St. Cather- ine's, ON	NO	Established Nom for Giller in 1995, won in 2001, served as judged in 2005	Yes memor and novel in 2016. Passed away in 2017	Harper- Collins- TO/Int	NO	London, England, Toronto, ON, Quebec, Zurich, Switzer- land
<b>2007 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
David Bergen <b>Canadian</b>	M	Winni- peg, Manitoba	NO	Yes Won Giller in 2005	NO	NO	Won: Lawrence Hill <i>The Book of Negroes</i>	Won: Ondaatje for <i>Divisa- dero</i>
Camilla Gibb <b>Canadian</b>	F	Toronto, Ontario	YES Some minor awards	YES Nom for Giller, 2005	YES Double- day Canada- TO/Int	NO	Nom: M.G. Vassanji <i>The Assassin's Song</i>	Nom: M.G. Vassanji for <i>The Assas- sin's Song</i>
Lorna Goodison <b>Foreign</b>	F	Jamaica and Ann Arbor, Michigan USA	YES Jamai- can and Carrib Lit	NO	NO Harper Collins	YES University of Michigan		Nom: Gowdy's <i>Helpless</i> Nom: Charia- ndy for <i>Soucouy ant</i>

<b>2008</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE / REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
WINNER: Joseph Boyden <i>Through Black Spruce</i>	M	Louisiana, USA, Northern Ontario	NO	Emerging Won FNA and the RWTFP in 2006, nom GG, 2005	YES Long-listed for Giller in 2013	Viking Canada-TO/Int	YES	Northern Ontario, Toronto, New York
Shortlisted: Anthony De Sa <i>Barnacle Love-Short stories</i>	M	Toronto, ON	YES	<b>Debut story</b> cycle	YES One novel in 2013	Doubleday Canada-TO/Int	YES	São Miguel in the Azores, then Nova Scotia, Canada
Shortlisted: Marina Endicott <i>Good to a Fault</i>	F	Edmonton, MA	NO	Emerging Nom for FNA 2003, won Trillium 1998	YES Nominated again for Giller and GGs in 2011 and Giller longlist 2015	Freehand Books/Broadview Press - Calgary, AB Independent	NO	Saskatoon, Sask
Shortlisted: Rawi Hage <i>Cockroach</i>	M	Toronto, ON	YES	Emerging/ Established Nom for Giller and GGs in 2006, won IMPAC in 2008 for De Niro's G	YES Won Hugh MacLennan Prize for Fiction in 2012	House of Anansi Press -TO Independent	NO	Montreal Quebec
Shortlisted: Mary Swan <i>The Boys in the Trees</i>	F	Guelph, ON	NO	Emerging/ Established also longlisted for IMPAC	YES, published a novel in 2013	Henry Holt/HB Fenn- TO/ US company Macmillan Publishing	YES	Small town Ontario, 19 <sup>th</sup> Century
<b>2008 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
David Adams Richards <i>The Lost Highway</i>	M	Fredericton, NB	No	YES Established Won GGs in 1988, nom'93 Won Giller in 2000 Longlisted for Giller in 2006,07	Yes novels in 2011, 14, 16, and 2018	Doubleday Canada-TO/Int	YES	Miramachi, New Brunswick
David Bergen <i>The Retreat</i>	M	Winnipeg, Manitoba	NO	Established Won Giller in 2005, judge in 2007	Yes short-listed in 2010	McClelland & Stewart / Emblem Editions-TO/Int	YES	Kenora, Ont



Austin Clarke <i>More</i>	M	Toronto, ON	YES	Established Won Giller and Common- wealth Writers' Prize In 2002, won RWTFP in 1997	YES Short stories and poetry Passed away in 2016	McClelland & Stewart	YES	Toronto, ON
Emma Donoghue <i>The Sealed Letter</i>	F	London, ON	NO	Established Won American and US prizes	YES Novel <i>Room</i> was longlisted for Booker, won the RWTFP and nom for GGs in 2010	Harper- Collins- TO/Int	YES	London, England 1860s
Steven Galloway <i>The Cellist of Sarajevo</i>	M	Vancou- ver, BC	NO	Emerging/ Established Nom for FNA in 2000, nom for EWFP in 2003	YES Novel in 2015	Harper- Collins- TO/Int	YES	Sarajevo, Yugosla- via
Kenneth J. Harvey <i>Blackstrap Hawco</i>	M	St. John's, NF	NO	Established Longlisted for Giller in 2006, won of the RWTFP	YES novel in 2011, many film scripts	Random House Canada - TO/Int	YES	New- found- land Working class com- munity
Patrick Lane <i>Red Dog, Red Dog</i>	M	Vancou- ver, BC	NO	<b>First novel</b> Also shortlisted for Ethel Wilson Fiction Prize in 2008	YES poetry collec- tions. Passed away in 2019	McClelland & Stewart / Emblem Editions- TO/Int	YES	The interior of BC, Okana- gan Valley
Pasha Malla <i>The Withdrawal Method</i> -short stories	M	London, ON	NO	<b>Debut collection</b> Won Trillium, and nom for other prizes	YES novels in 2012,15, 18, and 2020	House of Anansi Press -TO Independent	NO	Vienna, Austria, Niagara Falls, etc
Paul Quarrington <i>The Ravine</i>	M	Toronto, ON	NO	Established Shortlisted for Giller in 2004	YES Non- fiction, Passed away In 2010	Random House Canada - TO/Int	NO	Newfound- land, Toronto, Montreal
Nino Ricci <i>The Origin of Species</i>	M	St. Cather- ine's, ON	NO	Established Nom for Giller in 1997, served as judged in 1999, won GGs and Trillium	Yes non- fiction, novel in 2015	Random House Canada - TO/Int	NO	London, England, Toronto, ON, Quebec, Zurich, Switzer- land

<b>2008 JURY</b>	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Margaret Atwood - <b>Canadian</b>	F	Toronto, Ontario	YES	YES	YES	NO	Nom: Rawi Hage <i>Cockroach</i>	Won: Nino Ricci's <i>The Origin of Species</i>
Bob Rae* - <b>Canadian Politician</b>	M	Toronto, Ontario	NO	NO	NO	NO		Nom: Hage's <i>Cockroach</i>
Colm Toibin - <b>Foreign</b>	M	Ireland	YES Numerous, including two noms for Booker and IMPAC	NO	YES Picador/ Georg von Holtzbrinck Publishing Group	YES Columbia University and University of Manchester		Nom: David Adams Richards' <i>The Lost Highway</i>

<b>2009</b>	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Linden MacIntyre <i>The Bishop's Man</i>	M	Toronto, Ontario	NO	Established Known for investigative stories and memoir	YES Novels in 2012, 2014, 2017	Random House Canada-TO/Int	YES	Cape Breton
Shortlisted: Kim Echlin <i>The Disappeared</i>	F	Toronto, ON	NO	Established/ Emerging Nom for FNA in 2006	YES Longlist IMPAC in 2010, Novel in 2015	Hamish Hamilton Canada/ Penguin Random House Canada-TO/Int	YES	Montreal Ottawa, and Cambodia In the 1970s
Shortlisted: Annabel Lyon <i>The Golden Mean</i>	F	New Westminster, BC	NO	Established Nom for Ethel Wilson in 2004. Nom also for GGs and RWTFP in 09	YES novels in 2010 and 2012	Random House Canada	YES	Athens, Pella, Macedonia during time of Alexander the Great
Shortlisted: Colin McAdam <i>Fall</i>	M	Montreal and Toronto	NO	Established Won FNA in 2004 and nom for GGs, RWTFP, the CWP, and prize in UK	YES Won RWTFP in 2013	Hamish Hamilton Canada/Penguin Random House Canada-TO/Int	YES	Ottawa, ON

Shortlisted: Anne Michaels <i>The Winter Vault</i>	F	Toronto, ON	NO	Established (as Poet: won Commonwealth Prize in 1986, nom for GGs in 1991). Won FNA in 1996	YES Poetry (nom for Griffin in 2014) and Children's novel	McClelland & Stewart	YES	Quebec, and Abu Simbel in Nubia, Egypt
<b>2009 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUAR- TERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Margaret Atwood <i>The Year of the Flood</i>	F	Toronto, ON	NO	Established Won Giller in 1996, nom in 2003 Served on jury many times	YES several, including sequel to Handmaid's Tale	YES McClelland & Stewart-TO Bloomsbury Publishing (UK)	YES	Future
Martha Bailie <i>The Incident Report</i> Short stories	F	Toronto, ON	NO	Established Listed as Macleans national bestseller in 2006	?	Pedlar Press- St. John's, NF independent	NO	Toronto, ON
Claire Holden Rothman <i>The Heart Specialist</i>	F	West- mount Quebec	NO	<b>First Novel</b>	YES Longl- isted for Giller in 2014, and nom for GGs	Cormorant Books-TO independent	NO	Quebec at the turn 19 <sup>th</sup> to 20 <sup>th</sup> Century
Paulette Jiles <i>The Colour of Lightning</i>	F	San Antonio, Texas	NO	Established As Poet Nom for Ethel Wilson and FNA in 1986, won WRTFP in 2002	YES novels in 2013, 2016, 2020	Harper- Collins- TO/Int	YES	Post- Civil War years in North Texas, USA
Jeanette Lynes <i>The Factory Voice</i>	F	Saska- toon, Saskat- chewan	NO	<b>First Novel</b> Established as poet Won several poetry prizes	YES shortlisted for the City of Saskatoon and Public Library Saskatoon Book Award and the Saskatche wan Arts Board Poetry Award in 2012	Coteau Books- Regina, Saskat- chewan Non-profit	NO	Fort William, ON (now Thunder Bay) during WWII
Shani Mootoo <i>Valmiki's Daughter</i>	F	Toronto, ON	YES Trini- dadian descent	Established Nom for Giller, FNA, and Ethel Wilson, and longlisted for Booker in 1997, longlisted for IMPAC in 2007	YES Nom for Giller in 2014	House of Anansi Press-TO	YES	San Fernan- do, Trinidad

Kate Pullinger <i>The Mistress of Nothing</i>	F	Vancouver, BC	NO	Established Author of <i>Piano</i> , made into film	YES novels in 2014, 2020	McArthur & Company-TO	NO	England and Egypt in Victorian era
<b>2009 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Russell Banks <b>Foreign</b>	M	Upstate New York, USA	YES Won John Dos Passos Prize in 1985, nom for Pulitzer Prize in 1986, 1999	NO	Yes Harper Collins	YES Teaches creative writing at Princent University	Won: Annabel Lyon <i>The Golden Mean</i>	Won: Kate Pullinger's <i>The Mistress of Nothing</i>
Victoria Glendinning* *Biographer <b>Foreign</b>	F	Britain	YES James Tait Black Memoria Prize, VP of Royal Soc of Literature	NO	YES Scribner	YES McClelland & Stewart-TO		Nom: Annabel Lyon <i>The Golden Mean</i>
Alistair MacLeod <b>Canadian</b>	M	Windsor, Ontario and Cape Breton	YES Atlantic Canada Greatest Book of all Time (1999) 2004, won IMPAC in 2001	NO Jury member in 2000 and 2004	YES McClelland & Stewart-TO	YES University of Windsor		

<b>2010</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
WINNER: Johanna Skibsrud <i>The Sentimentalists</i>	F	Montreal Quebec and Tucson, Arizona	NO	<b>First Novel</b> Emerging poet, won Gerald Lampert Award in 2008	YES Several novels and short story collections (2011, 14,18)	Gaspereau Press – Kentville, NS and Douglas & McIntyre/W.W. Norton & Co	NO	Casa-blanca, ON
Shortlisted: David Bergen <i>The Matter with Morris</i>	M	Winnipeg, Manitoba	NO	Established Won Giller in 2005, longlist in 08, judge in 07	YES Long-listed for Giller in 2016	Harper-Collins-TO/Int	YES	Winnipeg, Manitoba
Shortlisted: Alexander MacLeod <i>Light Lifting</i> – short stories	M	Windsor, ON, and Dartmouth, NS	NO	<b>Debut collection</b> Also nom for Frank O'Connor International Short Story Award	YES 2019 book of short stories, Served as judge in 2015	Biblioasis-Windsor, ON Independent	NO	Canada and the US (Detroit) —but not all stories have identifiable settings
Shortlisted: Sarah Selecky <i>This Cake Is for the Party</i> – Short stories	F	Toronto, ON	NO	<b>Debut collection</b> Also longlisted for Frank O'Connor Short Story Award	YES short stories published in magazines	Thomas-Allen Publishers-TO	NO	Toronto, Canada
Shortlisted: Kathleen Winter <i>Annabel</i>	F	Victoria, BC, Montreal Quebec, and Toronto	NO	Established Also nom for GGs and RWTFP, and Orange Prize	YES novel in 2017, Judge in 2016	House of Anansi Press-TO	NO	Croydon Harbour, Labrador, and St. John's Canada
<b>2010 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Douglas Coupland <i>Player One</i>	M	Vancouver, BC	NO	Established Longlisted for Giller in 2006	YES numerous	House of Anansi Press-TO	NO	Toronto, ON (airport)
Michael Helm <i>Cities of Refuge</i>	M	Toronto, ON	NO	Established Giller shortlisted in 1996, nom for Commonwealth Prize for Best Book and RWTFP 2004	YES Nom for RWTFP in 2016	McClelland & Stewart / Emblem Editions-TO/Int	NO	Toronto, ON

Avner Mandelman <i>The Debba</i>	M	Toronto, ON	NO	<b>First Novel</b> Won Arthur Ellis Award for Best First Crime Novel In Middle East lore in 2011	YES non-fiction	Other Press- New York City Independent	NO	Israel
Tom Rachman <i>The Imperfectionists</i>	M	From Vancouver, BC, Paris, France	NO	<b>First Novel</b>	YES 2018 novel	Random House/Dial Press-TO/Int	YES	Rome, Italy, Paris, France, Cairo, Egypt
Cordelia Strube <i>Lemon</i>	F	Toronto, ON	NO	Established Nom for FNA in 1994, GGs in 1996, also nom for Trillium	YES Won Toronto Book Award in 2016	Coach House Books-TO independent	NO	Toronto, ON
Joan Thomas <i>Curiosity</i>	F	Winnipeg, MA	NO	Emerging/ Established Won FNA and CWP in 2009, and longlisted for IMPAC	YES Nom for GGs in 2014, and named CBC Book of the Year	McClelland & Stewart - TO/Int	YES	Lyme Regis, England in the 19 <sup>th</sup> Century
Jane Urquhart <i>Sanctuary Line</i>	F	South-Eastern Ontario	NO	Established Nom for IMPAC in 1990, GGs and RCWTFF in 1997 Giller Jury in 1995 and 2000	YES 2015 novel	McClelland & Stewart - TO/Int	YES	Southern Ontario (shores of Lake Erie) Small town 1980s and 19 <sup>th</sup> century
Dianne Warren <i>Cool Water</i>	F	Regina, Saskatchewan	NO	<b>First Novel</b> Established Nom for GGs in 1992, Marian Engel in 2004, won GGs in 2010	NO	Harper-Collins/Phyllis Bruce Books-TO/Int	YES	Juliet, Saskatchewan
<b>2010 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFF</b>	<b>OVERLAPS WITH GGs</b>
Michael Enright* *Radio broadcaster (CBC Radio Sunday Edition) <b>Canadian</b>	M	Toronto, Ontario	NO	NO	NO	NO	Nom: Kathleen Winter <i>Annabel</i>	Won: Dianne Warren <i>Cool Water</i>

Claire Messud <b>Foreign</b>	F	Amherst, and New York, USA	YES Several Ameri- can and long- listed for Booker in 2006	NO	YES Knopf	YES Creative writing at Amherst College	Nom: Michael Helm <i>Cities of Refuge</i>	Nom: Kathleen Winter <i>Annabel</i>
Ali Smith <b>Foreign</b>	F	Cam- bridge, Scotland	Nom for Orange Prize and Booker in 2001, nom for Booker in 2005	NO	YES Hamish Hamilton	NO		

2011	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUAR- TERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Esi Edugyan <i>Half-Blood Blues</i>	F	Victoria, BC	YES	Emerging Also nom for Booker, RWTFP, GGs, also won Walter Scott Prize, and Anisfield-Wolf Book Award	YES Non- fiction, and won 2018 Giller Prize	Thomas Allen Publishers- TO	NO Sold to Dundurn Press in 2013	US and Germany during WWII and in current times
Shortlisted: David Bezmozgis <i>The Free World</i>	M	Toronto, ON	NO	<b>First Novel</b> Also nom for FNA and GGs	YES Nom for Giller in 2015, long listed for 2019 Giller	Harper- Collins- TO/Int	YES	Rome, Italy during late 1970s
Shortlisted: Lynn Coady <i>The Antagonist</i>	F	Toronto, ON	NO	Established Nom for GGs in 1998, Globe best book in 2000 and 2002	YES Won Giller in 2013	House of Anansi Press-TO	NO	East Coast setting
Shortlisted: Patrick deWitt <i>The Sisters Brothers</i>	M	California Washing- ton State, and Port- land, Ore- gon, USA	NO	Emerging Also nom for GGs, RWTFP, and Booker	YES Long- listed for Giller in 2015	House of Anansi Press-TO	NO	Oregon and Califor- nia, USA in 1851
Shortlisted: Zsuzsi Gartner <i>Better Living Through Plastic Explosives – short stories</i>	F	Vancou- ver, BC	NO	Emerging Won awards for magazine feature writing. One previous collection	YES Long- listed for Giller in 2015	Hamish Hamilton- TO/Int	NO	Vancou- ver, Toronto

Shortlisted: Michael Ondaatje <i>The Cat's Table</i>	M	Toronto, ON	YES	Established Won GGs and Booker in 1992, won Giller in 2000, nom in 2007, won GGs in 07	YES	McClelland & Stewart / Emblem Editions-TO/Int	NO	Colombo Sri Lanka, on a ship bound for England
<b>2011 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Clark Blaise <i>The Meagre Tarmac</i> – Short stories* *tales of immigration	M	San Francisco, USA	NO	Established Won FNA in 1979 *part of Can lit curriculum		Biblioasis-Windsor, ON Independent	NO	Indian immigrants in North America (Stanford, Montreal and Pittsburgh, and Toronto
Michael Christie <i>The Beggar's Garden</i> – short stories	M	Vancouver, BC	NO	<b>Debut collection</b> Also nom for RWTFP	YES Nom for debut novel by Giller in 2015	Harper-Collins-TO/Int	YES	Vancouver's Downtown Eastside
Myrna Dey <i>Extensions*</i> *Readers' Choice novel	F	Kamsack Saskatchewan	NO	<b>First Novel</b>	YES Short stories in Canadian magazines like Reader's Digest	NeWest Press-Edmonton, Alberta independent	NO	Vancouver, Island in early 20 <sup>th</sup> C, and contemporary Saskatchewan
Marina Endicott <i>The Little Shadows</i>	F	Edmonton, Alberta	NO	Established Nom for FNA in 2001, nom for Giller in 2008, won CWP in 09, and longlisted for IMPAC in 2010	YES Long-listed for 2015 Giller	Doubleday Canada-TO/Int	YES	USA and Canada during WWI
Genni Gunn <i>Solitaria</i>	F	Vancouver, BC	NO	Established Nom for CWP in 1990, and other awards	YES short stories in 2012 anthologies	Signature Editions-Winnipeg independent	NO	Italy of the 1940s
Pauline Holdstock <i>Into the Heart of the Country</i>	F	Vancouver, BC	NO	Established Nom for FNA in 1987, nom for CWP, and Giller in 2003	YES novel in 2015	Harper-Collins-TO/Int	YES	Churchill, Manitoba (Prince of Wales Fort) in the 18 <sup>th</sup> century



Wayne Johnston <i>A World Elsewhere</i>	M	Toronto, ON	NO	Established Shortlisted for Giller and GGs in 1998, and Giller in 2002, longlisted for Giller in 06	YES Long-listed for Giller in 06, 2011, 2013	Vintage Canada (Random House)-TO/Int	YES	Princeton, New Jersey, USA, St. John's, NF, North Carolina
Dany Laferrière <i>The Return*</i> *Translated by David Homel	M	Montreal Quebec	YES	Established Author of How to <i>Make Love to A Negro...</i> (1985), also awarded Prix Médicis	YES 2014 received International Literature Award	Douglas & McIntyre-Vancouver, BC	NO	Montreal Canada New York, USA Port-au-Prince, Haiti
Suzette Mayr <i>Monoceros</i>	F	Calgary, Alberta	YES	Established Won Henry Kreisel Award for best first book, nom for CWP	YES Also won Ethel Wilson Fiction Prize	Coach House Books-TO independent	NO	Calgary, AB
Guy Vanderhaeghe <i>A Good Man</i>	M	Saskatoon, SK	NO	Established Nom for Giller in 1996, judge in 1998	YES Novel in 2013, and nom for GGs in 2015	McClelland & Stewart / Emblem Editions-TO/Int	YES	Canadian West during the 19 <sup>th</sup> century - history, and USA
Alexi Zentner <i>Touch</i>	M	Ithaca, New York	NO	<b>First Novel</b>	YES novels in 2014, 2019	Knopf Canada-TO/Int	YES	Sawgmet, northern BC during the gold rush
<b>2011 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Howard Norman <b>Foreign (American)</b>	M	Chevy Chase, Maryland,	YES Many, inc Guggenheim, and National Endowment for the Arts	NO	YES Mariner Books, Houghton Mifflin Harcourt - Int	YES teaches Creative writing at University of Maryland	Won: Patrick deWitt <i>The Sisters Brothers</i> Nom: Michael Christie <i>The Beggar's Garden</i>	Won: Patrick deWitt <i>The Sisters Brothers</i> Nom: Esi Edugyan <i>Half-Blood Blues</i>

Annabel Lyon <b>Canadian</b>	F	New Westminster, BC	YES Nom for Ethel Wilson in 2004. Nom also for GGs and RWTFP in 09	YES Nom for Giller in 2009	Random House – TO/Int	NO	Nom: Clark Blaise <i>The Meagren Tarmac</i>	Nom: Alexi Zentner <i>Touch</i> Nom: Marina Endicott <i>The Little Shadows</i>
Andrew O’Hagan <b>Foreign (Scottish)</b>	M	Cambridge, Scotland	YES Nom for Booker Prize twice, also for Whitbread First Novel Award and the IMPAC	NO	YES Houghton Mifflin Harcourt - Int	YES Visiting fellow in creative writing, Trinity College, Dublin	Nom: Esi Edugyan <i>Half-Blood Blues</i>	Nom: Marina Endicott <i>The Little Shadows</i> David Bezmozgis <i>The Free World</i>

2012	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Will Ferguson <i>419</i>	M	Calgary, Alberta	NO	Established Won Stephen Leacock Medal for Humour Three times	YES Non-fiction	Viking Canada (Penguin Random House Canada)- TO/Int	YES	Calgary, Alberta, and Lagos, Nigeria
Shortlisted: Alix Ohlin <i>Inside</i>	F	Montreal, Quebec, And Easton, Pennsylvania	NO	Emerging/ Established Also nom for RWTFP	YES Short-listed for 2019 Giller	House of Anansi Press-TO	NO	Montreal Quebec, New York and Hollywood,US and Rwanda
Shortlisted: Nancy Richler <i>The Imposter Bride</i>	F	Montreal, Quebec	NO	Established Won Arthur Ellis Award in 1996, and Canadian Jewish Book Award for Fiction in 2003		Harper-Collins-TO/Int	YES	Post-war Montreal
Shortlisted: Kim Thúy <i>Ru*</i> *translation by Sheila Fischman	F	Montreal, Quebec	YES	<b>First Novel</b> French version won GGs, also nom for FNA	YES long-listed for 2018 Giller	Random House Canada-TO/Int	YES	Saigon, Vietnam, Montreal Canada immigration

Shortlisted: Russell Wangersky <i>Whirl Away</i> – short stories	M	St. John's, NB	NO	Established Longlisted for Giller and CWP in 2006, nom for Writers' Trust Non-Fiction Prize in 08. Won Winterset Award in 2011		Thomas Allen Publishers- TO	NO	Prairies, New- found- land, Canada
<b>2012 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUAR- TERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Marjorie Celona <i>Y</i>	F	Cincin- nati, Ohio	NO	<b>First Novel</b> Also nom for FNA, and Center for Fiction's Flaherty- Dunnan First Novel Prize	YES novel in 2020	Penguin Group Canada- TO/Int	YES	Vancou- ver Island, BC
Lauren B. Davis <i>Our Daily Bread</i>	F	New Jersey, USA	NO	Princeton, New Jersey	YES named as one of the Best Books of the Year by the National Post and The Winnipeg Free Press in 2013	Harper- Collins- TO/Int	YES	Nova Scotia's hillbillie s
Cary Fagan <i>My Life Among the Apes</i> – Short stories	M	Toronto, ON	NO	Toronto, ON	YES Short- listed for RWTFP in 2013	Cormorant Books—TO independ- ent	NO	Toronto, ON, But also New York, USA
Robert Hough <i>Dr. Brinkley's Tower</i>	M	Toronto, ON	NO	Toronto, ON	YES Nom for Trillium in 2015	House of Anansi Press-TO	YES	Corazon de la Fuente, Mexico in the 1930s
Billie Livingston <i>One Good Hustle</i>	F	Vancou- ver, BC	NO	Vancouver, BC	YES 2016 novel released in Canada and US Short story turned into a film	Random House Canada - TO/Int	NO	Burnaby, BC in the mid- 1980s

Annabel Lyon <i>The Sweet Girl</i>	F	Vancouver, BC	NO	Vancouver, BC		Random House Canada TO/Int	YES	Athens at time of Alexander the Great, then small town Chalcis in ancient Greece
Katrina Onstad <i>Everybody Has Everything</i>	F	Toronto, ON	NO	Toronto, ON	YES third novel in 2020	McClelland & Stewart / Emblem Editions-TO/Int	YES	Toronto, ON
C.S. Richardson <i>The Emperor of Paris</i>	M	Toronto, ON	NO	Toronto, ON		Random House Canada TO/Int	YES	Paris, France in first half of 20 <sup>th</sup> century
<b>2012 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Roddy Doyle <b>Foreign (Irish)</b>	M	Dublin, Ireland	YES Nom for Booker in 1991, won Booker in 1993, and other prizes	NO	YES Penguin Random House	YES Established a creative writing centre in Dublin called "Fighting Words"	Nom: Alix Ohlin <i>Inside</i>	Nom: Robert Hough <i>Dr. Brinkley's Tower</i>
Gary Shteyngart <b>Foreign (American)</b>	M	Manhattan, NY, USA	YES Books named best books of the year by prestigious magazine	YES Nom for Giller in 2009	Random House - Int	Yes Teaches writing at Columbia University		
Anna Porter* <b>Canadian</b> *founded Key Porter Books and owns shares of Doubleday Canada	F	Toronto, ON	YES Nom for Charles Taylor Literary Prize for Non-Fiction in 2008	NO	YES Douglas & McIntyre	NO		

<b>2013</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
WINNER: Lynn Coady <i>Hellgoing</i> – short stories	F	Toronto, ON	NO	Established Nom for GGs in 1998, Globe best book in 2000 and 2002		House of Anansi Press-TO	YES	Toronto, ON
Shortlisted: Dennis Bock <i>Going Home Again</i>	M	Toronto, ON	NO	Established Nom for FNA, IMPAC, and CWP in 2001, nom and won awards in 1998		Harper-Collins-TO/Int	YES	Madrid, Spain, and Toronto, Canada
Shortlisted: Craig Davidson <i>Cataract City</i>	M	Toronto, ON	NO	Established Nom for Danuta Gleed Literary Award in 2006	Yes short-listed for 2018 RWTFP	Doubleday Canada-TO/Int	YES	Niagara Falls, ON
Shortlisted: Lisa Moore <i>Caught</i>	F	St. John's, NF and Labrador	NO	Established nom Giller in 2002 and 2005, won CWP in 2006, IMPAC 2007	YES long-listed for 2018 Giller	House of Anansi Press-TO	NO	Nova Scotia, Montreal QC, Vancouver, BC
Shortlisted: Dan Vyleta <i>The Crooked Maid</i>	M	Alberta, Canada, and Birmingham, UK	NO	Established Longlisted for Giller and CWP in 2006, nom for Writers' Trust Non-Fiction Prize in 08. Won Winterset Award in 2011	Yes novel in 2016	Harper-Collins-TO/Int	YES	Prairies, Newfoundland, Canada
<b>2013 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Joseph Boyden <i>The Orenda</i>	M	Louisiana, USA, Northern Ontario	NO	Established Won FNA and the RWTFP in 2006, nom GG in 2005 and 2013, won Canada Reads in 2014	Wrote a ballet for the Royal Winnipeg Ballet about residential schools	Hamish Hamilton Canada/Penguin Random House Canada-TO/Int	YES	Canada, land of the Huron and Iroquois nations in the early 17 <sup>th</sup> century
Elisabeth de Mariaffi <i>How to Get Along With Women</i> – Short stories	F	St. John's, NF and Labrador	NO	<b>Debut collection</b> Also nom for RWTFP	YES First novel in 2015	Invisible Publishing – Piction, ON Independent	NO	Across Ontario, but also Paris, France

David Gilmour <i>Extraordinary</i>	M	Toronto, ON	NO	Established Won GGs in 2005 and IMPAC in 2007		Patrick Crean Editions/ Harper- Collins Canada- TO/Int	YES	Toronto, ON
Wayne Grady <i>Emancipation Day</i>	M	Kingston ON	NO	<b>First Novel</b> But established as translator, writer and editor. Won GGs for translation in 1989, and awards for non-fiction		Doubleday Canada- TO/Int	YES	St. John's, NF
Louis Hamelin <i>October 1970*</i> *Translation by Wayne Grady	M	Montreal Quebec	NO	Established Won French GGs in 1989, and nom in 1995 and 2006. This novel in French won many Quebec awards in 2010	YES	Signature Editions- Winnipeg independ- ent	NO	Quebec in 1970s, Texas, US Mexico, Britain, Algeria, Italian front during WWII
Wayne Johnston <i>The Son of a Certain Woman</i>	M	Toronto, ON	NO	Established Nom for Giller and GGs in 1998, and Giller in 2002, longlisted for Giller in 06 and 2011	YES, novel in 2017	Knopf Canada- TO/Int	YES	St. John's, NF in the 1950s
Claire Messud <i>The Woman Upstairs</i>	F	New York, USA	NO	Established Teaches in many American universities, given two awards by the American Academy of Arts and Letters	YES, novel in 2017	Knopf Canada- TO/Int	YES	Cambrid ge, Massa- chusetts, USA
Michael Winter <i>Minister Without Portfolio</i>	M	Toronto, ON	NO	Established Trillium in 2004, longlist IMPAC in 2004, nom for RWTFFP in 2010		Hamish Hamilton Canada/ Penguin Random House Canada- TO/Int	YES	St. John's, NF, Afghani- stan and Alberta, Canada

2013 JURY	JUDGE GENDER	JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA	PREVIOUS WINNER OF AWARDS?	PREVIOUS WINNER OF GILLER PRIZE?	AFFILIATION WITH MAJOR PUBLISHERS	ACADEMIC OR PUBLISHING AFFILIATIONS	OVERLAPS WITH RCWTFP	OVERLAPS WITH GGS
Esi Edugyan <b>Canadian</b>	F	Victoria, BC	YES nom for Booker, RWTFP, GGs, also won Walter Scott Prize, and Anisfield-Wolf Book Award	YES Won in 2011	Serpent's Tail, a British independent publisher and University of Alberta Press	YES Writer-in-residence, at Athabasca University, Edmonton, Alberta	Nom: Lynn Coady <i>Hellgoing</i> Nom: Lisa Moore <i>Caught</i>	Nom: Joseph Boyden <i>The Orenda</i>
Margaret Atwood <b>Canadian</b>	F	Toronto, ON	YES About 40 awards — including Booker nominations	YES Won Giller in 1996, nom in 2003 and 2009 Served on jury many times	Random House TO/Int	NO		
Jonathan Lethem <b>Foreign (American)</b>	M	Brooklyn, NY and Berwick, Maine	YES Numerous awards and the MacArthur Grant in 2005	NO	YES Double-day-Int	NO		

2014	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY ?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Sean Michaels <i>Us Conductors</i>	M	Montreal Quebec	NO	<b>First Novel</b> Won several National Magazine Award for feature articles in 2010 and 2013. Also nom for FNA and IMPAC	YES Non-fiction	Random House – TO/Int	YES	Siberia, Russia, and New York, USA historical
Shortlisted: Frances Itani <i>Tell</i>	F	Ottawa, ON	NO	Established Nom for CWP, IMPAC in 2003	YES novel in 2017	Harper-Collins Publishers Ltd.-TO/Int	NO	Small town Ontario after WWII

Shortlisted: David Bezmozgis <i>The Betrayers</i>	M	Toronto, ON	NO	Emerging/ Established Nom for Giller in 2011	YES Short- listed for 2019 Giller	Harper- Collins Publishers Ltd.-TO/Int	YES	Crimea, Israel Present and Stalin's time
Shortlisted: Heather O'Neill <i>The Girl Who Was Saturday Night</i>	F	Montreal Quebec	NO	Established Nom for FNA, Orange Prize, IMPAC, and GGs in 2006 – won Canada Reads in 2007	YES Nom for Giller again in 2015	Harper- Collins Publishers Ltd.- TO/Int	YES	St. Laurent, Montreal Quebec
Shortlisted: Miriam Toews <i>All My Puny Sorrows</i>	M	St. John's, NB	NO	Established Nom for Giller in 2004 and won GGs, won RWTFP in 2008 and was longlisted for Orange Prize for Fiction, won RWTFP in 2014	YES novel in 2018	Alfred A. Knopf Canada- TO/Int	NO	Winni- peg and Toronto, Canada
Shortlisted: Padma Viswanathan <i>The Ever After of Ashwin Rao</i>	F	Fayette- ville, Arkansas	YES	Established/ Emerging Nom for FNA and CWP in 2008	YES transla- tion of novel in 2020	Random House Canada – ON/Int	NO	East India, Vancou- ver, BC
<b>2014 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY ?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUAR- TERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Arjun Basu <i>Waiting for the Man</i>	M	Montreal, Quebec	YES	<b>First Novel</b> Nom for ReLit Awards in 2009	YES	ECW Press - Toronto, ON Independ- ent	NO	New York, USA
Rivka Galchen <i>American Innovations – Short stories</i>	F	New York, USA	NO	Emerging Nom for CWTFP and GGs in 2008, and awards for a first novel in the USA	YES	Harper- Collins Publishers Ltd-TO/Int	YES	Unspeci- fied probably the USA
Jennifer LoveGrove <i>Watch How We Walk</i>	F	Toronto, ON	NO	<b>First Novel</b>	YES poetry collec- tion in 2017	ECW Press - Toronto, ON Independ- ent	NO	Unspeci- fied, but probably small town in Canada
Shani Mootoo <i>Moving Forward Sideways Like a Crab</i>	F	Toronto, ON	YES	Established Nom for Giller, FNA, and Ethel Wilson, and longlisted for Booker in 1997, longlisted for IMPAC in 2007, longlisted for Giller in 2009	YES novel in 2020	Doubleday Canada- TO/Int	YES	Toronto, Canada, and Trinidad



Kathy Page <i>Paradise and Elsewhere</i> – Short stories	F	Vancouver, BC	NO	Established Longlisted for Orange Prize for Fiction, and nom for GG in 2005, nom for ReLit Award in 2011	YES won 2018 RWTFP	John Metcalf Books/Biblioasis -	NO	Unspecified settings – magic realism Modern-day fables
Claire Holden Rothman <i>My October</i>	F	Westmount, Quebec	NO	Established/ Emerging Longlisted for Giller in 2009. Also nom for GGs in 2014. Won translation prize in 1994	YES novel in 2018	Penguin Canada	YES	Quebec, Canada
<b>2014 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Shauna Singh Baldwin <b>Canadian (lives in the USA)</b>	F	Milwaukee, Wisconsin	YES Won the Commonwealth Writers' Prize in 2000	YES Nom for Giller in 2004	YES Mariner Books, Houghton Mifflin Harcourt - Int	YES teaches Creative writing at University of Maryland		Nom: Claire Holden Rothman <i>My October</i>
Francine Prose* <b>Foreign (American)</b> *Served as president of PEN	F	New York, USA	YES Nom for National Book Award, won Rome Prize in 2006	NO	Harper Collins-TO/Int	YES Visiting Prof of Literature at Bard College		
Justin Cartwright <b>Foreign (British)</b>	M	London, England	YES Nom for Booker Prize and Whitbread Novel Award, and won CWP in 1995, nom for WNA in 2002, of Hawthornden Prize in 2005	NO	YES Bloomsbury	NO		

2015	AUTHOR GENDER	AUTHOR RESIDENCE /REGION	AUTHOR ETHNIC MINORITY?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: André Alexis <i>Fifteen Dogs</i>	M	Toronto, ON	YES	Established Won FNA in 1998, nom for GGs, co-winner of Trillium. Nom for GGs in 2006 kids' lit.	YES novels in 2016, 2019. Won RWTFP second time in 2019	Coach House Books – Toronto Independent	NO	Toronto, ON
Shortlisted: Samuel Archibald <i>Arvida*</i> - short stories *Translated by Donald Winkler	M	Montreal Quebec	NO	Emerging won the Prix Coup de cœur Renaud-Bray in 2012	YES French book in 2013	Biblioasis – Windsor, ON	NO	Saguenay, Quebec
Shortlisted: Rachel Cusk <i>Outline</i>	F	London, England	NO	Established Won Whitbread First Novel Award in 1993, and nom for this prize in 2003, nom for Orange Prize in 2007, nom for Goldsmiths Prize in 2015	YES novels in 2017 and 2018 <i>Outline</i> is part of a trilogy	Harper Perennial/ Harper-Collins Publishers Ltd.-TO/Int	YES	London, England, Athens, Greece
Shortlisted: Heather O'Neill <i>Daydreams of Angels</i> – short stories	F	Montreal Quebec	NO	Established Nom for FNA, Orange Prize, IMPAC, and GGs in 2006 – won Canada Reads in 2007	YES novel in 2017, served as Giller judge for 2018 Giller	Harper-Collins Publishers Ltd.-TO/Int	YES	Quebec – also fantastic settings
Shortlisted: Anakana Schofield <i>Martin John</i>	F	Vancouver, BC	NO	Established / Emerging Won FNA in 2012, also nom for Ethel Wilson Fiction Prize	YES novel in 2019	John Metcalf Books/ Biblioasis - Windsor, ON Independent	NO	Ireland, London, England

<b>2015 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE /REGION</b>	<b>AUTHOR ETHNIC MINORITY?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUAR- TERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Shortlisted: Michael Christie <i>If I Fall, If I Die</i>	M	Toronto, ON	NO	<b>First Novel</b> Nom for Giller in 2011 and the RWTFP	Yes, Long- listed for 2019 Giller Prize	McClelland & Stewart - TO/Int	YES	Thunder Bay, ON
Patrick deWitt <i>Undermajor- domo Minor</i>	M	Portland Oregon	NO	Emerging/ Established Nom for Giller in 2011, the Booker, and won the RWTFP and GGs in 2011	Yes, Nom for 2018 Giller Prize	House of Anansi Press-TO	YES	Europe (England or Germ- anic prin- cipalities) in the Middle Ages
Marina Endicott <i>Close to Hugh</i>	F	Edmont on, Alberta	NO	Established Nom for FNA in 2003, Nom for Giller in 2008, won CWP in 2009, longlisted for IMPAC in 2010, longlisted for Giller and nom for GGs in 2011		Doubleday Canada- TO/Int	YES	Peterbor- ough, ON
Connie Gault <i>A Beauty</i>	F	Regina, Sask	NO	Established/ First short story collection published in 1987. Won Saskatche- wan's Book Award in 2009		McClelland & Stewart - TO/Int	YES	1930s small- town Saskatche- wan
Alix Hawley <i>All True Not a Lie In It</i>	F	Kelowna BC	NO	<b>First Novel</b> The First collection of short stories longlisted for ReLit Award in 2008. This novel also won FNA		Alfred A. Knopf Canada- TO/Int	YES	USA during Ameri- can Revolu- tion
Clifford Jackman <i>The Winter Family</i>	M	Guelph, ON	NO	Emerging Published two short story collections and a mystery novel before this novel	YES	Random House Canada- TO/Int	YES	Across the USA— 1860s- to 1890s

Russell Smith <i>Confidence</i> – short stories	M	Toronto, ON	NO	Established Nom for GGs in 1994, nom for RWTFP in 2008, longlisted for Giller in 2013		John Metcalf Book/ Biblioasis – Windsor, ON	NO	Toronto, ON
<b>2015 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING – AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
John Boyne* <b>Foreign (Irish)</b> *Author of <i>The Boy in the Striped Pyjamas</i> which was made into a film. He is a journalist and academic	M	Dublin, Ireland	YES Nom for Hennes-sy Literary Award in 1993, many awards for kids' lit	NO	Double- day - Int	NO	Won: André Alexis <i>Fifteen Dogs</i>	Nom: Clifford Jackman <i>The Winter Family</i>
Cecil Foster* <b>Canadian</b> Author of * <i>Blackness and Modernity: The Colour of Humanity and the Quest for Freedom</i> - 2007	M	Guelph, ON	NO	NO	YES Harper- Collins Canada	YES University of Guelph. Teaches Sociology	Nom: Russell Smith <i>Confidence</i>	Nom: Rachel Cusk <i>Outline</i>
Alexander MacLeod <b>Canadian</b>	M	Dart- mouth, Nova Scotia	YES Nom for 2011 Frank O'Con-nor Internatio- nal Short Story Award	YES Nom for Giller in 2010	YES Mariner Books, Houghton Mifflin Harcourt - Int	YES Teaches at St. Mary's University		

Helen Oyeyemi <b>Foreign (British)</b>	F	Prague, Czech Republic	YES Won Somer-set Mau-gham Award in 2010, nom for Los Angeles Times Book Prize in 2014, Granta's Best of Young British Novelist in 2013	YES Nom for Giller in 2009	Random House - TO/Int	NO		
Alison Pick <b>Canadian</b>	F	Toronto, ON	YES Longlisted for Booker Prize in 2011, won GGs in 2013, nom for numerous poetry prizes	NO	YES Harper Perennial	YES Humber School for Writers		

2016	AUTHOR GENDER	AUTHOR RESIDENCE/REGION	AUTHOR ETHNIC MINORITY?	AUTHOR ESTABLISHED OR EMERGING	AUTHOR WENT ON TO PUBLISH OTHER WORKS?	PUBLISHER AND HEADQUARTERS	PUBLISHER MAJOR OR NOT	FICTION SETTING
WINNER: Madeleine Thien <i>Do Not Say We Have Nothing</i>	F	Montreal Quebec	YES	Established Won numerous prizes, including Ethel Wilson in 2001, FNA and Ovid Festival Prize in 2007, and Sunday Times EFG Private Bank Short Story Award in 2015	In 2016 novel won GGs and nom for the Man Booker Prize, also longlisted for Andrew Carnegie Medals for Excellence in Fiction and Nonfiction	Alfred A. Knopf Canada - TO/Int	YES	Beijing, China, Vancouver, BC China during Mao's Cultural Revolution 1966-76
Shortlisted: Mona Awad <i>13 Ways of Looking at a Fat Girl</i>	F	Denver, Colorado	NO	<b>First Novel</b> Also won the FNA	YES novel in 2019	Penguin Canada - TO/Int	YES	Mississauga, Toronto, ON

Shortlisted: Gary Barwin <i>Yiddish for Pirates</i>	M	Hamilton, ON	NO	Established / Emerging Received a number of poetry awards, including bpNichol Chapbook Award	YES several poetry collections	Penguin Random House Canada – ON/Int	YES	Present-day Florida, and Spain during the Inquisition
Shortlisted: Emma Donoghue* <i>The Wonder</i> *Her novel, <i>Room</i> , was turned into a movie. She wrote the screenplay	F	London, ON	NO	Established Won prizes for lesbian fiction, longlisted for Giller in 2008, longlisted for Booker in 2010, won the RWTFP, Won Orange Prize and the CWP in 2011	YES books in 2017, 18, and 2019	Harper-Collins Publishers Ltd.-TO/Int	YES	Small Irish village
Shortlisted: Catherine Leroux <i>The Party Wall</i> * *translated by Lazer Lederhendler	F	Montreal, Quebec	NO	Established / Emerging Won several French-language Quebec lit prizes in 2012 and 2013	YES she won several GG's awards for translation	Biblioasis International – Independent	NO	Locations all over the world, including US/ Mexico border, and Canada
Shortlisted: Zoe Whittall <i>The Best Kind of People</i>	F	Toronto, ON	NO	<b>First Novel</b> Won for best gay emerging writer in 2008, Globe and Mail best book of the year in 2010, nom for ReLit Award in 2010		House of Anansi Press-TO	NO	Connecticut USA
<b>2016 LONGLIST</b>	<b>AUTHOR GENDER</b>	<b>AUTHOR RESIDENCE/ REGION</b>	<b>AUTHOR ETHNIC MINORITY?</b>	<b>AUTHOR ESTABLISHED OR EMERGING</b>	<b>AUTHOR WENT ON TO PUBLISH OTHER WORKS?</b>	<b>PUBLISHER AND HEADQUARTERS</b>	<b>PUBLISHER MAJOR OR NOT</b>	<b>FICTION SETTING</b>
Andrew Battershill <i>Pillow</i>	M	Columbus, Ohio	NO	First Novel. Also nom for the Kobo Emerging Writer Prize		Coach House Books – TO Independent	NO	Unspecified location

David Bergen <i>Stranger</i>	M	Winnipeg, Manitoba	NO	Established Won Giller in 2005, longlisted in 2008, nom in 2010	YES novella in 2020	Harper- Collins Publishers Ltd- TO/Int	YES	Guatemala, Mexico, the USA
Kathy Page <i>The Two of Us</i> – short stories	F	Vancouver, BC	NO	Established Longlisted for Orange Prize for Fiction in 2002, nom for GGs in 2005, nom for ReLit Award in 2011, Longlisted for Giller in 2014	YES won 2018 RWTFP	John Metcalf Book/ Biblioasis – Windsor, ON	NO	Unspeci- fied settings
Susan Perly* <i>Death Valley</i> *journalist and documentarian for CBC Radio	F	Toronto, ON	NO	Emerging as a writer of fiction	YES novel in 2020	Wolsak and Wynn – Hamilton, ON Independent	NO	USA but surreal landscape in the present
Kerry Lee Powell <i>Willem De Kooning's Paintbrush</i> – short stories	F	Moncton, NB	NO	<b>Debut Collection</b> Also nom for the GGs and the RWTFP		Harper- Avenue/ Harper - Collins – TO/Int	YES	Unspeci- fied locations in the present
Steven Price <i>By Gaslight</i>	M	Victoria, BC	NO	Established/ Emerging Won Gerald Lampert Award in 20017, the ReLit Award for poetry in 2013	YES novel short- listed for 2019 Giller	McClelland & Stewart / Emblem Editions- TO/Int	YES	19 <sup>th</sup> Century Victorian England, and the US during the Civil War
<b>2016 JURY</b>	<b>JUDGE GENDER</b>	<b>JUDGE: CANADIAN OR FOREIGN RESIDENCE IN CANADA</b>	<b>PREVIOUS WINNER OF AWARDS?</b>	<b>PREVIOUS WINNER OF GILLER PRIZE?</b>	<b>AFFILIATION WITH MAJOR PUBLISHERS</b>	<b>ACADEMIC OR PUBLISHING AFFILIATIONS</b>	<b>OVERLAPS WITH RCWTFP</b>	<b>OVERLAPS WITH GGS</b>
Lawrence Hill* <b>Canadian</b> * <i>The Book of Negroes</i> was made into a TV series	M	Toronto, ON	YES won several prizes inc IMPAC for 2007 novel, other awards for non- fiction, won Canada Reads again in 2016	YES Longlisted in 2007	Harper- Collins- TO/Int	YES University of Guelph and Massey College, UofT	Nom: Kerry Lee Powell <i>Willem De Kooning's Paint- brush</i>	Won: Madeleine Thien <i>Do Not Say We Have Nothing</i>  Nom: Kerry Lee Powell <i>Willem De Kooning's Paint- brush</i>

Jeet Heer* <b>Canadian</b> *cultural historian	M	Toronto, ON and Regina, Sask	YES Award a Ful- bright Scholarsh ip	NO	NO Coach House Books, and University Press of Missis- sippi	Senior Editor at New Republic magazine		Nom: Gary Barwin <i>Yiddish for Pirates</i>
Kathleen Winter <b>Canadian</b>	F	Montreal Quebec	YES Nom for RWTFP and GGs in 2010,, also for Orange Prize for Fiction in 2011, nom for Hilary Weston Prize in 2014	YES Nom for Giller in 2010	NO House of Anansi Press-TO	NO		Nom
Samantha Harvey <b>Foreign (British)</b>	F	Bath, England	YES Nom for James Tait Black Memorial Prize in 2015, nom for Orange Prize for Fiction 2009, and long- listed for Booker in 2009	NO	YES Jonathan Cape/Rand om House- Int	YES Bath Spa University (Creative Writing Dept. tutor)		
Alan Warner <b>Foreign (Scottish)</b>	M	Edin- burgh, Scotland	YES In 2003 he was nominat- ed by <i>Granta</i> maga-zine as one of twenty 'Best of Young British Novel- ists', long- listed for Booker in 2010, won James Tait Black Memor-ial Prize in 2013	NO	YES Jonathan Cape/ Random House-Int	YES University of Edinburgh		



## **Appendix B to Chapter 3: Transcription of speeches from 2014 Scotiabank**

### **Giller Prize videotaped shortlist announcement**

#### **Gill Deacon**

CBC proud partner of Giller Prize...

Perrier Jouer is sponsor of today's event

Will Ferguson's line 419 "Let's Raise toast to the Written Word."

The most prestigious popular award in the country.

The shortlisted authors become the most talked about in the nation.

That event will be streamed live on CBC books and will be broadcast live in our own Eastern time zone for Ontario and Quebec viewers.

Prize Money has doubled...

1994 this prize has evolved since then...

Scotiabank Giller Prize has succeeded in creating an award that honours the best fiction.

#### **Jack Rabinovitch**

The overriding concept then and one that is still maintained... geared to select the best initial shortlist...and then the final winner to encourage people to go buy and read all the books

Rabinovitch quoting Mordecai Richler: **"All three of us are politically incorrect...best work of fiction and we expect you to correct us if we make the wrong choice."**

**In 21 years the prize has become a celebration of all Canadian writers not just the winner...**

We've come a long way, a real long way...this year's jury read 150 books to make their selection of the shortlist...

(also thanking Elana R)

A great deal of credit is also due to the CBC who has been broadcasting the prize for the last four years consecutively... brought it throughout Canada, and last year had about 750 thousand viewers tune in ...making Canadian literature knowledgeable, readable, popular across Canada. Thank you very much.

I should also mention that the prize has become more national this year...the longlist was announced at McGill in Montreal on Sept 16 and we had a crowded house. This year we have a reading series that will take place across Canada in Halifax, Toronto, and Vancouver at various times late October and early November.

The prize has become quite substantial this year...one caveat...there's only one winner. This could not have happened without the tremendous support of the Scotiabank. It's their commitment to Canadian literature, Canadian writers that has made it all possible.

**Scotiabank Vice-president in charge of supporting the prize, Jacqueline Ryan**

We're so fortunate in Canada to be home to great literary talent...

The arts encourage us to develop new perspectives, inspiring us to pursue our passions. Canadian literature is infused with our country's unique heritage and views of the world. We support events like the SG prize because literature enhances our communities and plays an important role in the lives of Canadians...We're so proud of our very meaningful relationship with Jack and Elana R...Over the last several years **together** we have worked to promote the nominees and the importance of Canadian literature (her emphasis on the word together).

We're pleased to be further supporting these talented authors by doubling the prize purse this year. The SG prize is now the richest fiction prize in Canada.

## WORKS CITED

- Adams, James. "The : The Next Generation Dominates Short List." *The Globe and Mail* (1936-Current) Oct 8, 2008: R1.2. ProQuest Historical Newspapers. The Globe and Mail (1844-2011). Web. 14 Jan. 2015.
- "The Giller Prize Short List: Small-press surprises." *The Globe and Mail* (1936-Current) Oct 4, 2006: R1,2. ProQuest Historical Newspapers. *The Globe and Mail* (1844-2011). Web. 14 Jan. 2015.
- Adler, Moshe. "Stardom and Talent." Eds. Victor A. Ginsburgh and David Thorsby. *Handbook of the Economics of Art and Culture*. 2006.
- Adorno, T.W. *The Culture Industry*. London: Routledge, 1991.
- *The Stars Down to Earth and Other Essays on the Irrational in Culture*. London: Routledge, 1994.
- Agrell, Siri. "Humble Vassanji Takes Giller for 2<sup>nd</sup> time: 'It's definitely a mistake,' Winner Says." *National Post*: A2. Nov 05 2003. ProQuest. Web. 14 Jan. 2015.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/330059688?accountid=15182>>.
- Ahearn, Victoria. "Scotiabank Giller Prize jury expands to 5 members." Canadian Press. 14 Jan. 2015. Web. 14 Jan. 2015.  
<<http://www.ctvnews.ca/entertainment/scotiabank-giller-prize-jury-expands-to-5-members-1.2188040>>
- "Esi Edugyan wins \$50,000 Scotiabank Giller Prize." The Canadian Press. Nov 09 2011. ProQuest. Web. 15 Nov. 2014.  
<<http://search.proquest.com.exproxy.library.yorku.ca/docview/903152945?accountid=15182>>
- Allen, Robert C, Annette Hill, eds. *The Televisual Reader*. London: Routledge, 2004.
- Althusser, L. "Ideology and Ideological State Apparatuses." *Lenin and Philosophy*. Trans. B. Brewster. London: New Left Books, 1971: 127-186.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983. 39.
- Anderson, Michèle. "Democratizing *Luminato*: private-public partnerships hang in

- delicate balance.” Summary of a 2009 report prepared by the Toronto Culture Working Group. Robarts Centre for Canadian Studies at York University. Toronto, 2009. Web. 01 May 2016.  
<<http://robarths.info.yorku.ca/files/2012/04/Anderson2.pdf>>
- A/Part: Papers from the 1984 Ottawa Conference on Language, Culture and Literary Identity in Canada*. Ed. J. M. Bumstead. *Canadian Literature*, Supplement No. 1, May, 1987. Print.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimension of Globalization*. Minnesota: University of Minnesota Press, 1996.
- Appadurai, Arjun, ed. *The Social Life of Things: Commodities in Cultural Perspective*. New York: Cambridge UP, 1986.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
- Barber, John. “Clark Blaise and Bharati Mukherjee: A Shared Literary Journey.” *The Globe and Mail*. June 15 2011. Internet. 14 Mar. 2018.  
<<https://www.theglobeandmail.com/arts/books-and-media/clark-blaise-and-bharati-mukherjee-a-shared-literary-journey/article583203/>>
- “Books Scotiabank Giller Prize: Without Atwood It’s a 5-Way Race.” *The Globe and Mail* (1936-Current):2. Oct 07, 2009. R1. ProQuest. Web 14 Aug. 2015.  
<<http://search.proquest.com.exprozy.library.yorku.ca/docview/1411969999?accountid=15182>>
- Bates, J. Douglas. *The Pulitzer Prize: The Inside History of America’s Most Prestigious Award*. New York: Birch Lane, 1991.
- Baudrillard, Jean. “The System of Objects.” *Selected Writings*. Ed. Mark Poster.
- Beattie, Steven W. Giller Jury to Speak Publicly for the First Time in the Prize’s History.” *Quill & Quire*. September 10 2013. Web.  
<<https://quillandquire.com/awards/2013/09/10/giller-jury-to-speak-publicly-for-the-first-time-in-the-prizes-history/>>
- Benjamin, Walter. 1969. “Theses on the Philosophy of History.” *Illuminations*.

- Ed. Hannah Arendt. New York: Schocken. 253-265.
- Bentley, N. "Developing the Canon: Teaching Contemporary British Fiction." *Teaching Contemporary British Fiction*. Barfield, S., and A. Muller-Wood, P. Tew, Heidelberg 2007: 29–33.
- Berlant, Lauren. *Anatomy of a National Fantasy: Hawthorne, Utopia, and Everyday Life*. Chicago: The University of Chicago Press 1991
- Bernes, Jasper. "The Work of Art in the Age of Deindustrialization." PhD diss. University of California, Berkely, 2012: II, 7.
- Best, Steven. "Jean Baudrillard." *Encyclopedia of Contemporary Literary Theory*. Ed. Irena R. Makaryk. Toronto: University of Toronto Press, 1993.
- Bethune, Brian. "Who wins Canada's literary prizes — and why: A closer look at the Gillers, the Writer's Trust and the Governor General awards." *Macleans's*. October 26 2016. Web. 10 February 2017.  
<<http://www.macleans.ca/culture/who-wins-canadas-literary-prizes-and-why/>>  
— "A Giller for the Masses." *Macleans's Magazine*. Sept 13 2011. Internet. March 27, 2018.  
<<http://www.macleans.ca/culture/books/a-giller-for-the-masses>>
- Bhabha, Homi K. "The Beginning of Their Own Enunciations: Stuart Hall and the Work of Culture " *Critical Inquiry* 04.03.2015. Chicago: Chicago Journals. Web. 15 May, 2015.  
<[http://criticalinquiry.uchicago.edu/homi\\_k.\\_bhabha\\_on\\_stuart\\_hall](http://criticalinquiry.uchicago.edu/homi_k._bhabha_on_stuart_hall)>
- Bhattacharjee, Sukalpa. "Towards a Theory of Native Informant." *Economic and Political Weekly* 35:14/15 (Apr. 14-20, 2001): 1194-98. Web. 27 July 2016.  
<<http://www.jstor.org/stable/4410482>>
- Blaise, Clarke. *The Meagre Tarmac*. Windsor: Biblioasis, 2011.  
— Author Blog. Internet. 11 March 2018.  
<<http://www.clarkblaise.com/2011/09/about-my-new-book-of-stories-meagre.html>>
- Bland, Jared. "Atwood, MacIntyre, Vassanji and Clarke talk writing and the Gillers." *Globe and Mail*. 5 Oct 2013:1-3 Internet.

- <<http://www.theglobeandmail.com/art/books-and-media/atwood-macintyre-vassanji-and-clarke-talk-writing-and-the-gillers/article14703302/?page=all>>
- Bollier, David. "The Stubborn Vitality of the Gift Economy." *Silent Theft: The Private Plunder of Our Common Wealth*. First Printing ed. New York: Routledge, 2002. 38-39.
- BookNet Canada. "Alice Munro, at Home and abroad: How the Nobel Prize in Literature Affects Books Sales." A report prepared internally (with the assistance of sales data from BookScan/Nielsen). BookNet Canada, 2013: 3-6.
- Bourdieu, Pierre. *The Rules of Art: Genesis and Structure of the Literary Field*. Trans. Susan Emanuel. Stanford: Stanford University Press 1996.
- "Theses on the Philosophy of History." *Illuminations*. Ed. Hannah Arendt. New York: Schocken. 1969: 253-265.
- *Distinction: A Social Critique of the Judgment of Taste*. Trans. Richard Nice. Cambridge, Mass.: Harvard University Press, 1984.
- "Structures, *Habitus*, Practices" and "Belief and the Body." *The Logic of Practice*. Trans. Richard Nice. Stanford: Stanford University Press, 1990:52-79.
- *On Television*. New York: W.W. Norton and Company, 1998
- Boorstin, Daniel. *The Image*. London: Weidenfeld, 1962.
- Boyagoda, Randy. *Governor of the Northern Province*. Toronto: Viking Penguin, 2006.
- Boyden, Joseph. *Through Black Spruce*. Toronto: Viking Penguin, 2008.
- "The true tragedy of Attawapiskat: Award-winning author Joseph Boyden Reflects on his love for places like Attawapiskat, and the desperate need for investment and education." *Macleans Magazine*: 13 April 2016. Web. 8 June 2016.
- <<http://www.macleans.ca/news/canada/attawapiskat-and-the-fallout-of-intergenerational-trauma/>>
- *Three Day Road*. Toronto: Penguin Books, 2005.
- Bradshaw, James. "University aims to tap Munro goodwill." *The Globe and Mail*. 02 Jan 2014: A4. Print.
- Brault, Simon. "Equity in the Arts: Opening the Doors for a Better Future." Keynote

- Address: Opening Gala – Prismatic Festival. September 21, 2016.
- Address given by Director and CEO of the Canada Council for the Arts on behalf of the Canada Council for the Arts. Web. 01 March 2017.  
 <<http://canadacouncil.ca/council/news-room/news/2016/prismatic>>  
 <<http://canadacouncil.ca/spotlight/2016/09/equity-in-the-arts>>
- Brennan, Timothy. *At Home in the World: Cosmopolitanism Now*. Cambridge MA: Harvard UP, 1997.
- Brouillette, Sarah. “Literature is Liberalism.” *Jacobin*. 14 (Fall 2014). Internet.  
 <<https://www.jacoinmag.com/2014/10/literature-is-liberalism/>>
- *Literature and the Creative Economy*. Stanford: Stanford University Press, 2014.
- *Postcolonial Writers in the Global Literary Marketplace*. New York: Palgrave Macmillan, 2007.
- Cameron, Barry. “Theory and Criticism: Trends in Canadian Literature.” *Literary History of Canada: Canadian Literature in English*. Ed. W.H. New. 2<sup>nd</sup> ed. Vol. 4. Toronto: U of Toronto P, 1990. 108-32. 4 vls. 1976-90.
- Canada. Multiculturalism Directorate. *Literary Publications Supported by Multiculturalism Canada*. Ottawa: Supply and Services, 1984. Print.
- Casanova, Pascale. *République mondiale des letters*. Paris: Seuil, 1999: 26-28
- Carter, Sue. “‘Giller effect’ boosts e-book sales of *Half-Blood Blues*.” *Quill & Quire* blog. November 9, 2011. Web. 01 Nov 2016.  
 <<http://www.quillandquire.com/digital-publishing-and-technology/2011/11/09/giller-effect-boosts-e-book-sales-of-half-blood-blues/>>
- “Q&A: Lawrence Hill on his Role as Giller Prize Jury Chair and Reading 161 Titles for the Shortlist.” *Quill & Quire*. September 26, 2016.  
 <<http://www.quillandquire.com/omni/qa-lawrence-hill-on-his-role-as-giller-prize-jury-chair-and-reading-161-titles-for-the-shortlist/>>
- Carey, Leo. “The Giller crowd goes to New York: ‘Celebrate Canada’ festival brings out prize’s founded and a busload of authors.” *National Post*. 2000: B23. ProQuest. Web. 14 Jan. 2015.
- Chambers, Iain. *Migrancy, Culture, Identity*. New York: Routledge, 1994.

- Cheah, Pheng, and Bruce Robbins, eds. *Cosmopolitics: Thinking and Feeling beyond the Nation*. Minneapolis: U of Minnesota P, 1998.
- Clarke, Austin. *More*. Toronto: Thomas Allen Publishers, 2008.
- Cole, Susan G. "It's Time to Make the Giller Prize a Little More Canadian." *Now Magazine*. Nov 25 2017: Books. Internet. March 25 2018.  
 <<https://nowtoronto.com/arand-books/books/it's-time-make-the-giller-prize-a-little-more-canadian/>>
- Collins, Randal. *The Credential Society: An Historical Sociology of Education and Stratification*. New York: Academic Press, 1979.
- Cosgrove, Gillian. "Giller was a prize to know." *National Post*. 1999: B4. ProQuest. Web. 14 Jan. 2015.
- Corse, Sara M. *Nationalism and Literature: The Politics of Culture in Canada and the United States*. Cambridge: Cambridge UP, 1997.
- Darbyshire, Peter. "The Future of the Canada Council will be flexible." *The Province*. 17 February 2015: Arts & Life. Web. 15 September 2016.  
 <<http://theprovince.com/entertainment/the-future-of-the-canada-council-will-be-flexibility>>
- Davey, Frank. *Canadian Literary Power*. Edmonton: NeWest, 1994.
- *Post-national Arguments: The Politics of the Anglophone-Canadian Novel Since 1967*. Toronto: U of Toronto P, 1993.
  - "Writers and Publishing in English-Canada." *Questions of funding, publishing and distribution/questions d'édition et de diffusion*. Ed. I.S. MacLaren and C. Potvin. Edmonton: Research Institute for Comparative Literature, University of Alberta, 1989.
- Deleuze, Gilles and Félix Guattari. 1972. *Anti-Œdipus*. Trans. Robert Hurley, Mark Seem and Helen R. Lane. London and New York: Continuum, 2004. Vol. 1 of *Capitalism and Schizophrenia*.
- *A Thousand Plateaus*. Trans. Brian Massumi. London and New York: Continuum, 2004. Vol. 2 of *Capitalism and Schizophrenia*.
- Demand for Diversity: A Survey of Canadian Readers*. BookNet Canada, April 2019. Internet. Accessed June 15, 2019.



- <<https://www.booknetcanada.ca/demand-for-diversity>>
- Denham, Paul. Review of *English-Canadian Literary Anthologies: An Enumerative Bibliography*, by Robert Lecker. *ESC: English Studies in Canada* 23:3 (September 2000): 362-66. Internet. Accessed November 11, 2019.  
<https://muse.jhu.edu>
- Derksen, Jeff. "National Literatures in the shadow of Neoliberalism." *Shifting the Ground of Canadian Literary Studies*. Kamboureli, Smaro and Robert Zacharias, eds. *Shifting the Ground of Canadian Literary Studies*. Waterloo: Wilfred Laurier University Press, 2012.
- Deresiewicz, William. "Upper Middle Brow: The Culture of the Creative Class." *The American Scholar*. (Autumn 2012): All Points. Published online 4 Nov, 2012.  
 Internet. Accessed October 15, 2018.  
<https://theamericanscholar.org/upper-middle-brow/>
- De Sa, Anthony. *Barnacle Love*. Toronto: Doubleday Canada, 2008.
- Deutsche, R. "Men in space." *Artforum*, February, 1990.
- Dewar, Elaine. "How Canada Sold Out Its Publishing Industry." *The Walrus: Books & Fiction*, Jun 8, 2017. Internet. June 4, 2018.  
 <<https://thewalrus.ca/no-one-blinked/>>
- Dimic, Milan V. in "Polysystem Theory." *Encyclopedia of Contemporary Literary Theory*. Ed. Irena R. Makaryk. Toronto: University of Toronto Press, 1993: 153
- Dobson, Kitt, and Smaro Kamboureli, eds. *Producing Canadian Literature: Authors Speak on the Literary Marketplace*. Waterloo: Wilfred Laurier University Press, 2013.
- Drag, Wojciech. "The Man Booker Prize and the Emerging Canon of Contemporary British Fiction." *Studia Litteraria Universitatis Jagellonicae Cracoviensis* 9.1 (2014):17-28. Internet. Accessed 1 April 2019.  
 <<http://www.ejournals.eu/Studia-Litteraria/2014/Issue-1/art/3882/>>
- Dundas, Deborah. "Giller Prize shortlist 'so good,' it expands to six." *Toronto Star*. 6 Oct. 2014: E1. Web. 01 March 2016.  
 <[https://www.thestar.com/entertainment/books/2014/10/06/giller\\_prize\\_2014\\_shortlist\\_announced.html](https://www.thestar.com/entertainment/books/2014/10/06/giller_prize_2014_shortlist_announced.html)>

- Dyer, Richard. *Stars*. London: British Film Institute, 1979.
- An Economic Impact Study of the Ontario Book Publishing Industry: Final Report*  
 Prepared for Ontario Media Development Corporation (OMDC) by Nordicity and  
 Castledale Inc. September 12, 2013. Internet. Accessed Oct 2018.  
[http://www.omdc.on.ca/Assets/Research/Research+Reports/Book+Study+2013/Economic+Impact+Book+Publishing+Final+Report\\_en.pdf](http://www.omdc.on.ca/Assets/Research/Research+Reports/Book+Study+2013/Economic+Impact+Book+Publishing+Final+Report_en.pdf)
- Eckermann, Johann Peter. *Gespräche mit Goethe in den letzten Jahren seines Lebens*.  
 Trans. John Oxenford. J. W. von Goethe, *Conversations with Eckermann*. Repr.  
 North Point Press, 1994.
- Ehrenreich, Barbara and John Ehrenreich. "The Professional-Managerial Class." *Between Labor and Capital. South End Press Political Controversies Series 1*. Ed. Pat Walker. Boston: South End Press, 1979.
- English, F. James. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, MA: Harvard UP, 2005.
- "Introduction: British Fiction in a Global Frame." *A Concise Companion to Contemporary British Fiction*. English, J.F. Malden 2006.
- "Everywhere and Nowhere: The Sociology of Literature After 'The Sociology of Literature.'" *New Literary History* 41.2 (Spring 2010): V-xxiii. Internet. 1 March 2019. The Johns Hopkins University Press.  
 <[Http://muse.jhu.edu/journals/nlh/summary/v041/41.2.english.html](http://muse.jhu.edu/journals/nlh/summary/v041/41.2.english.html)>
- English, J.F., J. Frow. "Literary Authorship and Celebrity Culture." *A Concise Companion to Contemporary British Fiction*. English, J.F. Malden 2006.
- Farquharson, Vanessa. "Munro wins Giller Prize for a second time." *Vancouver Sun*.  
 October 2004: A4.
- "Rookie author snares Giller Prize" *Regina Leader*. 8 Nov 2006: A11.
- Fee, Margery. "Beyond Boomer Nationalism." *Canadian Literature*.  
 206 (Autumn 2010): 6-11. ProQuest. Web. 7 Mar. 2015.
- Feltes, NN. *Modes of Production of Victorian Novels*. Chicago and London: University of Chicago Press, 1986.
- Finke, P. "Die Evolutionäre Kulturökologie: Hintergründe, Prinzipien und Perspektiven einer neuen Theorie der Kultur." *Anglia* 124.1, 2006: 175-217.

- *Die Ökologie des Wissens (The Ecology of Knowledge). Exkursionen in eine gefährdete Landschaft*: Alber, Freiburg and Munich 2005
- Fiske, John. *Television Culture*. London: Routledge, 1989.
- Jonathan Flatley. *Affective Mapping: Melancholia and the Politics of Modernism*. Cambridge: Harvard UP, 2008.
- Foley, Barbara. “What’s at Stake in the Culture Wars.” *The New England Quarterly* 68.3 (1995): 458-479
- Foster-Simard, Charles-Adam. Interview with Rawi Hage. *PRISM International*: 29 October 2012. Internet. July 28, 2016.
- Foucault, M. *The History of Sexuality*. Harmondsworth: Penguin, 1978.
- Franková, Milada. “The (Booker) Prize for Fiction and the Tenor of the Times.” *Fiction and Literary Prizes in Great Britain*. Eds. Wolfgang Görtschacher and Holder Klein. Vienna: Praesens Verlag, 2006.  
<<http://prismagazine.ca/2012/10/29/an-interview-with-rawi-hage/> Foster-Simard>
- Frow, John. *Cultural Studies and Cultural Value*. Oxford: Clarendon Press, 1995: 145,150.
- Fuentes, Carlos. “Words Apart.” *Guardian*. repr. in *The Rushdie File*. Ed Lisa Appignanesi and Sara Maitland. London: ICA/Fourth Estate, 1989: 245-48.
- Fuller, Danielle. “Citizen Reader: Canadian Literature, Mass Reading Events and the Promise of Belonging.” British Association of Canadian studies conference. Cambridge University: 7 Apr. 2010.  
— and DeNel Rehberg Sedo. “A Reading Spectacle for the Nation: The CBC and ‘Canada Reads.’” *Journal of Canadian Studies* 40.1 (2006): 5-36.
- Gattinger, Monica. *The Roots of Culture, the Power of Art: The First Sixty Years of the Canada Council for the Arts*. Montreal: McGill-Queen’s University Press, 2017.
- Gessell, Paul. “Giller Snubs Vanderhaeghe.” *The StarPhoenix*. 4 Oct 2002: D1. ProQuest. Web. 14 Jan. 2015.

- <<http://search.proquest.com.ezproxy.library.yorku.ca/docview/34696290?accountid=15182>>
- “Toronto Writers Crowd Giller List.” *Ottawa Citizen* 3 Oct. 2003: D1.  
“The Giller Prize turns 25: Contenders Say It’s About More than Winning \$100K.” CBC. Internet. 15 Dec. 2015  
<<https://www.cbc.ca/news/entertainment/giller-25-anniversary-shortlist-authors-100k-1.4899214>>
- “Giller Prize: View from afar.” *The Globe and Mail*. 17 Mar 2009: page 17.
- “Giller Winner Tops Bestseller List.” *Calgary Herald*. 26 Nov. 2006: C9.
- Ginsburgh, Victor. “Awards, Success, and Aesthetic Quality in the Arts.” *The Journal of Economic Perspective* 17.2 (2003): 99-11
- “Go between the Pages: An Evening with the Scotiabank Giller Prize Finalists.” 16 Oct 2014. Marketwired. ProQuest. Web. 14 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/1612195039?accountid=15182>>.
- Godard, Barbara. “Notes from the Cultural Field: Canadian Literature from Identity to Hybridity.” *Essays on Canadian Writing* 72 (2000).
- Goldie, Terry. “Fresh Canons: The Native Canadian Example.” *English Studies in Canada*. XVII, 4 (December 1991): 373-384.  
— “Signs of the Themes: The Value of a Politically Grounded Semiotics.” *Future Indicative: Literary Theory and Canadian Literature*.  
Ed. John Moss. Ottawa: University of Ottawa Press, 1987.
- Goodreads (book cataloguing/social networking site). <http://www.goodreads.com>
- Görtschacher, Wolfgang and Hoger Klein, eds. *Fiction and Literary Prizes in Great Britain*. Vienna: Praesens Verlag, 2006.
- Gouldner, Alvin W. *The Future of Intellectuals and the Rise of the New Class: A Frame of Reference, Theses, Conjectures, Argument, and an Historical Perspective of the Role of Intellectuals and Intelligentsia in the International Class Contest of the Modern Era*. New York: Seabury Press, 1979.
- Govani, Shinan. “An anti-Giller gadfly in Guelph.” *National Post*: AL3. Feb 28 2007.  
ProQuest. Web. 14 Jan. 2015.

- <<http://search.proquest.com.ezproxy.library.yorku.ca/docview/330711526?accountid=15182>>.
- Grainger, James. "More by Austin Clarke." *Quill & Quire*. Internet. 25 Nov 2016.  
<<http://www.quillandquire.com/review/more/>>
- Graña, César. *Bohemian Versus Bourgeois: French Society and the French Man of Letters in the Nineteenth Century*. New York: Basic Books, 1964.
- Griffith, Nicola. "Books about Women Don't Win Big Awards: Some Data."  
Web 10 October, 2017.  
<<https://nicolagriffith.com/2015/05/26/books-about-women-tend-not-to-win-awards/>>
- Guillory, John. *Cultural Capital: The Problem of Literary Canon Formation*. Chicago: Chicago University Press, 1993.
- Hage, Rawi. *Cockroach*. Toronto: House of Anansi Press, 2008.
- "Hage's Cockroach crawls through Montreal's underbelly." CBC.ca A&E. 30 October 2008. Internet. August 8, 2016. <<http://www.cbc.ca/beta/news/arts/hage-s-cockroach-crawls-through-montreal-s-underbelly-1.733334>>
- Habermas, J. "The Public Sphere: An Encyclopedia Article" (1974); repr, in *The Norton Anthology of Theory & Criticism*. Ed. Vincent B. Leitch. New York/ London: W.W. Norton & Company, 2010: 1566-87.
- Hall, Stuart. "On Postmodernism and Articulation: An Interview with Stuart Hall."  
Ed. L. Grossberg. *Journal of Communication Inquiry*. 10.2 (1986): 45-60.  
—"Which public, whose service?" *All our Future, the Changing Role and Purpose of the BBC*. Ed. W. Stevenson. London: British Film Institute, 1993. 32.
- Hargreaves, Alec. "The Representation on French Television of Immigrants and Ethnic Minorities." *New Community* 19. 2 (Jan 1993): 251-61.
- Harris, Wendell V. "Canonicity." *Publications of the Modern Language Association of America* 106 (January 1991): 113.
- Hartley, John. *Tele-ology: Studies in Television*. London: Routledge, 1992.
- Harvey, David. *A Brief History of Neoliberalism*. Oxford: Oxford UP, 2005.
- Havens, Timothy. *Global Television Marketplace*. London: British Film Institute, 2006.

- Hayward, Steven. "Mourning Glory." *The Globe and Mail* (1936-Current);  
 Sep 25, 2010: F12. ProQuest Historical Newspapers: *The Globe and Mail*  
 (1844-2011). Web. 14 Jan. 2015.
- Henighan, Stephen. *When Words Deny the World: The Reshaping of Canadian Writing*.  
 Erin, ON: Porcupine's Quill, 2002.
- "Kingmakers." *Geist* (no. 63). Internet. Accessed June 4, 2018.  
<http://www.geist.com/fact/columns/kingmakers/>
- "How a Giller Critic Got Invited to the Party." *The Globe and Mail*.  
 Nov, 2015. Internet. Accessed June 4, 2018.  
<https://www.theglobeandmail.com/arts/books-and-media/how-a-giller-prize-critic-got-invited-to-the-party/article27145924/>
- Hitchens, Christopher. "These Glittering Prizes." *Vanity Fair* 56 (January 1993): 22.
- Horkheimer, Max and Theodor W. Adorno. "The Culture Industry: Enlightenment as  
 Mass Deception." *Dialectic of Enlightenment*. Tr. John Cumming. New York:  
 Continuum, 1989: 120-167.
- Haupt, Simon. "Canadian-born Man Booker Prize winner youngest ever." *The Globe and  
 Mail*. 16 Oct, 2013: A5. Print.
- Hudnall, Ariel. "Indigenous Publishing Under the New Funding Model for Canada  
 Council for the Arts." tkbr.publishing.sfu.ca. Essays-Spring 2017. Internet. 18,  
 May, 2020.  
[<https://tkbr.publishing.sfu.ca/pub800/2017/02/indigenous-publishing-under-canada-councils-new-funding/>](https://tkbr.publishing.sfu.ca/pub800/2017/02/indigenous-publishing-under-canada-councils-new-funding/)
- Huggan, Graham. *The Post-Colonial Exotic: Marketing the Margins*. New York:  
 Routledge, 2001.
- Hunter, Lynette. *Outsider Notes: Feminist Approaches to Nation State Ideology,  
 Writers/Readers and Publishing*. Vancouver: Talon Books, 1996.
- Hutcheon, Linda, and Marion Richmond, eds. *Other Solitudes: Canadian Multicultural  
 Fictions*. Toronto: Oxford UP, 1990. Print.
- Iyer, Pico. *The Global Soul: Jet Lag, shopping Malls, and the Search for Home*.  
 New York: Vintage Books, 2000.

- Jago, Robert. "Why I Question Joseph Boyden's Indigenous Ancestry." *Canadaland*. online. 24 Dec, 2016. Opinion section. Web. 21 May 2020.  
<https://www.canadalandshow.com/question-joseph-boydens-indigenous-ancestry/>
- Jameson, F. *The Political Unconscious: Narrative as a Socially Symbolic Act*. Ithaca, NY: Cornell University Press, 1981.  
 — *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, 1991.
- Jauss, Hans Robert. "Literary History as a Challenge to Literary Theory" (in *Toward an Aesthetic of Reception*, 1978; trans. 1982); repr, in *The Norton Anthology of Theory & Criticism*. Ed. Vincent B. Leitch. New York/ London: W.W. Norton & Company. 1566-87.
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.
- Johnston, Rene. "Giller Prize ups the ante for literary season by doubling award." *Toronto Star*. Sept. 18, 2014.
- "Joseph Boyden, Tony Dow, Jennifer Aniston." (Article announcing that Joseph Boyden won the Giller Prize) *New York Times* online. 12 Nov, 2008. Arts section. Web. 01 Jan 2017.  
 <<http://www.nytimes.com/2008/11/13/arts/13iht-peepthu.1.17747788.html>>
- Kackman, Michael, Marnie Binfield, Matthew Thomas Payne, Allison Perlman, Bryan Sebok, eds. *Flow TV: Television in the Age of Media Convergence*. New York: Routledge, 2011.
- Kamboureli, Smaro and Robert Zacharias, eds. *Shifting the Ground of Canadian Literary Studies*. Waterloo: Wilfred Laurier University Press, 2012.  
 — *Scandalous Bodies: Diasporic Literature in English Canada*. Waterloo: Wilfrid Laurier UP, 2000.
- Kavka, Misha. "Industry convergence shows: reality TV and the leisure franchise." Michael Kackman, Marnie Binfield, Matthew Thomas Payne, Allison Perlman, Bryan Sebok, eds. *Flow TV: Television in the Age of Media Convergence*. New York: Routledge, 2011.
- "Killing the Beaver: Reading the Scotiabank Giller Prize 2013," *Canadian Notes and*

- Queries* 90 (Summer 2014): 14.
- Kellner, Douglas. *Media Spectacle*. London: Routledge, 2003.
- Kellogg, Carolyn. "Another literary longlist announced: The Scotiabank Giller Prize." *Los Angeles Times*. 13 Sept 2013. Books section. Web. 01 Jan 2017.  
<<http://www.latimes.com/books/jacketcopy/la-et-jc-scotiabank-giller-prize-longlist-20130917-story.html>>
- Kermode, Frank. *The Classic: Literary Images of Permanence and Change*. Oxford: Cambridge, Mass.: Harvard University Press, 1983.
- Knelman, Martin. "Scotia Banks on Giller Prize." *Toronto Star*. 23 September 2005: D16. ProQuest. Web. 15 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/438869747?accountid=15182>>.
- "New literary voices emerge; No marquee names on Giller shortlist." *Toronto Star*: 0. Sep 29 2005: A29. ProQuest. Web. 11 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/43886866?accountid=15182>>.
- Kompare, Derek. "More 'moments of television': online cult television authorship." Michael Kackman, Marnie Binfield, Matthew Thomas Payne, Allison Perlman, Bryan Sebok, eds. *Flow TV: Television in the Age of Media Convergence*. New York: Routledge, 2011.
- Kwek, Theophilus "2016: A Year in Translation." *The Oxford Culture Review*. December 31, 2016. Internet. 01 Jan 2017.  
< <https://theoxfordculturereview.com/2016/12/31/2016-a-year-in-translation/>>
- Lai, Larissa. *Slanting I, Imagining We: Asian Canadian Literary Production in the 1980s and 1990s*. Waterloo: Wilfrid Laurier UP, 2016. Print.
- Lam, Vincent. *Bloodletting & Miraculous Cures: Stories* Toronto: Doubleday Canada, 2006.
- Largeheartedboy: a music and literature blog. <[www.largeheartedboy.com](http://www.largeheartedboy.com)>
- Lasdun, James. "Half man, half insect." Rev. of Rawi Hage's *Cockroach*. *Guardian*.



- April 26, 2010. Internet. 22 July 2016.  
<<https://www.theguardian.com/books/2009/may/23/cockroach-rawi-hage-review>>
- Lauter, Paul. "Race and Gender in the Shaping of the American Literary Canon: A Case Study from the Twenties." *Feminist Studies*. Vol. 9, No. 3 (Autumn, 1983): 435-46.
- Lecker, Robert, *Making It Real: The Canonization of English-Canadian Literature*. Toronto: Anansi, 1995.  
— *Canadian Canons: Essays in Literary Value*. Toronto: U of Toronto P, 1991.  
— *English-Canadian Literary Anthologies: An Enumerative Bibliography*. Teeswater, Ontario: Reference Press, 1997.  
— Review of *Sanctioned Ignorance: The Politics of Knowledge Production and the Teaching of literatures in Canada*, by Paul Martin. University of Toronto Quarterly, vol. 84 no. 3, 2015, pp. 135-7. Internet. 2 Jan 2020. *Project MUSE* <[muse.jhu.edu/article/596388](http://muse.jhu.edu/article/596388)>
- Lederman, Marsha. "My rookie year as a Giller-winning author." *Globe and Mail*. 29 Dec. 2015: L2. Internet.  
<<http://www.globeandmail.com/life/giller-prize-winner-sean-michaels-is-his-own-tough-act-to-follow/article22180472/>>
- Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. 2<sup>nd</sup> edition. New York: W.W. Norton & Company, 2010: 1660-64.
- Leyshon, Cressida. "Andrew Sean Greer on the Alluring Tyranny of Awards." Interview with Sean Greer, author of "It's a Summer Day." *The New Yorker*. June 12, 2017. Web. 10 October 2017.  
<<https://www.newyorker.com/books/page-turner/this-week-in-fiction-andrew-sean-greer-on-the-alluring-tyranny-of-awards>>
- Librarything (book cataloguing/social networking site). <https://www.librarything.com>
- Löfgren, Orvar. "The Nation as Home or Motel? Metaphors of Media and Belonging." *Sociologisk Arbok* 1-24. 2001.
- Lynch, K. *The Image of the City*. Cambridge, MA: MIT Press 1960.

- Macdonald, Dwight. "Masscult and Midcult." *Against the American Grain*. New York: Random House, 1962.
- MacLulich, T.D. "Thematic Criticism, Literary Nationalism, and the Critic's New Clothes." *Essays on Canadian Writing* 35 (1984-85): 17-34
- McClurg, Joselyn. "Litchfield Man's Firm Offers \$162,000 Prize." *Hartford Courant*. 18 May 1995: A1.
- McCormack, Brendan. "The Writing and Publications Program (1977-1998)." In chapter: "Official Multiculturalism's Funding of Canadian Literature: The Writing and Publications Program." *CanLitGuides.ca*, an open-access educational learning resource project. *Canadian Literature*. May 24, 2018. Internet. 19 May, 2020. <<http://canlitguides.ca/brendan-mccormack/official-multiculturalisms-funding-of-canadian-literature-the-writing-and-publications-program/key-context-the-writing-and-publications-program-1977-1998/>>
- McDowell, Adam. "Giller Prize Lessons; Other Awards could Learn from what the Literary Giant does Well." *The Vancouver Sun*. Nov 11 2008: C5. ProQuest. Web. 14 Jan. 2015. <<http://search.proquest.com.ezproxy.library.yorku.ca/docview/243821185?accountid=15182>> – "Hay Wins Giller Prize for Late Nights on Air; Author Beats Out Canadian Heavyweights Ondaatje, Vassanji." *Star-Phoenix*: 0. Nov 08 2007: C3. ProQuest. Web 1 Dec. 2014. <<http://search.proquest.com.ezproxy.library.yorku.ca/docview/348826882?accountid=15182>>
- McGillis, Ian. "Two Montreal writers made short list for the Giller Prize." *The Gazette* Oct 07 2014: A18. ProQuest. Web. 15 Nov. 2014. <<http://search.proquest.com.ezproxy.library.yorku.ca/docview/1609048730?accountid=15182>>.
- MacSkimming, Roy. *The Perilous Trade: Publishing Canada's Writers*. Toronto: McClelland & Stewart, 2003.
- Majer, Krzysztof. "Letters from the Underworld: Challenging the Canadian Mosaic in Rawi Hage's *Cockroach*." Unpublished.

- Man Booker Prize 2018 shortlist announcement. Man Booker Prize. 15 Dec. 2018.  
 <<https://themanbookerprize.com/resources/media/pressreleases/man-booker-prize-2018-shortlist-announced>>
- Man Booker Prize FAQ's page. Internet. Dec. 2018.  
 <<https://themanbookerprize.com/faq>>
- Mantel, Hilary, and Claire Messud. "Telegraph's Best Books of the Year for Christmas." *The Telegraph*. December 2010. Web. 01 Jan 2017.  
 <<http://www.telegraph.co.uk/topics/christmas/8142647/Books-of-the-Year-for-Christmas.html>>
- Marchand, Philip. "Giller Fiction Prize Aims to be Top Award in Canada." *Toronto Star*: 0. Jan 20 1994. ProQuest. Web. 1 Dec. 2014.  
 <<http://search.proquest.com.ezproxy.library.yorku.ca/docview/436960610?accountid=15182>>  
 — "Giller Prize Jury Goes Small." *Toronto Star*. Oct. 7, 2006: H9.
- Marche, Stephen. "Raging against the Tyranny of Canadian Literature." *The Toronto Star*. October 2007.
- Martin, Paul. *Sanctioned Ignorance: The Politics of Knowledge Production and the Teaching of Literatures of Canada*. Edmonton: The University of Alberta Press, 2013.
- Martin, Ruth. "The Political Canonization of the Canadian Anglophone Novel: An examination of Governor General's Award Winner between 1980 and 2000." *Culture and the State: Nationalisms*. Ed. James Gifford and Gabrielle Zezulka-Mailloux. Edmonton: CRC Humanities Studio, 2003. 102-111. Print
- Mason, Jody. "'Capital Intraconversion' and Canadian Literary Prize Culture." *Book History*, vol. 20, 2017, pp. 424-446. Internet. 6 May. 2019. *Project MUSE*, doi:10.1353/bh.2017.0015
- Mauss, Marcel. *The Gift: Forms and Functions of exchange in Archaic Societies*. London: Cohen & West, 1970.
- McDowell, Adam. "Giller Prize Lessons; Other Awards could Learn from what the Literary Giant does Well." *The Vancouver Sun* Nov 11 2008: C5. ProQuest. Web. 14 Jan. 2015.

<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/243821185?accountid=15182>>

– “New Giller is among Richest for English Writers.” *Gazette*: D9. Jan 20 1994. ProQuest. Web. 14 Jan. 2015.

<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/432556329?accountid=15182>>.

Medley, Mark. “Boyden admits to mistakes, backs down as indigenous spokesperson.”

*Globe and Mail*. Online 11 January 2017. Books section. Web. 20 May 2020.

<<https://www.theglobeandmail.com/arts/books-and-media/boyden-admits-to-mistakes-backs-down-as-indigenous-spokesperson/article33593742/>>

— “Will the newly united Penguin Random House weaken Canadian publishing, or save it?” *Globe and Mail*. Online 26 June 2015. Web. 26 Jun. 2015.

<<https://www.theglobeandmail.com/arts/books-and-media/will-the-newly-united-penguin-random-house-weaken-canadian-publishing-or-save-it/article25139840/>>

– “Edugyan Takes Giller Prize.” *Calgary Herald* Nov 9 2011:F1. ProQuest. Web. 15 Nov. 2014.

<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/903352199?accountid=15182>>

– “Johanna Skibsrud Wins Giller Prize for Debut Novel.” Postmedia News Nov 9 2010. ProQuest. Web. 15 Nov. 2014.

<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/849246959?accountid=15182>>.

– “Linden MacIntyre Wins Giller Prize.” *National Post* Nov 11 2009: AL3. ProQuest. Web. 15 Nov. 2014.

<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/330935094?accountid=15182>>

– “Found in Translation: Translating Great Books to Reach New Audiences is a Great Idea in Theory, but Difficult in Practice.” *National Post* Feb 15 2013. Internet. Accessed Oct 2018.

<<http://nationalpost.com/afterword/found-in-translation>>

Milz, S. "Aboriginal Publishing in Contemporary Canada: Kateri Akiwenzie-Damm and Kegeonce Press." *Essays On Canadian Writing* no. 84 (Fall 2009): 213-227.

EBSCO. Internet. 18 May, 2020.

<<http://search.ebscohost.com/login.aspx?direct=true&site=eds-live&db=asn&AN=60226887&custid=s8280428>>

Mistry, Anupa. "Moving Forward Sideways Like A Crab: A fascinating premise that gives voice to the queer-identified." *Globe and Mail*. May 16, 2014. Web. 15 Jun. 2017.

<<http://www.theglobeandmail.com/arts/books-and-media/book-reviews/moving-forward-sideways-like-a-crab-a-fascinating-premise-that-gives-voice-to-the-queer-identified/article18726304/>>

Molnár, Judit. "The Intricate Nature of the Cross-Town Journey in Rawi Hage's *Cockroach*." *The Central European Journal of Canadian Studies* 9:1 (2014): 59-71. Internet. 22 July 2016.

<<https://digilib.phil.muni.cz/handle/11222.digilib/134380>>

Moretti, Franco. "Conjectures on World Literature" *New Left Review* 1 (2000): 54-68; repr. in Prendergast, *Debating World Literature*, 148-162.

—*Atlas of the European Novel 1800-1900*. London: Verso, 1998.

Morley, David. "Broadcasting and the Construction of the National Family."

The *Televisual Reader*. Ed. Robert C. Allen and Annette Hill. London: Routledge, 2004.

Morrison, Jago. *Contemporary Fiction*. London: Routledge, 2003.

Moss, Laura. "Canada Reads." *Canadian Literature* 182 (2004): 6-10. *Circulation of National Culture*." University of Windsor, English Department, 2013: 1-3. H-Canada, H-Net Reviews. Internet. June 5, 2018.

<<https://scholar.uwindsor.ca/englishpub/16>>

Nobel, Carmen. "Brand Lessons From the Nobel Prize." *Working Knowledge: The Thinking That Leads*. 3 Nov, 2014. Research & Ideas. Boston: Harvard Business School. Jan. 2015 <<http://hbswk.hbs.edu/item/7629/hrml>>

Nobell, Lucette. "Canadian Studies Abroad in the Last Twenty Years." *The Guises of*

- Canadian Diversity/Les masques de la diversité canadienne: New European Perspectives/Nouvelle perspectives européennes*. Edited by Serge Jaumain and Marc Maufort. Amsterdam: Rodopi B.V. , 1995.
- “Not just the money.” *Toronto Star*. 19 Sep 2014:A16. ProQuest. Web. 14 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/156299210?accountid=15182>>.
- Norris, Sharon. “The Booker Prize: A Bourdieusian Perspective.” *Journal of Cultural Research* 10.2 (2006): 139-158. Internet. 1 May. 2019
- Nourbese Philip, M. “Gut Issues in Babylon: Racism & Anti-racism in the Arts,” *Fuse* XII, 5 (April/May 1989):13.
- Nurse, Donna B. “After the Giller: Profile of Austin Clarke.” *Quill & Quire* May 2003. Internet. 16 Nov. 2016.
- Ohmann, Richard, “The Shaping of a Canon: U.S. Fiction, 1960–1975.” repr, in *The Norton Anthology of Theory & Criticism*. Ed. Vincent B. Leitch. London: W.W. Norton & Company, 2010: 1761-1778.
- Padolsky, Enoch. “Canadian Ethnic Minority Literature in English.” *Ethnicity and Culture in Canada: The Research Landscape*. Ed. J.W. Berry and J.A. Laponce. Toronto: U of Toronto P, 1994. 361-86. Print.
- Pandey, Anjali Pandey. *Monolingualism and Linguistic Exhibitionism in Fiction*. New York: St. Martin’s Press, 2016.
- Parry, Jonathan, and Maurice Block, eds. “Introduction.” *Money and the Morality of Exchange*. Cambridge: Cambridge University Press, 1989. 8-12.
- Posner, Michael. “Giller Prize tea leaves are the toughest read of all.” *The Globe and Mail*. Nov 5, 2005 (R1,4). ProQuest Historical Newspapers. Web. 14 Jan. 2015.
- Prize Writing: The 10<sup>th</sup> Anniversary Collection*. Ed. Gary Stephen Ross. Toronto: Giller Prize Foundation in association with Coach House Books, 2003.
- Prizer, John David. *The Idea of World Literature: History and Pedagogical Practice*. Louisiana: Louisiana State University Press, 2006
- Ponzanesi, Sandra. “Boutique Postcolonialism: Literary Awards, Cultural Value and the Canon” in Görtschacher, Wolfgang and Hoger Klein, eds. *Fiction and Literary Prizes in Great Britain*. Vienna: Praesens Verlag, 2006: 113-4

- Quah, Danny. "The Weightless Economy in Growth." *Business Economist* 30 (1999): 40-53.
- Radway, A. Janice. *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire*. Chapel Hill and London: The University of North Carolina Press, 1997: Introduction. Internet. October 2018.  
<<https://uncpress.flexpub.com/preview/a-feeling-for-books>>
- Readers' Choice 2012 Contest Notice. "Scotiabank Giller Prize 2012 Announces its Longlist." Scotiabank Giller Prize website. 04 Sept. 2012. Web. 14 Jan. 2017. The original notice is no longer posted. It is still found on the following page:  
<[http://www.scotiabank.com/gillerprize/files/12/10/news\\_090412.html](http://www.scotiabank.com/gillerprize/files/12/10/news_090412.html)>
- Rehberg Sedo, DeNel. *Reading Communities from Salons to Cyberspace*. New York: Palgrave MacMillan, 2011
- Richler, Noah. "We are Looking for Leaders." *National Post*. 24 Oct. 2002: AL1.
- Rinehart, Dianne. "Lynn Coady Wins Giller Prize." *Toronto Star*. Nov 06 2013: E1. ProQuest. Web. 11 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/1448801495?accountid=15182>>.
- Robb, Peter. "Sean Michaels and the wonderful, dangerous Giller syndrome." *Ottawa Citizen*. 10 Apr. 2015. Internet.  
<<http://ottawacitizen.com/entertainment/books/sean-michaels-and-the-wonderful-dangerous-giller-syndrome>>
- Robbins, Bruce. "Comparative Cosmopolitanisms." *Cosmopolitics: Thinking and Feeling beyond the Nation*. Ed. Pheng Cheah and Bruce Robbins, eds. Minneapolis: U of Minnesota Press, 1998.
- Robbins, B., ed. *The Phantom Public Sphere*, Minneapolis, Minnesota University Press, 1993.
- Roberts, Gillian. *Prizing Literature: The Celebration and Circulation of National Culture*. Toronto: University of Toronto Press, 2011.
- Robinson, Eden. *Monkey Beach*. Toronto: Vintage Canada, 2000.
- Ross, Andrew. *No Respect: Intellectuals and Popular Culture*. London and New York: Routledge, 1989.

- Scannell, Paddy. *Media and Communication*. London: Sage 2007.
- *Radio, Television and Modern Life*. West Sussex: Wiley, 1996.
  - “Public Service Broadcasting and Modern Public Life.” *Media, Culture and Society*. 11.2 (1989): 135-166.
- Schmeling, Manfred. “Is Weltliteratur Desirable? Progress and Standstill in Modern Cultural Consciousness,” in *Weltliteratur Heute: Konzepte und Perspektiven*. Würzburg: Königshausen & Neumann, 1995: 34. (so far there does not appear to be an English translation of the book)
- Schwartz, Bill. “Popular Culture: The Long March.” *Cultural Studies*, 3:2 (1989): 254-5.
- Scotiabank Giller Prize. New submission rules as of 2017. Internet. <http://www.scotiabankgillerprize.ca/about/submissions/>
- “Scotiabank Giller Prize Celebrated by 264 Million Viewers.” News Release. *News Wire*. 2009. Internet. <https://www.newswire.ca/news-releases/ctvs-scotiabank-giller-prize-celebrated-by-264-million-546363842.html>
- Scott, Jennifer, and Myka Tucker-Abramson, “Banking on a Prize: Multicultural Capitalism and the Canadian Literary Prize Industry,” *Studies in Canadian Literature* 31:2 (2007): 5-20.
- Seabrook, John. *Nobrow: The Culture of Marketing the Marketing of Culture*. London: Methuen, 2001.
- Shenk, Timothy. “Booked #3: What Exactly is Neoliberalism?” *Dissent*. 2 April, 2015. Internet. May 2015. <http://www.dissentmagazine.org/blog/booked-3-what-exactly-is-neoliberalism-wendy-brown-undoing-the-demos>
- Slopen, Beverley. “Giller Prize Getting Down to the Shortlist.” *Toronto Star*. Sep 23 1995: J18. ProQuest. Web. 14 Jan. 2015. <http://search.proquest.com.ezproxy.library.yorku.ca/docview/437332060?accountid=15182>
- “Giller Prize Winner’s Rewards Carry on Long After the Party.” *Toronto Star*: 0. Dec 10 1994: K23. ProQuest. Web. 1 Dec. 2014.



<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/437161966?accountid=15182>>

- Smith, B. Herrnstein. "Contingencies of Value." *Canons*. Ed. R. Von Hallberb. Chicago: University of Chicago Press, 1984.
- Smith, Charlie. "Author Madeleine Thien reveals Canadian literary establishment's bias against female writers of colour." *The Georgia Straight*. 25 Nov. 2013 (Life: Book Feature). Internet.  
<<http://www.straight.com/life/536236/author-madeleine-thien-reveals-canadian-literary-establishments-bias-against-female-writers-colour>>
- Smith, Russell. "CanLit Makes a Television Turn Toward Thrillers." *The Globe and Mail*. March 15 2018. Internet. March 26, 2018.  
<[mail.com/arts/books/article-canlit-makes-a-television-turn-toward-thrillers/](http://www.mail.com/arts/books/article-canlit-makes-a-television-turn-toward-thrillers/)>
- Schneider-Mayerson, Matthew. "Popular Fiction Studies: The Advantages of a New Field." *Studies in Popular Culture*, vol. 33, no. 1, 2010, pp. 21–35. Internet. 1 April 2019. JSTOR <[www.jstor.org/stable/23416317](http://www.jstor.org/stable/23416317)>
- Southmayd, Stephanie. "Kandy Land: The Consumption of Otherness in Randy Boyagoda's *Governor of the Northern Province* and *Beggar's Feast*." *South Asian Review* 37:1 (201:7): 163-178. Published online: 08 Dec 2017. Internet. 14 March 2018. <<https://www.tandfonline.com/doi/abs/10.1080/02759527.2016.11933051>>
- Sparks, Colin. "The Global, The Local and The Public Sphere." *The Televisual Reader*. Eds. Robert C. Allen and Annette Hill. London: Routledge, 2004.
- Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present*. Cambridge: Harvard UP, 1999.  
– Spivak, Gayatri Chakravorty. "The Politics of Translation." *Destabilizing Theory: Contemporary Feminist Debates*. Ed. Michèle Barret and Anne Philips. Cambridge: Polity Press, 1992. 177-200.  
Also in Lawrence Venuti, ed. *The Translation studies Reader*. New York: Routledge, 2000.
- Staines, David. "Reviewing Practices." *Problems of Literary Reception/Problèmes de Réception Littéraire*. Proceedings of 1986 conference, *Towards a History of The Literary Institution in Canada 1/Vers une histoire de l'institution littéraire*

- au Canada 1*. Ed. E.D. Blodgett and A.G. Purdy. Edmonton: The Research Institute for Comparative Literature, University of Alberta, 1988.
- Stoffman, Judy. "Paging Dr. Lam: Your Giller Prize in; Literature ER doctor's book about up-and-coming physicians captures prestigious award." *New Brunswick Telegraph*. 9 Nov 2006: D1. ProQuest. Web. 14 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/423276559?accountid=15182>>.
- "First Novel on Giller Prize List." *Toronto Star*. 02 Oct 1997: E6. ProQuest. Web. 1 Dec. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/437759723?accountid=15182>>.
- A Strategic Study for the Book Publishing Industry in Ontario: Final Report*. Prepared by Castledale Inc. in association with Nordicity. Submitted to: Ontario Media Development Corporation Book Industry Advisory Committee, September 11, 2008. Internet. Oct 2018.  
<<http://www.omdc.on.ca/Assets/Research/Research+Reports/A+Strategic+Study+for+the+Book+Publishing+Industry+In+Ontario/A+Strategic+Study+for+the+Book+Publishing+Industry+In+Ontario.pdf>>
- Styron, William. "We Weren't in It for the Money." *Washington Post*. 16 July 1991: A19.
- Sugars, Cynthia. "On the Rungs of the Double Helix: Theorizing the Canadian Literatures." Ed. Ajay Heble, Donna Palmateer Pennee, J.R. Struthers, *New Contexts of Canadian Criticism*. Peterborough: Broadview Press, 1997.
- Tally, Robert T. Jr. "Jameson's Project of Cognitive Mapping: A Critical Engagement." *Social Cartography: Mapping Ways of Seeing Social and Educational Change*. New York: Garland Publishing, 1996: 399-416.
- Tasker, Paul. "Minister's comment highlights confusion over missing, murdered women numbers." CBC News. Posted February 16, 2016.
- The Occupy Movement. Wikipedia entry. Internet. 2016.  
<[https://en.m.wikipedia.org/wiki/Occupy\\_movement](https://en.m.wikipedia.org/wiki/Occupy_movement)>/
- The Scotiabank Giller Prize Giller's Past Winners and Juries. Internet. 2018.

- <<http://www.scotiabankgillerprize.ca/about/past-winners/>>
- “The Scotiabank Giller Prize Unveils its 2013 Longlist in Vancouver, B.C.” Canada News Wire, Aug 27, 2013.
- “The 2012 Scotiabank Giller Prize Announces its Shortlist.” Canada NewsWire Oct 01 2012. ProQuest. Web. 14 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/1081448922?accountid=15182>>
- “The Truth about the Giller; All You Need to Know about the Book Prize.” *Toronto Star*: D10. Oct 04 2002. ProQuest. Web. 14 Jan. 2015.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/438520820?accountid=15182>>.
- Timeline for the Giller Prize. Under “News & Events.”  
<<http://dr.scotiabank.com/gillerprize/0,,5815,00.html>>
- Todd, Richard. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London: Bloomsbury, 1996.
- Trawny, Peter. “Globalization and Cosmopolitanism.” German title: “Globalisierung und Kosmopolitismus.” Internet. Sept 2019.  
<[http://webappl.sh.se/C125702700229BA0/0/BD847E3091192A1DC1257571004B2C0A/\\$file/Trawny%20Cosmopolitanism%20and%20globalization.pdf](http://webappl.sh.se/C125702700229BA0/0/BD847E3091192A1DC1257571004B2C0A/$file/Trawny%20Cosmopolitanism%20and%20globalization.pdf)>
- Van Herk, Aritha. “Giller Race Lacks Passion: Canada’s Big Book Prize is Stirring Little Debate.” *The Calgary Herald*: 0. Nov 06 2004: G1. ProQuest. Web. 1 Dec. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/245238416?accountid=15182>>.
- Viswanathan, Padma. *The Ever After of Ashwin Rao*. Toronto: Random House of Canada, 2014.
- Wagner, Wit. “Writers’ Trust Kicks Off Prize Season.” *Toronto Star*. 02 Nov 2 2010: E1. ProQuest. Web. 11 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/761435911?accountid=15182>>.
- Warwick, Susan. “Prize Words: *Canada Reads* and Popular Canadian Fictions.” Conference paper.

- “Eyes on the Prize: Literary Awards and Popular Canadian Fiction.” Conference Paper. May 1999, Social Sciences and Humanities Federation Congress, Association of Canadian College and University Teachers of English. University of Sherbrooke. Unpublished.
- Weiss, Allan. “Professing Support: In Defence of Academia’s Role in Canadian Literature.” *The Bumper Book*. Ed. John Metcalf. Toronto: ECW Press, 1986.
- “What about a Prize for Erudite Discussion?” *National Post* Nov 11 2008: AL3. ProQuest. Web 14 Nov. 2014.  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/330721021?accountid=15182>>
- Walker, Susan, “Giller Prize has Sports Book all its Own.” *Toronto Star*: D6. Nov 07 2006. ProQuest. Web. 14 Jan. 2015  
<<http://search.proquest.com.ezproxy.library.yorku.ca/docview/43910316?accountid=15182>>
- Whitehead, Joshua. “Writing as a Rupture: A Breakup Note to CanLit.” *Refuse: CanLit in Ruins*. Eds. Hannah McGregor, Julie Rak, and Erin Wunker. Toronto: Book Thug, 2018.
- Wikipedia entry on Neoliberalism.  
[https://en.m.wikipedia.org/wiki/Neoliberalism#Neoliberal\\_economics](https://en.m.wikipedia.org/wiki/Neoliberalism#Neoliberal_economics)
- Wisker, Gina. *Key Concepts in Postcolonial Literature*. Gordonsville: Palgrave, 2007.
- Wikan, Vilde. “What Is ‘Neoliberalism’, and How Does It Relate to Globalization?” University of Edinburgh, 2014. E-International Relations. Web. Sept. 2015.  
<<http://www.e-ir.info/2015/03/21/what-is-neoliberalism-and-how-does-it-relate-to-globalization/>>
- Woodcock, George. “Jackal’s Dream.” *The Bumper Book*. Ed. John Metcalf. Toronto: ECW Press, 1986.
- WorldCat.org. About WorldCat.org <<http://www.worldcat.org/whatis/default.jsp>>
- Yardley, Jonathan. “Literary Lions and the Tame Turner Award.” *Washington Post*, 17 June 1991: C2.
- Yau, Kitty. “The Giller: Alive and Kicking.” A brief report released by BookNet Canada (using BNC SalesData). September 22, 2016. Web. 22 Sept 2016.  
<<http://www.booknetcanada.ca/blog/2016/9/22/the-giller-alive-and-kicking>>

York, Lorraine. *Literary Celebrity in Canada*. Toronto: U of Toronto P, 2007.

— “‘He should do well on the American talk shows’: Celebrity publishing, and the future of Canadian literature.” *Essays on Canadian Writing* 71 (2000): 96-105.

Young, I.M. “Polity and Group Difference.” *Ethics*. 99.2 (1989): 257.

Young, Judy. “No Longer ‘Apart’: Multiculturalism policy and Canadian Literature.” *Canadian Ethnic Studies* 33.2 (2001): 88-116. ProQuest. Web. 19 Feb. 2015.