

## Editorial: From Lucy Maud Montgomery to Gabrielle Roy

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This issue continues the debate about where L.M. Montgomery fits in the canon of women writers who have been recuperated in recent decades. This debate began with Elizabeth Waterston's 1966 essay in *The Clear Spirit*, the first full-length academic article to take Montgomery seriously. The topic lay dormant until the third issue CCL in 1975 which was devoted to Montgomery. Later, Montgomery criticism picked up substantial momentum after the publication of *The Selected Journals of L.M. Montgomery* in 1985. Since that time, Montgomery has been the subject of many articles, theses and books in Canada and in other countries. Her reputation has moved from her being seen as a sentimental (hence "bad") writer to being regarded as a subversive (hence "good") one. In the first article, Cecily Devereux positions Montgomery as a writer who, like Nellie McClung, promoted Maternal Feminism. In the second article, Kate Wood writes of how Montgomery's fiction both replicates and resists the conventional ideologies of her time as found in contemporary newspapers. As a writer achieving worldwide bestsellerdom, Montgomery had discovered that she was compelled to inscribe in her books the social mores her reading public expected, but she also found ingenious ways to undermine, subvert, and satirize institutions and conventions that were rigid and constrictive. Third, Benjamin Lefebvre looks further at how filmmakers have reinterpreted Montgomery's works, reinscribing her "as a writer of conventional romance, minimizing her work as social satirist," and avoiding her "proto-feminist message." The review by Lorraine York mentions how Montgomery herself became aware of becoming a literary commodity during her lifetime. These articles further the wide-ranging scholarly debate about Montgomery's complexities, as does a fine article by Marah Gubar entitled "'Where is the Boy?': The Pleasure of Postponement in the *Anne of Green Gables* Series" in *The Lion and the Unicorn* 25 (2001): 47-69.

Noting that this issue is devoted to an author who may rightly be considered a Canadian classic, the editorial committee thought it would be pertinent to publish a contribution on another Canadian writer of the highest importance, Gabrielle Roy, especially since Carole Harvey's article centres on a short story that deals with an almost mythical event that shocked L.M. Montgomery, the sinking of the *Titanic*. The contradictory interpretation of the catastrophe by members of her family triggers, in the awakening mind of the young heroine, a search for cultural models, and serves as a source of endless discussion that reveals the cultural rift within a Franco-Manitoban society torn between religious conservatism and modernist liberalism.

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