

the dearth of supports and the oft dangerous isolation experienced by care providers creates a further health inequality for rural and remote women living in Canada. We know that women as paid or unpaid care providers has long been an area of much needed advocacy and policy change, but now we can look at the specificities involved in rural care provision.

Rural Women's Health represents an explosion in this much-neglected area of women's health scholarship, and could well be used as a core text in a year-long course or as a stand alone in a rural-specific women's health course. It's no wonder that for several years, Leipert held the Ontario Women's Health Council Chair in Rural Women's Health Research at the University of Western Ontario. This was the first and only Chair in North America to be dedicated to rural women's health research. Pretty cool. If you want to stay up to date on this exciting research and activism area check out *Rural Women Making Change* out of the University of Guelph. Well done Dr. Beverly Leipert. Keep up the amazing work. Giddyup!

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FEMMES ET EXILS: FORMS ET FIGURES

sous la direction de Dominique Bourque et Nellie Hogikyan ; préface de Gloria Escomel
Québec: Presses de l'Université Laval, 2010

REVIEWED BY SIMA APRAHAMIAN

Exile, a mindset intertwined with the fate of displaced peoples, has been a central concern since the second half of the twentieth century post-imperialist world, and has been given special attention and focus in scientific research along with Diaspora and Migration Studies. However, it is commonly known that women (and their children) constitute the great majority of the displaced¹. The volume on *Women and Exile(s) [Femmes et Exils]*, edited by Dominique Bourque and Nellie Hogikyan, focuses specifically on women's experiences as they are expressed in literature, visual and fine arts, as well as in other creative genres such as performance narratives and autobiography. The book, written in French, presents poetic and re-inventive attempts in the field of cultural displacements and can be considered as an important contribution to Cultural Studies. The essays in this anthology re-examine the nature and the set of terms associated with women's mobility since the emergence of women's writing and up-till present-day transnational migrations. For instance, as theorized by feminists, it has been widely established that women's transgression of national borders on one hand, and of the grounded categories of the social order on the other hand, has allowed them to experience flexible citizenship *avant la lettre*.

The anthology *Femmes et exils* offers a theoretical account that reviews

the system of terms of exile and the multiple displacements of women in an increasingly fluid world, with examples of de/-constructed subjectivities in the writings of francophone migrant women across borders and generations.

The large-scope and innovative introduction situates socially (patriarchy, colonialism, globalization, hetero-normativity) and esthetically (« écriture migrante », « écriture au féminin », etc.) the multiple displacements of women. The introduction can be used as a rich and complex reference for the study of exile and diaspora for it offers a full theoretical frame that reviews the terminologies associated with exile and migration in general and proposes a new category, the post-exile, in order to account for the generational factor in the context of displacement.

It is important to note that the majority of the authors in this collection of essays are Canadian citizens and they discuss works produced by artists from various backgrounds and origins. This reflects Canada's fundamental politics and reality of multi- and interculturalism. Other contributions on European, Japanese and Islamic cultures add to the international dimension of the anthology.

In addition to a preface by Quebec writer and lecturer Gloria Escomel, the volume consists of two main sections: Thematic Exiles and Poetic Exiles. Each section has three subsections with a concise and clearly stated introduction. Thus in the section on Thematic exiles, we find the following sub-themes: Inner/Exterior exile, Identity of exile, Generational exile. Hence, the authors capture the internalization of exile and examine how this is expressed in terms of language. The focus here is on being in exile from one's own self; and the condition of exile is understood as a linguistic phenomenon, a process of metaphorizing this unique lived experience.

rience of rupture and rebirth. Special attention is given to family history and generational repercussions in the process of integration into new cultural landscapes.

Part II of the anthology *Femmes et exils* is on the poetics of exile and consists equally of three sections. We read about various voices on and in translation: the authors here speak of translation games as they deal with the themes of alienation and unheard voices. We come across the different interpretations of the Quran and the “Hebrewizing” of the German language, as well as the introduction of textual “de-marking” and the use of Japanese narrative technique, all of which contribute to the pluralizing of local literatures and marginal voices.

The anthology closes with a wonderful and substantial poem by Ottawa-based Angèle Bassolé-Ouédraogo, *Les Porteuses exilées* (*The Exiled*

Carriers), which gives voice to the courageous women of Africa, voices that go beyond the continent’s outrageous devastations of colonialism. And finally, a post-script by Nellie Hogikyan beautifully articulates that “after exile, it is our roots that re-unite down-under”.

In conclusion, the crossing of borders between theory and creativity encountered in this collection gives Virginia Woolf’s famous quote “As a woman I have no country. As a woman I want no country. As a woman, my country is the whole world” its deepest meaning.

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¹In a paper from the United Nations High Commission for Refugees, Susan Harris Rimmer writes that most refugees and internally displaced peoples are women and children (Harris Rimmer 2010 <http://www.unhcr.org/4bbb2a589.pdf>, p.3).

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