

Stephanie McKenzie*

DEATH, REBIRTH AND CONSIDERATIONS OF THE 'INDIGENOUS' IN KATHLEEN WINTER'S ANNABEL

Keywords: *intersex; Indigenous; cultural rebirth; decolonial theories; gender theories*

Abstract: *This article examines Annabel, a novel by Canadian author Kathleen Winter, through a decolonial lens infused with a consideration of Native Canadian survival, resistance, and rebirth. This reading stratagem enables one to understand how the main character, intersex individual Wayne/Annabel, may suggest how principles of Indigenous resistance can aid an understanding of intersex and gendered identities. Moreover, this paper brings together a focus on perceived cultural death (a strategy employed historically by the Canadian government, as in the case of residential schools, to justify horrendous policies to 'save' Indigenous cultures through assimilation) and intersex/gendered 'death' (a death enforced by society's refusal to accept and give life to the latter via recognition and understanding) in order to suggest how rebirth and a denial of death take place through new theoretical examinations. The article departs from previous readings of Annabel, which, to this point, have focused mainly on the novel's general call for an acceptance of difference and on its possibility of providing ecocritical commentary. Rather, this paper is a call to embrace and create theories that disregard death (that is, the perceived death of both Indigenous nations and individuals whose intersex identity is not given life by those who adhere to 'normative' societal identities) and provide new strategies for reading sexual and gendered identities through a lens shaped by a recognition of the continuance of Indigenous life. In particular, the article revisits the principles of rebirth and resistance revealed by the Canadian Native Renaissance of the 1960s and 1970s and blends the latter with a consideration of intersex and gender realities. In doing so, the paper proposes a fresh theoretical outlook and tact for reading intersex and gendered identities through a consideration of Indigeneity.*

Kathleen Winter's *Annabel* is the story of an intersex child born in 1968 in Labrador, the mainland segment of the Canadian province of Newfoundland and Labrador. Its rugged and isolated nature, combined with the harsh climate of relentless winters and extremes of all sorts, provides the backdrop of this story. The tough manner in which Wayne/Annabel, the main character, negotiates an identity and search for self finds its counterpart in a landscape that remains unforgiving and difficult to survive in.

At first—given the bewilderment of Wayne/Annabel's parents with their child's 'condition' and the fact that she/he¹ seems an anomaly in the family's world—there seems to be no precedent for Wayne/Annabel's status as an intersex individual who, through medical intervention, was biologically altered to become male shortly

* Memorial University of Newfoundland, Canada.

¹ I have chosen to use she/he throughout to refer to Annabel/Wayne, as Annabel identifies as female but, throughout the book, has been forced into male existence. My choice of pronouns, therefore, is meant to reveal Annabel's true identity as well as the identity imposed upon her.

after birth and raised as such. However, looming in this story's background is the presence of Indigenous communities, which make up a significant portion of the population of Labrador; it becomes evident that within these communities there is a standard for the acceptance of intersex people. Wayne's mother, Jacinta, remembers encountering an Innu family once who raised an intersex child without condemning the 'condition' of their child's body: "He had been born with a genetic anomaly but his mother had held him and sung to him, a lullaby in Innu-Aimun, and no one had tried to take that baby to the Goose Bay General Hospital and maim him or administer some kind of death by surgery. No one had found fault with him at all. His family had cared for him as he had been born" (43). Drawing upon the realization that there has long been an Indigenous acceptance of different forms of sexuality and gender and of 'two-spirited people', Winter provides a touchstone against which Wayne can be healthily measured. Wayne, however—existing outside of Indigenous realities, albeit with the backdrop of a vague Indigenous presence in this novel—suffers a loss of identity and self.

Though Winter does not belabour the Indigenous presence in *Annabel*, she subtly provides parallels between Wayne and Indigenous communities, as both have suffered from others' dictates and the latter's imposition of beliefs into their lives. By recognizing these comparisons present in Winter's novel, one realizes that Wayne's experience—when she/he later embraces his identity as Annabel as much as his identity as Wayne and when she/he experiences a form of rebirth from enforced sexuality—parallels that of Indigenous continuance and survival. Although Winter's novel is set in Newfoundland and Labrador, where the original Indigenous inhabitants, the Beothuk, experienced genocide to the point that many claim they have been entirely eradicated, it is important to note that other Indigenous populations who have been threatened by colonial violence and colonial attempts to eradicate their lives have survived. Programmatic governmental policies, such as the establishment of Indian residential schools in Canada,² though they wreaked havoc and caused decades of generational trauma for Indigenous peoples, were not capable of achieving their primary aim, best articulated by Deputy Superintendent of Indian Affairs, Duncan Campbell Scott, in 1920: "I want to get rid of the Indian problem. . . . Our objective is to continue until there is not a single Indian in Canada that has not been absorbed into the body politic and there is no Indian question" (55, 63). Defying the aims of programmatic assimilation and genocide, Indigenous peoples vociferously draw attention to the fact that they are *here*, and however hazy their presence in *Annabel*, they are remindful of resistance. Thus, one might recognize that both Wayne/Annabel and Indigenous populations are presented in Winter's work as symbolic denials of perceived death. Wayne/Annabel will resist attempts to have her/his intersex self ultimately eradicated; in doing so, she/he represents the inability of society to kill the

² Residential schools, government funded and run by churches (primarily Catholic but also Anglican, United, and Presbyterian) became compulsory educational institutions in Canada for First Nations youth beginning in the late nineteenth century and ending with the last residential school closing in 1996. The abuse suffered at these schools plagues generations of Indigenous peoples and led to a national apology issued in 2008 by then Prime Minister Stephen Harper ("Residential Schools").

individual and self will, much as Indigenous cultures may be said to represent the inability to erase the First Nations. Significantly, this recognition reveals the value of reading *Annabel* through a cross-cultural lens that suggests how a decolonial impulse can be employed to challenge frameworks of enforced conformity that threaten reductive understandings of gender and sexuality. Just as importantly, Winter's interrogations of gender and sexuality, no matter how problematic, can provide directives for revising an understanding of Indigenous presence, no matter how problematically, too, this concern is presented in Winter's novel.

Thus far, *Annabel* has been discussed only, though provocatively, by Mareike Neuhaus as a novel that "asks us . . . to accept difference as a necessary challenge to dominant understandings of the human" (123) and by Paul Chafe, whose ecocritical reading of the novel would have us understand that *Annabel* "challenges [its readers] by depicting the multiple and contradictory presences that exist simultaneously in people and places" (276). However, by considering what may be called the Indigenous subtext of *Annabel*, this paper provides a new critical response by suggesting that the novel may be seen, too, as engaging with the dangerous myth of Indigenous absence, which has long been predicated on a colonial desire to erase and efface Indigenous presence. Ironically, in its very weaknesses and its embracing of stereotypes, Winter's work—in addition to being recognized as a novel that challenges the lack of acceptance of intersex individuals—becomes a model for suggesting how interrogations of Indigenous/non-Indigenous relations feed a challenge to question limited understandings of sexuality and gender. In order to broach the significant absence and presence of Indigenous epistemologies in *Annabel*, it is necessary first to consider how Winter portrays understandings of gender and sexuality in her novel. This recognition serves to expose both the richness and deficiencies in Winter's text which, inevitably, point to principles of rejuvenation and counter ideologies that would render both the intersex individual and Indigenous communities as dead or dying.

Admittedly, in this novel there are almost unbearable, programmatic binaries upon which Winter relies to provide a call for the acceptance of intersex people. In fact, the binaries are so strong at times that they become reductive and facile and threaten to efface the very important distinction between intersex realities and issues regarding gender identity and expression—three different considerations whose confluences do not provide a sense of sophisticated understanding. Binaries also pit Indigenous beliefs against non-Indigenous ways of knowing and threaten, at face value, to reduce understandings of Indigenous cultures and Indigenous/non-Indigenous relations by making them privy to a well-known colonial dichotomy.

Treadway, the male who is like the other men in his community, is unable to fully express his emotions; he represents the masculine, as he is "a man who was made to be part of a team working hard with dogs on the ice or machines in the dirt" (89). He is to be distinguished from his wife, Jacinta, who remains at home and takes care of the house while he traps, though the novel ostensibly sets out to query gender distinctions, noting the story's women "knew how to ice-fish and sew caribou hide moccasins and stock wood in a pile that would not fall down in the months when their husbands walked the traplines" (7). However, it is in the emotional realm that these women are largely separated from the men and that gender distinctions grow. Jacinta's

friend Eliza is the epitome of stereotypical womanhood who goes so far as to take Valium so that she can serve her husband sexually without feeling distaste; she upholds the ideal of woman as subjugated and relenting. Further, Jacinta is separated from Treadway because he is “not a man who could reach out to his wife . . . [and] the two of them [grow] separate through Wayne’s childhood” (94).

As well, in this novel boys and girls learn at a very early age to perform different roles. Wally Michelin, for example, is an artistic, creative girl with whom Wayne is so fascinated that “he wish[es] he could become her” (99). Small wonder that Treadway tries to break their bond of friendship in whatever way he can, having determined his child will be a boy at all costs. Instead, and with pride, he teaches Wayne that “[b]oys, in Labrador . . . are like a wolf pack” who have “got to be like members of the dog family” in order to survive (103). Most memorably, Treadway will tear down the fort Wally and Wayne have built together, where Wally practices her singing and Wayne sketches and decorates with a womanly flair, engaging in other stereotypical feminine behaviour: as the narrator says, Treadway “wanted to dismantle what he saw as a deterrent to his son’s natural development” (135) and, so, he destroyed the fort “covered . . . in curtain material, flowers, papers . . . crayons, and trinkets” (136). Notably, too, when Wayne longs to express his feminine self, even before he is aware of the secret interventionist surgery that configured him as male, he yearns to engage in typical gender expressions accorded to females. He takes an interest in synchronized swimming, “the one sport anywhere, in the entire world, that you have to be a girl to perform” (82), as Treadway points out. Wayne desires a shiny gold swimming cap and orange swimsuit “the same shape as Elizaveta Kirilovena’s” (85).

Though Winter has set up strict gender distinctions in order to challenge them, Wayne’s automatic desire to engage in female behaviour serves to posit an unquestionable³ relation between gender identity and gender expression—a stereotypical alliance that is, therefore, supported by Winter’s text, though, in *Annabel*, there seems to be a concerted effort to deconstruct assumptions about gender and sexuality. Most notably, gender distinctions are transparently challenged by Thomasina, a character who follows entrenched roles for neither men nor women and whose name comes from the fact that her mother, having anticipated a boy, simply gave a feminine ending to the name Tom. Thomasina bears the virtues of independence that have long been associated with the male gender and, therefore, is

³ Though the terms used in gender and sexuality discourse are common, it is necessary to indicate that my interpretation of terms accords with the glossary of Amy Ellis Nutt’s *Becoming Nicole: The Transformation of an American Family*, a recent and important publication that traces the real-life story of a family’s transgender daughter:

GENDER IDENTITY. One’s internal, deeply held sense of one’s gender. . .

GENDER EXPRESSION. External manifestations of gender. . . .

GENDER NONCONFORMING. A term used to describe some people whose gender expression is different from conventional expectations of masculinity and femininity. . . .

GENDERQUEER. A term used by some people who experience their gender identity and/or expression as falling outside the categories of man and woman. . . .

INTERSEX. Replaces the outdated term ‘hermaphrodite’. (275–278)

not even to be shaken by her husband's death. She also travels around the world by herself and, upon her return, moves into an old home not thought of as befitting a woman alone. As the narrator asserts, too, Thomasina thinks that people are never fixed but, rather, are fluid and exist along the lines of a malleable continuum: "To Thomasina people were rivers, always ready to move from one state of being into another. It was not fair, she felt, to treat people as if they were finished human beings" (41). In this character, one witnesses a challenge to traditional gender roles, though the challenge is so neat and prescribed and Wayne's story so much a part of this prescription that important differences are effaced.

Mixed into Winter's story of Wayne—an intersex individual who is to be considered neither genderqueer nor transgender, unlike the genderqueer and gender-nonconforming Thomasina—are the male and female members of Wayne's community whose sex matches society's expectations of gender identity, gender expression, and sexual orientation, and who are, thus, deemed heteronormative. Strict parallels drawn between Wayne and Thomasina—who bond over a love of bridges (which metaphorically serve to represent the need for connections between disparate realities and views) and whose understanding of one another does not manifest itself in any of the novel's other relationships—meld together gender nonconformity, gender queer, and intersex and, in doing so, reduce an understanding of the demarcations that divide these realities. The result is a confusing mix of intention and stereotypes out of which one can only find the answer: 'stay fluid'.

Add to this an almost typical understanding of how the rural and urban function and what opportunities they afford, and the novel's reductions grow. Jacinta, having grown up in the capital city of St. John's, finds few options in her community of Croyden Harbour and consistently reminisces about what the city affords and what she would have shown Wayne "had he lived the life of Annabel" (315):

Had Wayne grown up as a daughter and not as a son, Jacinta would have told him about her own girlhood in St. John's. She'd have confided the little places to go: Snow's, at the east end of Duckworth, crammed with violet pastilles and crinolines from the time Jacinta's own mother was a child. Lar's all strung with lights at the bottom of Barters Hill, pyramids of candy apples. (315)

Here, the city, romanticized by Jacinta, begins to assume a symbolic role that develops later throughout the novel: the city as a catalyst for change, progression, and acceptance. Admittedly, however, it takes a while for the city to take on this role. Most notably, St. John's will also become the horrible setting for Wayne's sexual assault by a group of young men who take him to an isolated area where the most masculine of them, Derek Warford, not understanding or caring to understand Wayne, will threaten Wayne and demand he reveal her/his sex to them. Here, St. John's most definitely stands as a sharp contrast to the community of Croyden Harbour. Despite the fact that, as Treadway says, it would be impossible for Wayne to go off his hormone therapy in his hometown as there would be no understanding of his condition in such a rural place, Croyden Harbour has posed no comparable threat of violence to Wayne as that which he encounters in St. John's, though the interventionist medical procedures he underwent in Labrador as an infant may be understood as violent.

However, despite the recognition that there exists a gentle spirit in Croyden Harbour that cannot be matched by the city, Wayne will inevitably find acceptance and hope in the larger metropolis of Boston where, grown up, he will go to visit an adult Wally. Here, he will recognize the possible acceptance of others like himself/herself, where fluidity is very much a reality:

Many of these students looked to Wayne as if they could be the same as him: either male or female. There was not the same striation of sexuality that there was in the ordinary world outside a campus. There were girls who looked like he did, and there were boys who did too, and there were certainly students who wore no makeup and had a plain beauty that was made of insight and intelligence and did not have a gender. He felt he was in some kind of free world to which he wanted to belong, and he wondered if all campuses were like this. (455–56)

With the recognition that the city and the campus constitute the height of education where different possibilities exist, the urban and its progressive ways are to be pitted very much against the rural and its backward ways. In this sense, Winter draws firm stereotypical lines around places as much as she demarcates the male from the female while ironically blurring gender and sexuality. Most importantly, it is here, against rigid differences between types of locations, that Winter again reinforces the novel's promotion of being free in ambiguity, of being fluid.

Enter the almost prescriptive subtext of Indigenous versus non-Indigenous, us versus them, colonizer versus colonized. Already referred to above, *Annabel* forwards a sense of hope in Indigenous beliefs and what came before settlement in its depictions of how intersex people have traditionally been embraced by Indigenous peoples. In light of this, one might consider that Treadway, half Scottish, half Inuit, becomes representative of a dichotomy himself as, resting in his very being, are opposing cultural backgrounds, one of which—his Indigenous identity—as the novel suggests, he has not learned to embrace; if he had, Wayne would have grown up without intervention like the Innu child Jacinta happens upon. Here, though, and unfortunately in the most reductive sense, Winter's novel, like so many romanticized takes on Indigenous peoples, seems almost to support the idea of the noble savage: Indigenous presence in this novel is to be associated with wilderness, as Indigenous peoples appear only when Jacinta sees the family who have accepted their intersex child:

Jacinta knew, if she managed to find a way around the fence, she would find Innu tents, fragrant with boughs and woodsmoke and steam swirling from sugared tea, the men hunting and the women plucking geese and digging firepits to singe the pinfeathers. Grandfathers rested on their bough beds and the children played outdoors with duck and goose bills and bones and claws, making puppets out of whatever part of the bird did not get eaten. (43)

The problematic comparison of Indigenous peoples with wilderness in non-Indigenous writing formed such a locus of study decades ago that it is has now become

almost outdated or exhausted,⁴ yet this equation in Winter's novel is so strong it has to be considered.

Always in the background of this work, the brief appearance of an Indigenous community seems to suggest the basis for some kind of value to which the non-Indigenous community of Croyden Harbour should aspire. This is admirable on the one hand, as one becomes aware of different cultural attitudes towards sexuality, but, on the other hand, the unbearable reliance on a bucolic rendering of Indigenous peoples to evoke some kind of quest for different truths is reminiscent of patterns in literature that were at their romantic height in the nineteenth century. If *Annabel* counsels its characters to 'stay fluid' in terms of sexuality and gender, it is as if the novel is saying 'stay fixed' in terms of its representations of Indigenous peoples—stay fixed, that is, in a romantic past.

However, the lessons readers learn from the story of Wayne/Annabel may, in fact, be applied to understandings of Indigenous communities and survival in order to relieve an understanding of Indigenous peoples as being fixed on a continuum. This theoretical application actually allows for Indigeneity and its traditional values to be understood in some form other than Romantic redemption found in wilderness from where, reductively, the Indigenous speak. The colonial concept of Indigenous absence—a belief that the 'New World' was an empty vacuum waiting to be filled by civilization and peoples and absent of anything worthwhile—is, after all, based on the fixed, the pre-determined, the inaccurate. Carried into contemporary times, such a belief manifests itself both in an avoidance of recognizing Indigenous cultures as being adaptive and accretive and in a disregard of the fact that, while maintaining traditions, Indigenous peoples are as much part of the present century and times as any other cultures. Just as Wayne/Annabel is measured at birth by a phalometer, a tool that will fix her/his sex for her/him, it seems that the Indigenous presence in this novel rests on a spectrum of time where, representative of the past, it is to be considered against a very different present and forced to adjust to a colonial measurement.

Likewise, to read Wayne/Annabel through a very different lens—that of Indigenous/non-Indigenous relations—has the possibility of relieving a reading of *Annabel* from some sort of prescription that would grow out of such binaries as those found in Winter's text. That is, there are other ways in which *Annabel* might provide steps in understanding sophisticated alliances out of which theories might grow to be applied to future scholarship. It is possible to suggest here, for example, that the nexus between theories of gender and sexuality and Indigenous survival might reveal reading strategies for camps of study that may, on first glance, be seen as impermeably different.

Notably, the historical setting of the beginning of Winter's novel is 1968; the novel progresses through the 1980s when Wayne/Annabel begins, as an adult, to experience a transformation: she/he is symbolically reborn as she/he stops taking hormone therapy and starts living, for some time, as Annabel. Here, she/he symbolizes survival in the presence of threat and non-acceptance. Unlike Wayne/Annabel,

⁴ Seminal texts include King, Calver, and Hoy's *The Native in Literature* and Goldie's *Fear and Temptation: The Image of the Indigene in Canadian, Australian, and New Zealand Literatures*.

Indigenous peoples in this work, though they are upheld as those who have maintained traditional beliefs, do not represent vital challenges to those things that have oppressed them. In fact, their near absence in *Annabel*—a novel set, strangely enough, in a province with significant and transparent Indigenous populations—signals something problematic. Indigenous peoples in *Annabel* are spotted even less frequently than the sacred white caribou that flits symbolically throughout the novel’s prologue and is, as Neuhaus’s research reveals, significant as, “[o]f all deer species, caribou is the only one ‘in which both males and females routinely grow antlers’” (124).⁵ For Neuhaus, “the caribou . . . is therefore a symbol of Wayne’s intersexuality” (124), but it also endorses equations often drawn from a colonial perspective between the beings of the natural world and Indigenous peoples. It is part of the landscape, something to be revered, but it is never fully present. Importantly, these attributes, too, are given to Indigenous peoples in Winter’s novel, and the correlation between the sacred lessons that one might learn from the presence of the caribou and the symbolic Indigenous is drawn.

However reductive and problematic these comparisons, the character of Wayne/Annabel, reborn through a denial of the life that has been forcibly constructed for her/him, provides a theoretical basis through which one can examine and learn from Winter’s portrayal of Indigenous peoples and their presence, or lack thereof, in *Annabel*. If, as in the case of Wayne, to be reborn is to deny death, and if the mere shadowy Indigenous presence in *Annabel* signals a cultural form of death, then the reader, having learned from Wayne’s strategies of survival, is compelled to deconstruct the impulses that make Indigenous presence in this novel half dead. If one begins to interpret the presence, or near absence, of Indigenous communities in *Annabel* in light of how Wayne’s plight reflects on old theories of Indigenous absence in the ‘New World’, more nuanced recognitions take place, which, in turn, serve to provide more sophisticated understandings of what Wayne/Annabel can represent.

Interestingly, the formative years of Wayne’s childhood are the 1960s and 1970s—the same time during which Canada witnessed a Native Literary Renaissance, the coming together of Indigenous activism and unprecedented literary output that signalled a radical pan-Indian movement championing Indigenous resilience and rebirth.⁶ However, hidden in Labrador’s woods with their beliefs not applying to Wayne’s life, Indigenous peoples in Winter’s work seem to remain far outside the pale of any concept of Indigenous revival. This is not to suggest that Winter should have recreated the specific context for Indigenous politics of the 1960s and 1970s in her work. However, what Winter’s novel does, through Wayne, is to provide the basis of a theory that can be applied to an examination of Indigenous presence or absence; further it provides a theory for understanding the individual afflicted by beliefs that would impose normativity on an individual whose sexuality and gender do not accord with mainstream knowledge. If fluidity is the aim of an individual who has been constricted by others’ desires, is fluidity also to be embraced when it comes to understanding Indigenous survival? Is the continuance of the individual threatened by societal epistemologies that do not account for her/his identity comparable to the

⁵ Here, Neuhaus has relied on an article written by Shah, DesJardins, and Blob.

⁶ See [author withheld to preserve anonymity.]

continuance of cultures that have been threatened with eradication by collective social beliefs? What is the importance of these questions?

To be reborn out of death is very much predicated on a Judeo-Christian impulse, but, considering the historical context of the time setting for Winter's novel, to be reborn out of a brutal past and planned death might also be a North American Indigenous precept. The lessons learned through the Native Renaissance of the '60s and '70s is that a coming together of like-minded individuals with a demand for rights drive rebirth and resistance. True, Winter's desire to keep Wayne fluid rather than fixed is at odds, it seems, with the zeitgeist of the Native Renaissance, which drove home the need to remain rigidly focused on Indigenous identity. However, the Indigenous movement's fluidity existed in diverse nations coming together under the canopy of pan-Indianism—Indigenous nations who, formerly, registered their difference from one another based upon thousands of years of significant cultural difference between various First Nations. To learn from this Renaissance, then, is to learn that rebirth takes place by being both fixed (maintaining a specific Indigenous national identity) and fluid (adapting and changing past traditions, where Indigenous nations were sharply differentiated from one another, and creating a pan-Indian identity). Therefore, if we read Wayne's character through this lens and attempt to extract a theory, it suggests there is worth both in confusing categories of sexuality and gender and in recognizing their distinct differences.

The confusion and conflation that exist in this novel, then, may in themselves be a lesson. While the Indigenous populations in this work remain static and staid, we could read in both their presence and absence a conflicting impulse that dismantles as well as regenerates. The reader, witnessing how the denial of Wayne's self might be comparable to the theories of absence foisted on Indigenous people, could posit, then, that strategies of Indigenous survival share space with strategies of individuals whose sexual and gender identity have been threatened. This is not to suggest that all marginalized peoples share something that can be transferred between them but that being reborn out of a symbolic denial of perceived death is predicated on confusing binaries.

Annabel ends with Wayne/Annabel giving Wally, now relocated to Boston, Labrador flowers. Here, she/he celebrates the land in which she/he was born and raised, though this was the locus of her/his first death, as much as she/he does the new realm of possibilities. In this act she/he embraces, however slightly, the Indigenous presence in Winter's novel—something to be associated with principles of acceptance in her/his homeland. The hope here is in cross-cultural exchange as much, perhaps, as there is hope in the activism of people marginalized by their gender and sexuality. To read *Annabel*, however, through the historical framework of the Native Renaissance—a context never given by Winter—is to embrace a belief in the fluid and fixed, in their very melding. It is to embrace Wayne, Annabel, and Wayne/Annabel. It is to embrace representations of Indigenous peoples in Winter's novel as more than a Romantic sum and to consider presence in the presence of absence. Principles of rebirth revealed through the Native Renaissance five decades ago, therefore, propose a nuanced understanding of an individual whose sex and gender have been threatened. While lending itself to reductive portrayals of Indigenous realities, *Annabel* reveals, by begging a fuller context for the understanding of Indigenous peoples, that reading

strategies outside the ken of colonial experience may be key to embarking upon interpretations that draw from national experiences to read the survival stratagems of the individual relegated to a state of her/his perceived sexual and gendered death.

Works Cited

- Chafe, Paul. “‘Where the Mysterious and the Undefined Breathes and Lives’: Kathleen Winter’s *Annabel* as Intersex Text.” *Studies in Canadian Literature/Études en littérature canadienne* 39.1 (2007): 257–77. Print.
- Goldie, Terry. *Fear and Temptation: The Image of the Indigene in Canadian, Australian, and New Zealand Literatures*. Montreal: McGill-Queen’s UP, 1989. Print.
- King, Thomas, Helen Hoy, and Cheryl Calver, eds. *The Native in Literature*. Toronto: ECW Press, 1987. Print.
- [Author withheld to preserve anonymity.]
- Neuhaus, Mareike. “Inventions of Sexuality in Kathleen Winter’s *Annabel*”. *Studies in Canadian Literature/Études en littérature canadienne* 37.1 (2012): 123–40. Print.
- Nutt, Amy Ellis. *Becoming Nicole: The Transformation of an American Family*. New York: Random House, 2015. Print.
- “Residential Schools: A History of Residential Schools in Canada”, *CBC News*, 16 May 2008. Web. 10 Sept. 2017.
<<http://www.cbc.ca/news/canada/story/2008/05/16/f-faqs-residential-schools.html>>.
- Scott, Duncan Campbell. Testimony before Special Committee of the House of Commons examining Indian Act amendments. 1920. National Archives of Canada, RG 10, vol. 6810, file 470-2-3, pt. 7, pp. 55 (L-3) and 63 (N-3). Print.
- Shah, Sagar R., John D. Desjardins, and Richard W. Blob. “Antler Stiffness in Caribou (*Rangifer tarandus*): Testing Variation in Bone Material Properties between Males and Females”. *Zoology* 111 (2008): 129–69. Print.
- Winter, Kathleen. *Annabel*. Toronto: Anansi, 2010. Print.