1. Trace the history of the development of Canadian literature with emphasis on its trends, movements, period etc.

**Ans:** Canadian literature (widely abbreviated as CanLit) is literature originating from Canada. Canadian writers have produced a variety of genres. Influences on Canadian writers are broad, both geographically and historically.

Before European contact and the Confederation of Canada, Indigenous people in North America have occupied the land and have maintained a rich and diverse history of culture, identity, language, art and literature. "Indigenous literature" is a problematic term, as every cultural group has its own distinct oral tradition, language, and cultural practices. Therefore, Indigenous literatures in Canada is a more inclusive term for understanding the variety of languages and traditions across communities.

After the colonization of Canada, the dominant European cultures were originally English, French, and Gaelic. After Prime Minister Pierre Trudeau's "Announcement of Implementation of Policy of Multiculturalism within Bilingual Framework," in 1971, Canadian critics and academics gradually began to recognize that there existed a more diverse population of readers and writers. The country's literature has been strongly influenced by international immigration, particularly in recent decades. Since the 1980s Canada's ethnic and cultural diversity have been openly reflected in its literature, with many of its most prominent writers focusing on ethnic minority identity, duality and cultural differences. However, Canadians have been less willing to acknowledge the diverse languages of Canada, besides English and French.

The first writers of English in Canada were visitors—explorers, travelers, and British officers and their wives—who recorded their impressions of British North America in charts, diaries, journals, and letters. These foundational documents of journeys and settlements presage the documentary tradition in Canadian literature in which geography, history, and arduous voyages of exploration and discovery represent the quest for a myth of origins and for a personal and national identity. As the critic Northrop Frye observed, Canadian literature is haunted by the overriding question “Where is here?”; thus, metaphorical mappings of peoples and places became central to the evolution of the Canadian literary imagination.

The earliest documents were undressed narratives of travel and exploration. Written in plain language, these accounts document heroic journeys to the vast, unknown west and north and encounters with Inuit and other native peoples (called First Nations in Canada), often on behalf of the Hudson’s Bay Company and the North West Company, the great fur-trading companies. The explorer Samuel Hearne wrote A Journey from Prince of Wales’s Fort in Hudson’s Bay to the Northern Ocean (1795), and Sir Alexander Mackenzie, an explorer and fur trader, described his travels in Voyages from Montreal…Through the Continent of North America, to the Frozen and Pacific Oceans (1801). Simon Fraser recorded details of his 1808 trip west to Fraser Canyon (The Letters and Journals of Simon Fraser, 1806–1808, 1960). Captain John Franklin’s published account of a British naval expedition to the Arctic, Narrative of a Journey to the Shores of the Polar Sea (1823), and his mysterious disappearance during a subsequent journey reemerged in the 20th century in the writing of authors Margaret Atwood and Rudy Wiebe. A Narrative of the Adventures and Sufferings of John R. Jewitt (1815) is a captivity narrative that describes Jewitt’s experience as a prisoner of the Nootka (Nuu-chah-nulth) chief Maquinna after Jewitt was shipwrecked off Canada’s west coast; on the whole, it presents a sympathetic ethnography of the Nuu-chah-nulth people. The Diary of Mrs. John Graves Simcoe (1911) records the everyday life in 1792–96 of the wife of the first lieutenant governor of Upper Canada (now Ontario). In 1838 Anna Jameson published Winter Studies and Summer Rambles in Canada, an account of her travels in the New World.

Frances Brooke, the wife of a visiting British military chaplain in the conquered French garrison of Quebec, wrote the first published novel with a Canadian setting. Her History of Emily Montague (1769) is an epistolary romance describing the sparkling winter scenery of Quebec and the life and manners of its residents.

Halifax, in the colony of Nova Scotia, and New Brunswick’s Fredericton were the scenes of the earliest literary flowering in Canada. The first literary journal, the Nova-Scotia Magazine, was published in Halifax in 1769. The town’s literary activity was invigorated by an influx of loyalists during the American Revolution and by the energetic Joseph Howe, a journalist, a poet, and the first premier of Nova Scotia. Two of the most potent influences on literary development were in evidence by the end of the 18th century: literary magazines and presses and a strong sense of regionalism. By satirizing the dialect, habits, and foibles of Nova Scotians, or Bluenoses, Thomas McCulloch, in his serialized Letters of Mephibosheth Stepsure (1821–22), and Thomas Chandler Haliburton, in The Clockmaker (1835–36), featuring the brash Yankee peddler Sam Slick, adroitly brought their region to life and helped found the genre of folk humour.

Most of the earliest poems were patriotic songs and hymns (The Royal Verses of Joseph Stansbury and Doctor Jonathan Odel, 1860) or topographical narratives, reflecting the first writers’ concern with discovering and naming the new land and its inhabitants. In The Rising Village (1825), native-born Oliver Goldsmith used heroic couplets to celebrate pioneer life and the growth of Nova Scotia, which, in his words, promised to be “the wonder of the Western Skies.” His optimistic tones were a direct response to the melancholy poem written by his Anglo-Irish granduncle, Oliver Goldsmith, whose The Deserted Village (1770) concludes with the forced emigration of dispossessed villagers.

Immigrants, dreaming of a new Eden but encountering instead the realities of unpredictable native peoples, a fierce climate, unfamiliar wildlife, and physical and cultural deprivation, were the subject of prose sketches by the Strickland sisters, Susanna Strickland Moodie and Catherine Parr Strickland Traill. Moodie’s harsh, yet at times comical, Roughing It in the Bush (1852) was written to discourage prospective emigrants, but Traill’s Backwoods of Canada (1836) presents a more favourable picture of the New World.

The Dominion of Canada, created in 1867 by the confederation of Nova Scotia, New Brunswick, Upper Canada, and Lower Canada (now Quebec), precipitated a flurry of patriotic and literary activity. The so-called Confederation poets turned to the landscape in their search for a truly native verse. Unlike their predecessors, they no longer merely described or moralized nature but attempted to capture what the Ottawa poet Archibald Lampman called the “answering harmony between the soul of the poet and the spirit and mystery of..."