

Canadian Literature In English Texts And Contexts Vol 1

Canada did not fight in the Vietnam War, but the conflict seized the Canadian imagination with an energy that has persisted. In *War Is Here* Robert McGill explains how the war contributed to a golden age for writing in Canada. As authors addressed the conflict, they helped to construct an enduring myth of Canada as liberal, hospitable, and humanitarian. For many writers, the war was one that Canadians could and should fight against, if not in person, then on the page. In this pioneering account of war-related Canadian literature McGill observes how celebrated books of the era channel Vietnam, sometimes in subtle but pervasive ways. He examines authors' attempts to educate their readers about American imperialism and Canadian complicity, and he discusses how writers repeatedly used language evoking militarism and violence – from the figure of the United States as a rapist to the notion of Canada as a “peaceable kingdom” – in order to make Canadians feel more intensely about their country. McGill also addresses the recent spate of prize-winning Canadian novels about the war that have renewed Vietnam's resonance in the wake of twenty-first century conflicts involving America. *War Is Here* vividly revisits a galvanizing time in world history and

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Canadian life, offering vital insights into the Vietnam War's influence on how people think about Canada, its place in the world, and the power of the written word to make a difference.

This timely volume takes stock of the discipline of comparative literature and its theory and practice from a Canadian perspective. It engages with the most pressing critical issues at the intersection of comparative literature and other areas of inquiry in the context of scholarship, pedagogy and academic publishing: bilingualism and multilingualism, Indigeneity, multiple canons (literary and other), the relationship between print culture and other media, the development of information studies, concerted efforts in digitization, and the future of the production and dissemination of knowledge. The authors offer an analysis of the current state of Canadian comparative literature, with a dual focus on the issues of multilingualism in Canada's sociopolitical and cultural context and Canada's geographical location within the Americas. It also discusses ways in which contemporary technology is influencing the way that Canadian literature is taught, produced, and disseminated, and how this affects its readings. Margaret Atwood's witty and informative book focuses on the imaginative mystique of the wilderness of the Canadian North. She discusses the 'Grey Owl Syndrome' of white writers going native; the folklore arising from the mysterious-- and

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disastrous -- Franklin expedition of the nineteenth century; the myth of the dreaded snow monster, the Wendigo; the relations between nature writing and new forms of Gothic; and how a fresh generation of women writers in Canada have adapted the imagery of the Canadian North for the exploration of contemporary themes of gender, the family and sexuality. Writers discussed include Robert Service, Robertson Davies, Alice Munro, E.J. Pratt, Marian Engel, Margaret Laurence, and Gwendolyn MacEwan. This superbly written and compelling portrait of the mysterious North is at once a fascinating insight into the Canadian imagination, and an exciting new work from an outstanding literary presence.

Atavisms is an original and unsettling portrait of Quebec, from the hinterland to the metropolis, from colonial times to the present, and beyond. These thirteen stories, though not linked in the traditional sense, abound in common threads. Like family traits passed down through the generations, the attitudes and actions of a rich cast of characters reverberate, quietly but deeply, over generations. Here is a group portrait of the individual lives that together shape a collective history. Atavisms has been shortlisted for the 2014 Jan Michalski Prize for Literature.

Excerpt from English-Canadian Literature Of what has been done by the Government for the Encouragement of Agriculture in Canada. I. A.

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www.forgottenbooks.com This book is a reproduction of an important historical work.

Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Oxford Handbook of Canadian Literature provides a broad-ranging introduction to some of the key critical fields, genres, and periods in Canadian literary studies. The essays in this volume, written by prominent theorists in the field, reflect the plurality of critical perspectives, regional and historical specializations, and theoretical positions that constitute the field of Canadian literary criticism across a range of genres and historical periods. The volume provides a dynamic introduction to current areas of critical interest, including (1) attention to the links between the literary and the public sphere, encompassing such topics as neoliberalism, trauma and memory, citizenship, material culture, literary prizes, disability studies, literature and history, digital

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cultures, globalization studies, and environmentalism or ecocriticism; (2) interest in Indigenous literatures and settler-Indigenous relations; (3) attention to multiple diasporic and postcolonial contexts within Canada; (4) interest in the institutionalization of Canadian literature as a discipline; (5) a turn towards book history and literary history, with a renewed interest in early Canadian literature; (6) a growing interest in articulating the affective character of the "literary" - including an interest in affect theory, mourning, melancholy, haunting, memory, and autobiography. The book represents a diverse array of interests -- from the revival of early Canadian writing, to the continued interest in Indigenous, regional, and diasporic traditions, to more recent discussions of globalization, market forces, and neoliberalism. It includes a distinct section dedicated to Indigenous literatures and traditions, as well as a section that reflects on the discipline of Canadian literature as a whole.

First full-length investigation into Canadian literary medievalism as a discrete phenomenon.

Over the last four decades, the largest French-speaking state in North America, QuZbec, has nested more than a dozen vibrant modes of French expression created by members of the varied cultural communities that have settled there. *Voices of Exile in Contemporary Canadian Francophone Literature* examines the works of several first-

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generation Canadian authors originating from Lebanon, Iraq, Egypt, and the Maghreb, who produced a trilingual literature that reflects the diversity of their cultural backgrounds. By casting a critical eye on the works of Saad Elkhadem, Naim Kattan, Abla Farhoud, Wajdi Mouawad, and HZdi Bouraoui, F. Elizabeth Dahab explores themes, styles, and structures that characterize the oeuvre of those authors. Dahab demonstrates that their mode is exile, and in so doing, she reveals the ways in which these writers seek to shape their art, using a host of innovative techniques that engage their renewed cultural identity.

? “Nischik has written another landmark study...the book is likely to give the sort of pleasure experienced when reuniting with a friend of long standing, whose conversation is sure to delight and enlighten in equal measure. The volume forms a tightly-knit whole, packed with information”—Canadian Literature “Here is as thorough and detailed an overview of the Canadian short story in English as might be found, tracing its trajectory broadly while also highlighting well-chosen examples by the form’s most eminent practitioners.”—Robert Thacker, Professor of Canadian Studies and English, St. Lawrence University, Canton, New York “Nischik’s book is the most comprehensive work on the Canadian short story out there. It provides an excellent overview of the genre’s development and prevalent themes as well as close readings of individual stories...a must-read for anyone involved with Canadian short fiction.”—Caroline Rosenthal, President of the Association of Canadian Studies in German-speaking Countries and Professor of American Studies at the

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University of Jena, Germany “Nischik lucidly analyzes the evolution, breadth, and finesse of Canada’s national art form. This important study celebrates the formidable contributions of well-known authors and introduces readers to the next generation of Canadian short-story writers.”—Marlene Goldman, Professor of English, University of Toronto, Canada “This is an important book by one of our foremost scholars on the Canadian short story and will prove invaluable to both scholars and students alike.”—J. Brooks Bouson, Professor of English, Loyola University Chicago, Illinois. In 2013, the Nobel Prize for Literature was for the first time awarded to a short story writer, and to a Canadian, Alice Munro. The award focused international attention on a genre that had long been thriving in Canada, particularly since the 1960s. This book traces the development and highlights of the English-language Canadian short story from the late 19th century up to the present. The history as well as the theoretical approaches to the genre are covered, with in-depth examination of exemplary stories by prominent writers such as Margaret Atwood and Alice Munro.

This book explores the Gothic tradition in Canadian literature by tracing a distinctive reworking of the British Gothic in Canada. It traces the ways the Gothic genre was reinvented for a specifically Canadian context. On the one hand, Canadian writers expressed anxiety about the applicability of the British Gothic tradition to the colonies; on the other, they turned to the Gothic for its vitalising rather than unsettling potential. After charting this history of Gothic infusion, Canadian Gothic turns its attention to the body of Aboriginal and diasporic writings that respond to this discourse of national self-invention from a post-colonial perspective. These counter-narratives unsettle the naturalising force of this invented history, rendering the sense of Gothic comfort newly strange. The Canadian Gothic tradition has thus been a

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conflicted one, which reimagines the Gothic as a form of cultural sustenance. This volume offers an important reconsideration of the Gothic legacy in Canada.

This book differs from other anthologies of Canadian literature in its inclusion of substantial contextual material; its historical emphasis on the production of Canadian literature; its interdisciplinary approach; its emphasis on intertextual dialogue between selections; its inclusion of popular culture texts, such as song lyrics; and its inclusion of a substantial representation of Canadian First Nations writing within a general Canadian Literature anthology.

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Unsettled Remains: Canadian Literature and the Postcolonial Gothic examines how Canadian writers have combined a postcolonial awareness with gothic metaphors of monstrosity and haunting in their response to Canadian history. The essays gathered here range from treatments of early postcolonial gothic expression in Canadian literature to attempts to define a Canadian postcolonial gothic mode.

Many of these texts wrestle with Canada's colonial past and with the voices and histories that were repressed in the push for national consolidation but emerge now as uncanny reminders of that contentious history. The haunting effect can be unsettling and enabling at the same time. In recent years, many Canadian authors have turned to the gothic to challenge dominant literary, political, and social narratives. In Canadian literature, the "postcolonial gothic" has been put to multiple uses, above all to figure experiences of ambivalence that have emerged from a colonial context and persisted into the present. As these essays demonstrate, formulations of a Canadian postcolonial gothic differ radically from one another, depending on the social and cultural positioning of who is positing it. Given the preponderance, in colonial discourse, of accounts that demonize otherness, it is not surprising that

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many minority writers have avoided gothic metaphors. In recent years, however, minority authors have shown an interest in the gothic, signalling an emerging critical discourse. This “spectral turn” sees minority writers reversing long-standing characterizations of their identity as “monstrous” or invisible in order to show their connections to and disconnection from stories of the nation.

An important critical study of Canadian literature, placing internationally successful anglophone Canadian authors in the context of their national literary history. While the focus of the book is on twentieth-century and contemporary writing, it also charts the historical development of Canadian literature and discusses important eighteenth- and nineteenth-century authors. The chapters focus on four central topics in Canadian culture: Ethnicity, Race, Colonisation; Wildernesses, Cities, Regions; Desire; and Histories and Stories. Each chapter combines case studies of five key texts with a broad discussion of concepts and approaches, including postcolonial and postmodern reading strategies and theories of space, place and desire. Authors chosen for close analysis include Margaret Atwood, Michael Ondaatje, Alice Munro, Leonard Cohen, Thomas King and Carol Shields. Hailed as a landmark in Canadian literary scholarship when it was originally published in 1965, the *Literary History of Canada* is now being reissued, revised and enlarged, in three volumes. This major effort of a large group of scholars working in the field of English-language Canadian literature provides a comprehensive, up-to-date reference work. It has already proven itself invaluable as a source of information on authors, genres, and literary trends and influences. It represents a positive attempt to give a history of Canada in terms of writings which deserve attention because of significant thought, form, and use of language. Volume 2, a revision of Part IV of the original edition, covers the period

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from about 1920 to 1960. The contributors to this volume are Desmond Pacey, William Kilbourn, Henry B. Mayo, Millar MacLure, John Webster Grant, Thomas A. Goudge, Elizabeth Waterston, Brandon Conron, Jay Macpherson, Sheila A. Egoff, Michael Tait, Hugo McPherson, Munro Beattie, and Northrop Frye.

Twenty years after the publication of its groundbreaking first edition, this collection continues to provide the most comprehensive coverage of Canadian Native literature available in one volume. Emphasizing the importance of the oral tradition, the anthology offers a diverse selection of songs, short stories, poems, plays, letters, and essays crafted by exceptional writers from First Nation, Inuit, and Metis communities across Canada.

This study introduces the history, themes, and critical responses to Canadian fantastic literature. Taking a chronological approach, this volume covers the main periods of Canadian science fiction and fantasy from the early nineteenth century to the first decades of the twenty-first century. The book examines both the texts and the contexts of Canadian writing in the fantastic, analyzing themes and techniques in novels and short stories, and looking at both national and international contexts of the literature's history. This introduction will offer a coherent narrative of Canadian fantastic literature through analysis of the major texts and authors in the field and through relating the authors' work to the world around them.

Canadian Literature in English strives to give a comprehensive and provocative picture of the history of English-Canadian literature by including important writings by canonical and non-canonical Canadian authors and combining these with visual materials and contextual pieces. Volume II contains writings and cultural materials from the 1920s to the present.

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The development of literature in Canada with an eye to its multicultural, multiethnic, multilingual nature.

Key Features: Study methods Introduction to the text Summaries with critical notes Themes and techniques Textual analysis of key passages Author biography Historical and literary background Modern and historical critical approaches Chronology Glossary of literary terms

"This is an enriched reference guide for picture books published by Canadian houses between 2017-2019.

Chapters cover a brief history of picture books, key themes in contemporary Canadian titles (matching broad curriculum outcomes in education), and response activities, including frameworks for critical literacy discussions, along with annotated bibliographies that specifically recognize titles by Indigenous authors and illustrators. Also included are original interviews with a dozen rising stars in Canadian writing and illustration. While the book is specifically geared for educators, it also supports public libraries, research in Education, and future picture book creation as well as families who are interested in supporting reading development and related literacy activities in the home setting"--

"New offers an unconventionally structured overview of Canadian literature, from Native American mythologies to contemporary texts." Publishers Weekly A History of Canadian Literature looks at the work of writers and the social and cultural contexts that helped shape their preoccupations and direct their choice of literary form. W.H. New explains how – from early records of oral tales to the writing strategies of the early twenty-first century – writer, reader, literature, and society are interrelated. New discusses both Aboriginal and European mythologies, looking at pre-Contact narratives and also at the way Contact experience altered hierarchies of literary value. He then considers representations of the "real," whether in documentary, fantasy, or satire; historical romance

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and the social construction of Nature and State; and ironic subversions of power, the politics of cultural form, and the relevance of the media to a representation of community standard and individual voice. New suggests some ways in which writers of the later twentieth century codified such issues as history, gender, ethnicity, and literary technique itself. In this second edition, he adds a lengthy chapter that considers how writers at the turn of the twenty-first century have reimagined their society and their roles within it, and an expanded chronology and bibliography. Some of these writers have spoken from and about various social margins (dealing with issues of race, status, ethnicity, and sexuality), some have sought emotional understanding through strategies of history and memory, some have addressed environmental concerns, and some have reconstructed the world by writing across genres and across different media. All genres are represented, with examples chosen primarily, but not exclusively, from anglophone and francophone texts. A chronology, plates, and a series of tables supplement the commentary.

This second edition of Oxford's popular one-volume Anthology of Canadian Literature in English provides the essential texts for students. Balancing the canon as it has traditionally been presented with the broader perspectives that have emerged in recent years, it highlights the connections between various texts, setting tradition and innovation in dialogue.

This fully revised second edition of The Cambridge Companion to Canadian Literature offers a comprehensive introduction to major writers, genres and topics. For this edition several chapters have been completely rewritten to reflect major developments in Canadian literature since 2004. Surveys of fiction, drama and poetry are complemented by chapters on Aboriginal writing, autobiography, literary

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criticism, writing by women and the emergence of urban writing. Areas of research that have expanded since the first edition include environmental concerns and questions of sexuality which are freshly explored across several different chapters. A substantial chapter on francophone writing is included. Authors such as Margaret Atwood, noted for her experiments in multiple literary genres, are given full consideration, as is the work of authors who have achieved major recognition, such as Alice Munro, recipient of the Nobel Prize for literature.

The modern city is a space that can simultaneously represent the principles of its homeland alongside its own unique blend of the cultures that intermingle within its city limits. This book makes an intervention in Canadian literary criticism by foregrounding both 'globalism,' which is increasingly perceived as the state-of-the-art literary paradigm, and the city. These are two significant axes of contemporary culture and identity that were previously disregarded by a critical tradition built around the importance of space and place in Canadian writing. Yet, as relevant as the turn to the city and to globalism may be, this collection's most notable contribution lies in linking the notion of 'glocality', that is, the intermeshing of local and global forces to representations of subjectivity in the material and figurative space of the Canadian city. Dealing with oppositional discourses as multiculturalism, postcolonialism, feminism, diaspora, and environmentalism this book is an essential reference for any scholar with an interest in

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these areas.

The first collection of critical essays devoted to the study of English-Canadian literary anthologies brings together the work of thirteen prominent critics to investigate anthology formation in Canada and answer these key questions: Why are there so many literary anthologies in Canada, and how can we trace their history? What role have anthologies played in the formation of Canadian literary taste? How have anthologies influenced the training of students from generation to generation? What literary values do the editors of various anthologies tend to support, and how do these values affect canon formation in Canada? How have different genres fared in the creation of literary anthologies? How do Canadian anthologies transmit ideas about gender, region, ideology, and nation? Specific essays focus on anthologies as national metaphors, the controversies surrounding early literary collections, representations of First Nations peoples in anthologies, and the ways in which various editors have understood exploration narratives. In addition, the collection examines the representation of women in Canadian anthologies, the use of anthologies as teaching tools, and the creation of some very odd Canadian anthologies along the way.

This book offers a comprehensive and lively introduction to major writers, genres and topics in Canadian literature. Addressing traditional

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assumptions and current issues, contributors pay attention to the social, political and economic developments that have informed literary events. Broad surveys of fiction, drama, and poetry are complemented by chapters on Aboriginal writing, autobiography, literary criticism, writing by women, and the emergence of urban writing in a country historically defined by its regions. Also discussed are genres that have a special place in Canadian literature, such as nature-writing, exploration and travel-writing, and short fiction. Although the emphasis is on literature in English, a substantial chapter on francophone writing is included.

"'Survival' is the most startling book ever written about Canadian literature. It is ... a book of criticism, a manifesto, and a collection of personal and subversive remarks. Margaret Atwood begins by asking: 'what have been the central preoccupations of our poetry and fiction?' Her answer is twofold: 'survival and victims.' Atwood applies this thesis in twelve brilliant, witty and impassioned chapters. From Moodie to MacLennan to Blais, from Pratt to Purdy to Newlove, from Godfrey to Gibson, she lights up familiar books in wholly new perspectives." The themes are: survival; nature the monster; animal victims; early people (indians and eskimos); ancestral totems (explorers and settlers); family portrait: masks of the bear; failed sacrifices (the reluctant immigrant); the casual incident of death;

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the paralyzed artist; ice women vs. earth mothers; Quebec: burning mansions; and, jail-breaks and recreations.

Transnational Canadas marks the first sustained inquiry into the relationship between globalization and Canadian literature written in English. Tracking developments in the literature and its study from the centennial period to the present, it shows how current work in transnational studies can provide new insights for researchers and students. Arguing first that the dichotomy of Canadian nationalism and globalization is no longer valid in today's economic climate, Transnational Canadas explores the legacy of leftist nationalism in Canadian literature. It examines the interventions of multicultural writing in the 1980s and 1990s, investigating the cultural politics of the period and how they increasingly became part of Canada's state structure. Under globalization, the book concludes, we need to understand new forms of subjectivity and mobility as sites for cultural politics and look beyond received notions of belonging and being. An original contribution to the study of Canadian literature, Transnational Canadas seeks to invigorate discussion by challenging students and researchers to understand the national and the global simultaneously, to look at the politics of identity beyond the rubric of multiculturalism, and to rethink the slippery notion of the political for the

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contemporary era.

Canadian literature, and specifically the teaching of Canadian literature, has emerged from a colonial duty to a nationalist enterprise and into the current territory of postcolonialism. From practical discussions related to specific texts, to more theoretical discussions about pedagogical practice regarding issues of nationalism and identity, *Home-Work* constitutes a major investigation and reassessment of the influence of postcolonial theory on Canadian literary pedagogy from some of the top scholars in the field.

Hailed as a landmark in Canadian literary scholarship when it was originally published in 1965, the *Literary History of Canada* is now being reissued, revised and enlarged, in three volumes. This major effort of a large group of scholars working in the field of English-language Canadian literature provides a comprehensive, up-to-date reference work. It has already proven itself invaluable as a source of information on authors, genres, and literary trends and influences. It represents a positive attempt to give a history of Canada in terms of writings which deserve attention because of significant thought, form, and use of language. Volume 3 has been newly written for this edition of the *History*, and covers the years from about 1960 to 1974. The contributors to this volume are Claude Bissell, Desmond Pacey, Lauriat Lane, jr, Michael S. Cross,

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Thomas A. Gouge, John Webster Grant, John H. Chapman, William E. Swinton, Henry B. Mayo, Malcolm Ross, Brandon Conron, Clara Thomas, Sheila A. Egoff, John Ripley, William H. New, George Woodcock, and Northrop Frye.

The Routledge Concise History of Canadian Literature introduces the fiction, poetry and drama of Canada in its historical, political and cultural contexts. In this clear and structured volume, Richard Lane outlines: the history of Canadian literature from colonial times to the present key texts for Canadian First Peoples and the literature of Quebec the impact of English translation, and the Canadian immigrant experience critical themes such as landscape, ethnicity, orality, textuality, war and nationhood contemporary debate on the canon, feminism, postcoloniality, queer theory, and cultural and ethnic diversity the work of canonical and lesser-known writers from Catherine Parr Traill and Susanna Moodie to Robert Service, Maria Campbell and Douglas Coupland. Written in an engaging and accessible style and offering a glossary, maps and further reading sections, this guidebook is a crucial resource for students working in the field of Canadian Literature.

This new volume of the Literary History of Canada covers the continuing development of English-Canadian writing from 1972 to 1984. As with the three earlier volumes, this book is an invaluable

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guide to recent developments in English-Canadian literature and a resource for both the general reader and the specialist researcher. The contributors to this volume are Laurie Ricou, David Jackel, Linda Hutcheon, Philip Stratford, Barry Cameron, Balachandra Rajan, Robert Fothergill, Brian Parker, Cynthia Zimmerman, Frances Frazer, Edith Fowke, Bruce G. Trigger, Alan C. Cairns, Douglas Williams, Carl Berger, Shirley Neuman, Raymond S. Corteen, and Franced G. Halpenny.

Contains selections from poets and fiction writers, from early figures such as Sara Jeanette Duncan and Pauline Johnson to contemporary writers including Timothy Findley and Sara Birdsell. It also contains updated, detailed introductions to the writers and their works, and annotations that will help make the selections more accessible to today's students.

It would be difficult to exaggerate the worldwide impact of postmodernism on the fields of cultural production and the social sciences over the last quarter century—even if the concept has been understood in various, even contradictory, ways. An interest in postmodernism and postmodernity has been especially strong in Canada, in part thanks to the country's non-monolithic approach to history and its multicultural understanding of nationalism, which seems to align with the decentralized, plural, and open-ended pursuit of truth as a multiple possibility

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as outlined by Jean-François Lyotard. In fact, long before Lyotard published his influential work *The Postmodern Condition* in 1979, Canadian writers and critics were employing the term to describe a new kind of writing. *RE: Reading the Postmodern* marks a first cautious step toward a history of Canadian postmodernism, exploring the development of the idea of the postmodern and debates about its meaning and its applicability to various genres of Canadian writing, and charting its decline in recent years as a favoured critical trope.

Canadian literature in English presents a wealth of imaginative experience that belies the colonial status sometimes accorded the world's second-largest country. This revised and expanded edition of *Major Canadian Authors* provides an entrance into that realm. Stouck's carefully integrated essays introduce the life and writings of eighteen foremost Canadian authors, including Robertson Davies, Margaret Laurence, Sinclair Ross, and Alice Munro. The second edition adds a new chapter on Margaret Atwood, updates the text, and expands the reference guide to include more than sixty Canadian authors. W. J. Keith has chosen to ignore utterly both the 'popular' at the one extreme (Robert Service, Lucy Maud Montgomery) as well as the 'avant-garde' at the other (bpnichol, Anne Carson) in favour of those authors whose style lends itself to the simple pleasure of reading, and to that end Keith dedicates

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his history to `all those -- including those of the general reading public whose endangered status is much lamented -- who recognize and celebrate the dance of words.'

Contains over 1,100 entries covering mainly English-Canadian literature, and including new author and title entries, as well as extensive genre surveys.

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