

At the beginning of the twenty-first century it is necessary to combine into a productive programme the striving for individual emancipation and the social practice of humanism, in order to help the world survive both the ancient pitfalls of particularist terrorism and the levelling tendencies of cultural indifference engendered by the renewed imperialist arrogance of hegemonial global capital. In this book, thirty-five scholars address and negotiate, in a spirit of learning and understanding, an exemplary variety of intercultural splits and fissures that have opened up in the English-speaking world. Their methodology can be seen to constitute a seminal field of intellectual signposts. They point out ways and means of responsibly assessing colonial predicaments and postcolonial developments in six regions shaped in the past by the British Empire and still associated today through their allegiance to the idea of a Commonwealth of Nations. They show how a new ethic of literary self-assertion, interpretative mediation and critical responsiveness can remove the deeply ingrained prejudices, silences and taboos established by discrimination against race, class and gender.

The representation of non-Western cultures in opera has long been a focus of critical inquiry. Within this field, the diverse relationships between opera and First Nations and Indigenous cultures, however, have received far less attention. *Opera Indigene* takes this subject as its focus, addressing the changing historical depictions of Indigenous cultures in opera and the more contemporary practices of Indigenous and First Nations artists. The use of 're/presenting' in the title signals an important distinction between how representations of Indigenous identity have been constructed in operatic history and how Indigenous artists have more recently utilized opera as an interface to present and develop their cultural practices. This volume explores how operas on Indigenous subjects reflect the evolving relationships between Indigenous peoples, the colonizing forces of imperial power, and forms of internal colonization in developing nation-states. Drawing upon postcolonial theory, ethnomusicology, cultural geography and critical discourses on nationalism and multiculturalism, the collection brings together experts on opera and music in Canada, the Americas and Australia in a stimulating comparative study of operatic re/presentation.

Presents an encyclopedia of American Indian literature in an alphabetical format listing authors and their works.

How can postcolonialism be applied to Canadian literature? In all that has been written about postcolonialism, surprisingly little has specifically addressed the position of Canada, Canadian literature, or Canadian culture. Postcolonialism is a theory that has gained credence throughout the world; it is be productive to ask if and how we, as Canadians, participate in postcolonial debates. It is also vital to examine the ways in which Canada and Canadian culture fit into global discussions as our culture reflects how we interact with our neighbours, allies, and adversaries. This collection wrestles with the problems of situating Canadian literature in the ongoing debates about culture, identity, and globalization, and of applying the slippery term of postcolonialism to Canadian literature. The topics range in focus from discussions of specific literary works to general theoretical contemplations. The twenty-three articles in this collection grapple with the recurrent issues of postcolonialism — including hybridity, collaboration, marginality, power, resistance, and historical revisionism — from the vantage point of those working within Canada as writers and critics. While some seek to confirm the

legitimacy of including Canadian literature in the discussions of postcolonialism, others challenge this very notion.

The legacy of the residential school system ripples throughout Native Canada, its fingerprints on the domestic violence, poverty, alcoholism, drug abuse, and suicide rates that continue to cripple many Native communities. *Magic Weapons* is the first major survey of Indigenous writings on the residential school system, and provides groundbreaking readings of life writings by Rita Joe (Mi'kmaq) and Anthony Apakark Thrasher (Inuit) as well as in-depth critical studies of better known life writings by Basil Johnston (Ojibway) and Tomson Highway (Cree). *Magic Weapons* examines the ways in which Indigenous survivors of residential school mobilize narrative in their struggles for personal and communal empowerment in the shadow of attempted cultural genocide. By treating Indigenous life-writings as carefully crafted aesthetic creations and interrogating their relationship to more overtly politicized historical discourses, Sam McKegney argues that Indigenous life-writings are culturally generative in ways that go beyond disclosure and recompense, re-envisioning what it means to live and write as Indigenous individuals in post-residential school Canada.

Drawing on recent developments in gay studies and queer theory, *Pink Snow: Homotextual Possibilities in Canadian Fiction* offers new interpretations that focus on homoerotic resonances in literature. Goldie brings an original, engaging, and sometimes provocative critical perspective to bear on both Canadian classics and less mainstream works. Chapters include: *Wacousta* (John Richardson) *As For Me and My House* (Sinclair Ross) *Who Has Seen the Wind* (W.O. Mitchell) *The Mountain and the Valley* (Ernest Buckler) *Beautiful Losers* (Leonard Cohen) *Place D'Armes* (Scott Symons) *Fifth Business* (Robertson Davies) *The Wars* (Timothy Findley) *Thy Mother's Glass* (David Watmough) *Funny Boy* (Shyam Selvadurai) *Kiss of the Fur Queen* (Tomson Highway)

Listening Up, Writing Down, and Looking Beyond is an interdisciplinary collection that gathers the work of scholars and performance practitioners who together explore questions about the oral, written, and visual. The book includes the voices of oral performance practitioners, while the scholarship of many of the academic contributors is informed by their participation in oral storytelling, whether as poets, singers, or visual artists. Its contributions address the politics and ethics of the utterance and text: textualizing orature and orality, simulations of the oral, the poetics of performance, and reconstructions of the oral.

This collection of essays focuses on Canadian history and its legacies as represented in novels and films in English and French, produced in Canada mainly in the 1980s and 1990s. The approach is both cross-cultural and interdisciplinary, aiming at articulating Canadian differences through a comparison of anglophone and francophone cultures, illustrated by works treating some of the different groups which make up Canadian society – English-Canadian, Québécois, Acadian, Native, and ethnic minorities. The emphasis is on the problematic representation of Canadianness, which is closely bound up

with constructions of history and its legacies – dispossession, criminality, nomadism, Gothicism, the Maritime. The English/French language difference is emblematic of Canadian difference; the two-part arrangement, with one section on Literature and the other on Film, sets up the pattern of relationships between the two forms of cultural representation that these essays explore. Essays in the Literature section are on single texts by such writers as: Margaret Atwood, Tomson Highway, Ann-Marie MacDonald, Anne Michaels, and Alice Munro; Gabrielle Roy, Anne Hébert, Antonine Maillet, Bernard Assiniwi, and Régine Robin. The Film section with its mirror structure both supplements and amplifies this dialogue, extending notions of Canadianness with its emphasis on voices from Quebec and Acadia traditionally ‘othered’ in Canadian history. Filmmakers treated include: Phillip Borsos, Atom Egoyan, Ted Kotcheff, Mort Ransen, and Vincent Ward; Denys Arcand, Gilles Carle, Alanis Obomsawin, Léa Pool, and Jacques Savoie.

A lyrical tale of survival in a strange, hostile world

Kiss of the Fur Queen is a powerful and beautiful tale of siblings and tricksters, culture and trauma, and finding yourself in a world that tries to tell you who you are. Born into a magical Cree world in snowy northern Manitoba, Champion and Ooneemeetoo Okimasis are all too soon torn from their family and thrust into the hostile world of a Catholic residential school. Their language is forbidden, their names are changed to Jeremiah and Gabriel, and both boys are abused by priests. As young men, estranged from their own people and alienated from the culture imposed upon them, the Okimasis brothers fight to survive. But wherever they go, the Fur Queen--a wily, shape-shifting trickster--watches over them as they fulfill their destiny to become artists.

The Book, New Perspectives On American Literature Presents A Scholarly Study Of American Literature Right From The Beginning To The Present Time. It Includes Discussions On American Women S Drama, American Fiction And Recent American Poetry By Eminent Scholars Of Russia, Spain And Finland. Besides These, There Are Highly Scholarly Studies Of Toni Morrison, Saul Bellow, John Updike, John A. Williams, James Baldwin, Katherine Anne Porter, Mark Strand And Richard Wright By The Eminent Scholars From The North To The South Of India. The Book Would Be Useful For Both The Teachers And The Students Of American Literature.

What is most strikingly new about the transcultural is its sudden ubiquity.

Following in the wake of previous concepts in cultural and literary studies such as creolization, hybridity, and syncretism, and signalling a family relationship to terms such as transnationality, translocality, and transmigration, ‘transcultural’ terminology has unobtrusively but powerfully edged its way into contemporary theoretical and critical discourse. The four sections of this volume denote major areas where ‘transcultural’ questions and problematics have come to the fore: theories of culture and literature that have sought to account for the complexity of culture in a world increasingly characterized by globalization, transnationalization,

and interdependence; realities of individual and collective life-worlds shaped by the ubiquity of phenomena and experiences relating to transnational connections and the blurring of cultural boundaries; fictions in literature and other media that explore these realities, negotiate the fuzzy edges of 'ethnic' or 'national' cultures, and participate in the creation of transnational public spheres as well as transcultural imaginations and memories; and, finally, pedagogy and didactics, where earlier models of teaching 'other' cultures are faced with the challenge of coming to terms with cultural complexity both in what is being taught and in the people it is taught to, and where 'target cultures' have become elusive. The idea of 'locating' culture and literature exclusively in the context of ethnicities or nations is rapidly losing plausibility throughout an 'English-speaking world' that has long since been multi- rather than monolingual. Exploring the prospects and contours of 'Transcultural English Studies' thus reflects a set of common challenges and predicaments that in recent years have increasingly moved centre stage not only in the New Literatures in English, but also in British and American studies.

Studienarbeit aus dem Jahr 2009 im Fachbereich Englisch - Landeskunde, Note: 2,0, Rheinisch-Westfälische Technische Hochschule Aachen, Sprache: Deutsch, Abstract: With the help of these two pieces of literature, I will analyse how native authors reprocess their own experiences in residential school and how they present life in those schools they attended. The question to be answered is whether there are any significant similarities or variations as to the description of life in residential schools between those given in primary or secondary literature. 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 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.

Capricious, big-hearted, joyful: an epic memoir from one of Canada’s most acclaimed Indigenous writers and performers Tomson Highway was born in a snowbank on an island in the sub-Arctic, the eleventh of twelve children in a nomadic, caribou-hunting Cree family. Growing up in a land of ten thousand lakes and islands, Tomson relished being pulled by dogsled beneath a night sky alive with stars, sucking the juices from roasted muskrat tails, and singing country music songs with his impossibly beautiful older sister and her teenaged friends. Surrounded by the love of his family and the vast, mesmerizing landscape they called home, his was in many ways an idyllic far-north childhood. But five of Tomson's siblings died in childhood, and Balazee and Joe Highway, who loved their surviving children profoundly, wanted their two youngest sons, Tomson and Rene, to enjoy opportunities as big as the world. And so when Tomson was six, he was flown south by float plane to attend a residential school. A year later Rene joined him to begin the rest of their education. In 1990 Rene Highway, a world-renowned dancer, died of an AIDS-related illness. Permanent Astonishment: Growing Up in the Land of Snow and Sky is Tomson's extravagant embrace of his younger brother's final words: "Don't mourn me, be joyful." His memoir offers insights, both hilarious and profound, into the Cree experience of culture, conquest, and survival.

Although postcolonialism has emerged as one of the most significant theoretical movements in literary and cultural studies, it has paid scant attention to the importance of trade and trade relations to debates about culture. Focusing on the past two centuries, this volume investigates the links among trade, colonialism, and forms of representation, posing the question, 'What is the historical or modern relationship between economic inequality and imperial patterns of representation and reading?' Rather than dealing exclusively with a particular industry or type of industry, the contributors take up the issue of how various economies have been represented in Aboriginal art; in literature by North American, Caribbean, Portuguese, South African, First Nations, Australian, British, and Aboriginal authors; and in a diverse range of writings that includes travel diaries, missionary texts, the findings of the Leprosy Investigation Commission, early medical accounts and media representations of HIV/AIDS. Examining trade in commodities as various as illicit drugs, liquor, bananas, tourism, adventure fiction, and modern Aboriginal art, as well as cultural exchanges in politics, medicine, and literature, the essays reflect the widespread origins of the contributors themselves, who are based throughout the English-speaking world. Taken as a whole, this book contests the commonplace view promoted by some modern economists-that trade in and of itself has a leveling effect, equalising cultures, places, and peoples-demonstrating instead the ways in which commerce has created and exacerbated differences in power.

With aggravating global realignments, the dynamics and contradictions of a world (risk) society

are looming ahead in the unfolding Third Millennium while globalization is gaining further steam. To this bears witness a potpourri of often frightening geopolitical, social, cultural, economic, demographic, ecological and other changes and challenges that gives substantial cause for concern about getting lost in a 'trans-whatever' sea of turmoil, uncertainty and indeterminateness. The resultant current backlash or rather renewed interest in the nation as a collective identity-establishing category is an effort to gain some anchorage in ever more disintegrating times and proves especially those theoreticians wrong for whom the whole concept of the nation has worn off since long. In 16 resourceful essays internationally distinguished Canadian and European experts from a variety of fields take a fresh look at these developments by focussing on one of the most fascinating multicultural and multifaceted nation(-state)s in the world, Canada in the Third Millennium. The topics they discuss include, among others, Canada's difficult dissociation from Europe and the USA; the reframing and reclaiming of the Canadian story; the role of nations within the nation; the efforts to transcend the nation; pending geopolitical and (geo)ecological crises; glocal issues and new wars. Collectively, the entries prove that Canada is a very progressive nation and opens up new perspectives for other collectives currently reassessing their national identities in a global environment. Thus, the book reaches well beyond the study of 'Canada' and will be valuable to academics, professionals, teachers and students of various disciplines coping with the issue at stake as well as the general reader.

Studienarbeit aus dem Jahr 2009 im Fachbereich Englisch - Landeskunde, Note: 2,0, Rheinisch-Westfälische Technische Hochschule Aachen, Sprache: Deutsch, Abstract: With the help of these two pieces of literature, I will analyse how native authors reprocess their own experiences in residential school and how they present life in those schools they attended. The question to be answered is whether there are any significant similarities or variations as to the description of life in residential schools between those given in primary or secondary literature. The history of Aboriginal people in Canada taught in schools and depicted in the media tends to focus on Aboriginal displacement from native lands and the consequent social and cultural disruptions they have endured. Collectively, they are portrayed as passive victims of European colonization and government policy, and, even when well intentioned, these depictions are demeaning and do little to truly represent the role Aboriginal peoples have played in Canadian life. *Hidden in Plain Sight* adds another dimension to the story, showing the extraordinary contributions Aboriginal peoples have made – and continue to make – to the Canadian experience. From treaties to contemporary arts and literatures, Aboriginal peoples have helped to define Canada and have worked to secure a place of their own making in Canadian culture. For this volume, editors David R. Newhouse, Cora J. Voyageur, and Daniel J.K. Beavon have brought together leading scholars and other impassioned voices, and together, they give full treatment to the Aboriginal contribution to Canada's intellectual, political, economic, social, historic, and cultural landscapes. Included are profiles of several leading figures such as actor Chief Dan George, artist Norval Morrisseau, author Tomson Highway, activist Anna Mae Pictou Aquash, and politician Phil Fontaine, among others. Canada simply would not be what it is today without these contributions. The first of two volumes, *Hidden in Plain Sight* is key to understanding and appreciating Canadian society and will be essential reading for generations to come.

In *Defamiliarizing the Aboriginal*, Julia V. Emberley examines the historical production of aboriginality in colonial cultural practices and its impact on the everyday lives of indigenous women, youth, and children.

This study depicts the traumatic condition of the formerly colonised indigenous people of Africa and Canada. The postcolonial trauma novels Tomson Highway's *Kiss of the Fur Queen* (1998) and Tsitsi Dangarembga's *Nervous Conditions* (1988) are first-hand accounts of colonial experience under the governance of the British Empire of the second half of the twentieth

century. The semi-autobiographical novels bring up the voices of the formerly silenced natives and are pioneering accounts of the native perception of Western intrusion. The narratives portray the upsetting experiences of the era of colonisation and explore the insidious consequences of living in the midst of historical change. The novels, written in English, speak back to the canon and expose the suffering of its subjects. They depict the grim atmosphere of the colonial project and show the effects of the domination, oppression, diaspora and discrimination suffered by the natives. They are life narratives and as such reveal facts that are not recorded in history books. Both trauma novels enrich and challenge the discourse on (post)colonial trauma. The native authors, Tsitsi Dangarembga and Tomson Highway, explore the questions of identity, trauma and resistance in the context of colonization. Their approach queries traditional notions of identity formation and the common understanding of trauma and trauma healing. With their portrayal of unique means for resistance and survival, the novelists offer a challenge to the existing beliefs and theories.

"I hung from the telephone pole beside our house by one hand. I was seven years old. When I was twenty-seven I sat in a smoky bar with a jug of beer and couldn't climb four flights of stairs. What happened to that little girl?" For Eve Rockett, "the outdoors was always something that you came in from." As she moved through life, she noticed her sense of adventure, and with it her confidence, slowly diminishing. The remedy? To face her biggest fear: an Outward Bound adventure. Rockett's journey takes her from tentatively crawling up a rocky cliff to leading a raft through white water rapids; from crying with frustration, exhaustion and her body's betrayal to realizing her strength and savouring her victories. Overcoming this first fear set Rockett on a trail of moving, inspiring--and sometimes hilarious--adventures including: joining an army boot c& throwing herself into the lion's den of stand-up comedy; and surprising her bewildered husband with a few sexual trysts--gone wrong. Determined not to give up on herself, Rockett approaches each challenge with humour, sensitivity and courage. In the end, what she discovers is the spirit of that little girl--daring, confident and free.

This volume engages the reader's interest in the relationship that binds man to nature, a relationship which makes itself manifest through certain literary or visual artefacts produced by Native or non-Native writers and artists. It ranges from the study of literatures (mainly from Canada – including Quebec and Acadia – but also from Britain, the United States of America, France, Turkey, and Australia) to the exploration of films, photographs, paintings and sculptures produced by Aboriginal artists from North America. Thanks to a relational paradigm founded on spatial and temporal enlargement, it re-imagines the critical outlook on indigenous production by instigating a dialogue between endogenous and exogenous scholars, novelists and artists, and by weaving together interdisciplinary approaches spanning anthropology, geology, ecocriticism and the study of myths. From the writings by Scott Momaday to those by Tomson Highway, from Pauline Johnson to Louise Erdrich, or from the photographs by William McFarlane Notman and Edward Burtynsky or the films by Randy Redroad to the paintings by Emily Carr, it explores art as the sedimentation of nature. It simultaneously interrogates the representation of nature and the nature of representation as a geological and generic process inscribed in the history of mankind. Without eclipsing differences and imposing a reified Eurocentric critical discourse upon indigenous productions, this volume does not colonize indigenous texts or indulge in cultural appropriation of works of art, but looks for historical, mythological or geological traces of the past; a past characterized by the intimacy between man and animal, man and rock, or man and plant, a past which is allowed to resurface through the creative and critical outlooks that are bestowed upon its subagent or subterranean existence. It

resurfaces, not as nostalgic memory but as an interactive fertilization giving the present a new life in which the non-human provides a key to the understanding of the human bond to nature.

This volume offers challenging assessments of the reconfigurations that have shaped Anglophone and Francophone Canadian literatures in the last decades of the twentieth century. Focusing on the pursuit of an ever-elusive «Canadianness» in literary texts, it documents the astonishing range of Canadian diasporic identities that have recently emerged in the Canadian literary landscape. The contributors to this volume boldly transgress the widely held critical assumptions of postcolonialism in their examination of the literary representations of contemporary Canada's many «Others». Ce volume rassemble nombre d'analyses innovatrices des reconfigurations qui ont caractérisé les littératures canadiennes anglophones et francophones durant les dernières décennies du vingtième siècle. Tout en se concentrant sur la quête de l'insaisissable «Canadianité» en littérature, l'ouvrage démontre l'étonnante diversité des identités diasporiques qui ont récemment émergé dans le paysage littéraire canadien. Les contributeurs de ce volume transgressent audacieusement les certitudes généralement acquises du postcolonialisme afin de mieux décrire les représentations littéraires des nombreux «Autres» du Canada actuel.

Playwright, novelist, polyglot, pianist, trickster Tomson Highway's Henry Kreisel Lecture on the importance of multilingualism.

The sites from which postcolonial cultural articulations develop and the sites at which they are received have undergone profound transformations within the last decades. This book traces the accelerating emergence of cultural crossovers and overlaps in a global perspective and through a variety of disciplinary approaches. It starts from the premise that after the 'spatial turn' human action and cultural representations can no longer be grasped as firmly located in or clearly demarcated by territorial entities. The collection of essays investigates postcolonial articulations of various genres and media in their spatiality and locatedness while envisaging acts of location as dynamic cultural processes. It explores the ways in which critical spatial thinking can be made Productive: Testing the uses and limitations of 'translocation' as an open exploratory model for a critically spatialized postcolonial studies, it covers a wide range of cultural expressions from the anglophone world and beyond – literature, film, TV, photography and other forms of visual art, philosophy, historical memory, and tourism. The extensive introductory chapter charts various facets of spatial thinking from a variety of disciplines, and critically discusses their implications for postcolonial studies. The Contributors' essays range from theoretical interventions into the critical routines of postcolonial criticism to case studies of specific cultural texts, objects, and events reflecting temporal and spatial, material and intellectual, physical and spiritual mobility. What emerges is a fascinating survey of the multiple directions postcolonial translocations can take in the future. This book is aimed at students and scholars of postcolonial literary and cultural studies, diaspora studies, migration studies, transnational studies, globalisation studies, critical space studies, urban studies, film studies, media studies, art history, philosophy, history, and anthropology. Contributors: Diana Brydon, Lars Eckstein, Paloma Fresno-Calleja, Lucia Krämer, Gesa Mackenthun, Thomas Martinek, Sandra Meyer, Therese-M. Meyer, Marga Munkelt, Lynda Ng, Claudia Perner, Katharina Rennhak, Gundo Rial y Costas, Markus Schmitz, Mark Stein,

Silke Stroh, Kathy-Ann Tan, Petra Tournay-Theodotou, Daria Tunca, Jessica Voges, Roland Walter, Dirk Wiemann.

"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 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.

Homophobia is still rife and it remains dangerous and even life-threatening to be out in Africa, but Chantal Zabus here traces the range of representations of same-sex desire in Africa through historic and contemporary sources.

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