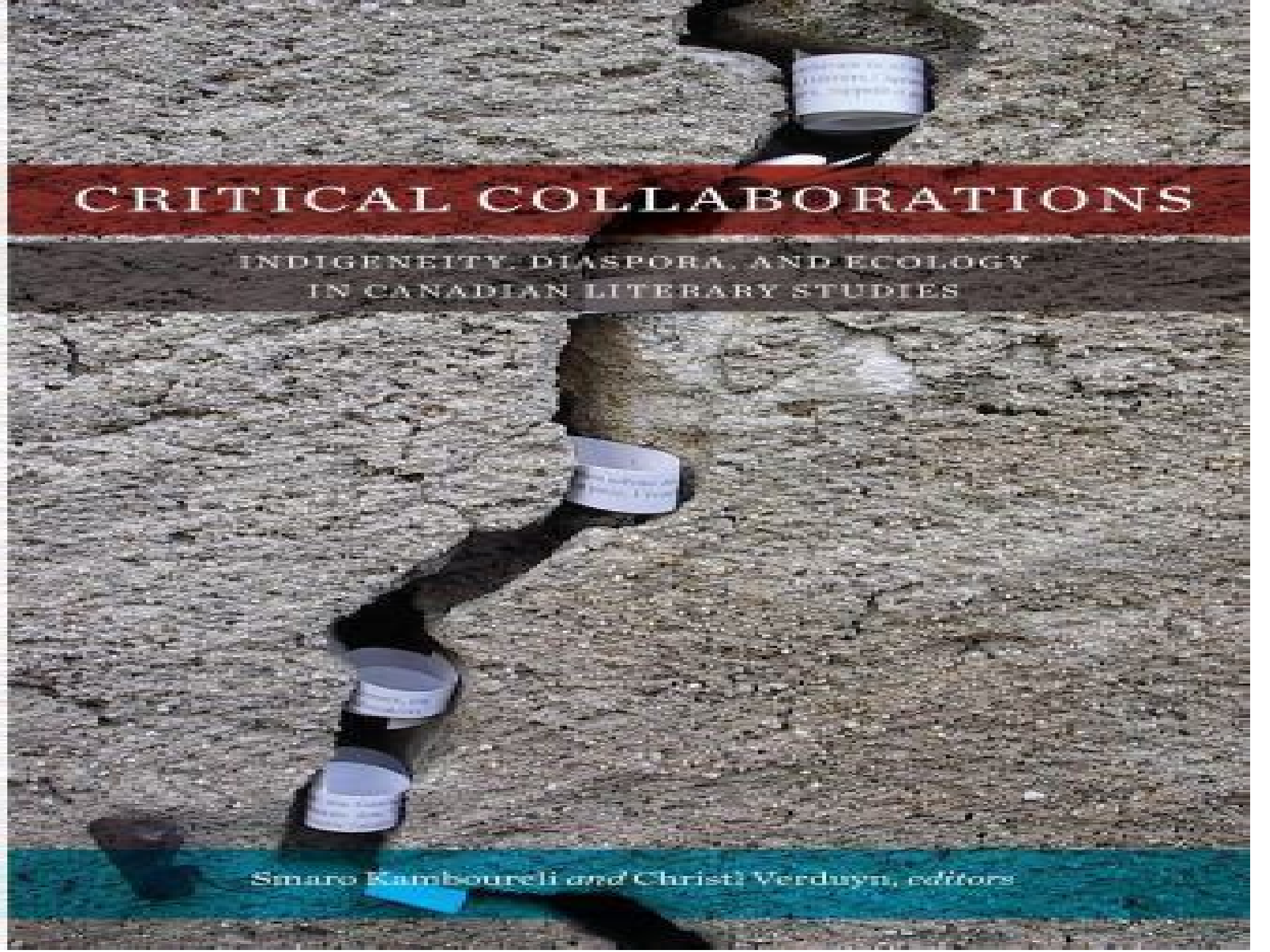


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CRITICAL COLLABORATIONS

INDIGENITY, DIASPORA, AND ECOLOGY
IN CANADIAN LITERARY STUDIES

Smaro Kamboureli and Christi Verduyn, editors

Critical Collaborations Indigeneity Diaspora And Ecology In Canadian Literary Studies Transcanada

Smaro Kamboureli, Robert Zacharias



Critical Collaborations Indigeneity Diaspora And Ecology In Canadian Literary Studies Transcanada:

Critical Collaborations Smaro Kamboureli, Christl Verduyn, 2014-05-28 *Critical Collaborations Indigeneity Diaspora and Ecology in Canadian Literary Studies* is the third volume of essays produced as part of the TransCanada conferences project. The essays gathered in *Critical Collaborations* constitute a call for collaboration and kinship across disciplinary, political, institutional, and community borders. They are tied together through a simultaneous call for resistance to Eurocentrism, corporatization, rationalism, and the fantasy of total systems of knowledge, and a call for critical collaborations. These collaborations seek to forge connections without perceived identity linking concepts and communities without violating the differences that constitute them, seeking epistemic kinships while maintaining a willingness to not know. In this way, they form a critical conversation between seemingly distinct areas and demonstrate fundamental allegiances between diasporic and indigenous scholarship, transnational and local knowledges, legal and eco-critical methodologies. Links are forged between Indigenous knowledge and ecological and social justice, creative critical reading and ambidextrous epistemologies, unmaking the nation through translocalism and unsettling histories of colonial complicity through a poetics of relation. Together, these essays reveal how the critical methodologies brought to bear on literary studies can both challenge and exceed disciplinary structures, presenting new forms of strategic transdisciplinarity that expand the possibilities of Canadian literary studies while also emphasizing humility, complicity, and the limits of knowledge.

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Shifting the Ground of Canadian Literary Studies Smaro Kamboureli, Robert Zacharias, 2013-02-26 *Shifting the Ground of Canadian Literary Studies* is a collection of interdisciplinary essays that

examine the various contexts political social and cultural that have shaped the study of Canadian literature and the role it plays in our understanding of the Canadian nation state The essays are tied together as instances of critical practices that reveal the relations and exchanges that take place between the categories of the literary and the nation as well as between the disciplinary sites of critical discourses and the porous boundaries of their methods They are concerned with the material effects of the imperial and colonial logics that have fashioned Canada as well as with the paradoxes ironies and contortions that abound in the general perception that Canada has progressed beyond its colonial construction Smaro Kamboureli's introduction demonstrates that these essays engage with the larger realm of human and social practices throne speeches book clubs policies of accommodation of cultural and religious differences Indigenous thought about justice and ethics to show that literary and critical work is inextricably related to the Canadian polity in light of transnational and global forces

New Brunswick at the Crossroads Tony Tremblay, 2017-10-25 What is the relationship between literature and the society in which it incubates Are there common political social and economic factors that predominate during periods of heightened literary activity New Brunswick at the Crossroads Literary Ferment and Social Change in the East considers these questions and explores the relationships between periods of creative ferment in New Brunswick and the socio cultural conditions of those times The province's literature is ideally suited to such a study because of its bicultural character in both English and French periods of intense literary creativity occurred at different times and for different reasons What emerges is a cultural geography in New Brunswick that has existed not in isolation from the rest of Canada but often at the creative forefront of imagined alternatives in identity and citizenship At a time when cultural industries are threatened by forces that seek to negate difference and impose uniformity New Brunswick at the Crossroads provides an understanding of the intersection of cultures and social economies contributing to critical discussions about what constitutes the creative in Canadian society especially in rural non central spaces like New Brunswick

Translocated Modernisms Emily Ballantyne, Marta Dvořák, Dean Irvine, 2016-10-04 Translocated Modernisms is a collection of ten chapters partitioned into sections and framed by an introduction by the editors and a coda by Kit Dobson which is interested in those who thronged to the vibrant streets cafés and salons of Montparnasse those who stayed such as Brion Gysin and Mavis Gallant those who returned home such as Morley Callaghan John Glassco David Silverberg and Sheila Watson and those who galvanized local cultural practices by appropriating and translating them from elsewhere While for some Paris becomes a permanent home for others it is simply a temporary excursion which can last for months or for many years The collection opens up the Lost Generation to include multiple generations and broadens its ambit to encompass modernist writers placed under erasure by dominant narratives of Anglo American modernism Instead of limiting the category to a single group based on a collective identity this volume considers lost generations as a particular type of modernist identity attributable to multiple and disparate collectivities These lost generations include those excluded from canonical narrativizations of expatriate

modernisms among which we spy the glimmer of other modernists living in the shadows of luminaries long recognized in the Anglo American tradition *Public Poetics* Bart Vautour, Erin Wunker, Travis V. Mason, Christl Verduyn, 2015-06-08 *Public Poetics* is a collection of essays and poems that address some of the most pressing issues of the discipline in the twenty first century The collection brings together fifteen original essays addressing public poetry and poetics from the situated space of Canada while simultaneously troubling the notion of the nation as a stable term It asks hard questions about who and what count as public in Canada Critical essays stand alongside poetry as visual and editorial reminders of the cross pollination required in thinking through both poetry and poetics *Public Poetics* is divided into three thematic sections The first contains essays surveying poetics in the present moment through the lens of the public private divide systematic racism in Canada the counterpublic feminist poetics and Canadian innovations on postmodern poetics The second section contains author specific studies of public poets The final section contains essays that use innovative renderings of poetics as a means of articulating alternative communities and practices Each section is paired with a collection of original poetry by ten contemporary Canadian poets This collection attends to the changing landscape of critical discourse around poetry and poetics in Canada and will be of use to teachers and students of poetry and poetics *Slanting I, Imagining We* Larissa Lai, 2014-07-31 The 1980s and 1990s are a historically crucial period in the development of Asian Canadian literature *Slanting I, Imagining We* Asian Canadian Literary Production in the 1980s and 1990s contextualizes and reanimates the urgency of that period illustrates its historical specificities and shows how the concerns of that moment from cultural appropriation to race essentialism to shifting models of the state continue to resonate for contemporary discussions of race and literature in Canada Larissa Lai takes up the term Asian Canadian as a term of emergence in the sense that it is constantly produced differently and always in relation to other terms often whiteness but also Indigeneity queerness feminism African Canadian and Asian American In the 1980s and 1990s Asian Canadian erupted in conjunction with the post structural recognition of the instability of the subject But paradoxically it also came into being through activist work and so depended on an imagined stability that never fully materialized *Slanting I, Imagining We* interrogates this fraught tension and the relational nature of the term through a range of texts and events including the Gold Mountain Blues scandal the conference *Writing Thru Race* and the self writings of Evelyn Lau and Wayson Choy ***Land/Relations*** Smaro Kamboureli, Larissa Lai, 2023-04-18 Essential reading for those interested in questions of justice and cultural representation *Land Relations* speaks to and moves beyond the critical junctures in the study of Canadian literatures today In the aftermath of the Truth and Reconciliation Commission and following Canada's sesquicentennial *Land Relations* presents a collaborative effort at what Smaro Kamboureli and Larissa Lai call counter memory a collective effort to recognise relationships that have always been between peoples between humanity and other living forms between us and the land in an effort to avoid erasure loss and trauma Twenty influential literary critics engage a variety of genres essay life writing testament polemic poetry to explore the ways

Canadian cultural production has been shaped by social and historical relations and can be given new and various forms to decolonize the institutions associated with the creation of this country's vision of Canadian literature *Editing as Cultural Practice in Canada* Dean Irvine, Smaro Kambourelli, 2016-05-20 This collection of essays focuses on the varied and complex roles that editors have played in the production of literary and scholarly texts in Canada With contributions from a wide range of participants who have played seminal roles as editors of Canadian literatures from nineteenth century works to the contemporary avant garde from canonized texts to anthologies of so called minority writers and the oral literatures of the First Nations this collection is the first of its kind Contributors offer incisive analyses of the cultural and publishing politics of editorial practices that question inherited paradigms of literary and scholarly values They examine specific cases of editorial production as well as theoretical considerations of editing that interrogate such key issues as authorial intentionality textual authority historical contingencies of textual production circumstances of publication and reception the pedagogical uses of edited anthologies the instrumentality of editorial projects in relation to canon formation and minoritized literatures and the role of editors as interpreters enablers facilitators and creators *Editing as Cultural Practice in Canada* situates editing in the context of the growing number of collaborative projects in which Canadian scholars are engaged which brings into relief not only those aspects of editorial work that entail collaborating as it were with existing texts and documents but also

collaboration as a scholarly practice that perforce involves co editing **Producing Canadian Literature** Kit Dobson, Smaro Kambourelli, 2013-06-15 *Producing Canadian Literature* Authors Speak on the Literary Marketplace brings to light the relationship between writers in Canada and the marketplace within which their work circulates Through a series of conversations with both established and younger writers from across the country Kit Dobson and Smaro Kambourelli investigate how writers perceive their relationship to the cultural economy and what that economy means for their creative processes The interviews in *Producing Canadian Literature* focus in particular on how writers interact with the cultural institutions and bodies that surround them Conversations pursue the impacts of arts funding on writers show how agents editors and publishers affect writers works examine the process of actually selling a book both in Canada and abroad and contemplate what literary awards mean to writers Dialogues with Christian B k George Elliott Clarke Daniel Heath Justice Larissa Lai Stephen Henighan Roy Miki Er n Moure Ashok Mathur Lee Maracle Jane Urquhart and Aritha van Herk testify to the broad range of experience that writers in Canada have when it comes to the conditions in which their work is produced Original in its desire to directly explore the specific circumstances in which writers work and how those conditions affect their writing itself *Producing Canadian Literature* will be of interest to scholars students aspiring writers and readers who have followed these authors and want to know more about how their books come into being

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following extracts and choose the correct option i chatter chatter as i flow to join the brimming

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come from haunts of coot and hern i make a sudden sally and sparkle out among the fern to bicker down a valley a who
comes from the haunts of coot and hem b what does it do among the fern

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web ans in the primitive part of the brook i e haunts of coot and heron the brook paces with transparent water when the
bright sunbeams stray from the quivering brook water it seems to be sparkling from the quivering brook water sparkling is
one of the tenets of the brook in its flow and symbolizes agile and gaily young nature of man

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in little sharps and trebles i bubble into eddying bays i babble on the pebbles with many a curve my banks i fret by many a
field and fallow and many a fairy foreland set with willow weed and mallow i chatter chatter as i flow

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following questions a how does the brook sparkle answer the brook sparkles because of the sun s rays which shine on its

water the sudden emergence or rush of the brook is shown to be in a sparkling motion

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