

John Thieme

'A SANCTIONED BABEL': MYTH AND LANGUAGE IN ROBERT KROETSCH'S *WHAT THE CROW SAID*

Strange events occur in Robert Kroetsch's sixth published novel, *What the Crow Said* (1978). In the opening chapter, a young woman, Vera Lang, is seduced and impregnated on the edge of a prairie valley by a swarm of bees; subsequently three of her five younger sisters also become pregnant in unusual ways: the next eldest, apparently made so by a one-legged curmudgeon, who afterwards confesses he is sometimes able to feel and use his missing parts; another, it would seem, though like many things in the text this is not explicit, by artificial insemination, after injecting himself with seed from a hired man, who, while watching a toaser crow rouse a bull, has become 'so excited that he accidentally inserted himself into the semen-collecting device'; the third, apparently by all the players in a hockey game that degenerates into a brawl. Vera's seduction ushers in a series of abnormal meteorological events. A preternaturally long winter brings timber wolves south from the northern forests and when Vera finds herself surrounded by a pack as she rides home one night, she throws her young son to the darkness and, it would seem, certain death. However, years later he reappears safe and sound, having been reared by coyotes and jabbering in 'a kind of speech that was half yips and barks, half what his listeners took to be pig Latin' (p.138). Earlier, Vera's mother, Tiddy, has given birth to a beautiful mute child, JG, whose only significant relationship is with the talking crow of the title, who may perhaps be his voice. In the later chapters of the novel, the central focus is on a war between the sky and the earth, with the text's various male characters engaging in a series of magnificently obsessive attempts to project themselves into the heavens. Thus one, Isador Heck, who has earlier toured the continent being fired from a cannon as a circus act, believes he can 'include himself' (p.181) in the afterlife by using the same method of propulsion now. This endeavour is complemented by another version of the same basic narrative pattern,

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The Robert Kroetsch Papers University of Calgary. Libraries. Special Collections Division, Jean Tener, Sandra Mortensen, Marlys Chevrefils, 1986 Biocritical essay by Aritha Van Herk [The Michael Cook Papers, First Accession and Second Accession](#) University of Calgary. Libraries. Special Collections Division, Marlys Chevrefils, Apollonia Steele, 1994 Michael Cook rapidly built a reputation in the 1970s as a playwright of Newfoundland life Although not born on the island he soon became better known than such writers as Al Pittman and Ted Russell Four full length plays Colour the Flesh the Colour of Dust The Head Guts and Sound Bone Dance Jacob s Wake and The Gayden Chronicles and six one act plays Tiln Quiller On the Rim of the Curve Therese s Creed The Fisherman s Revenge and the unpublished Not as a Dream were staged between 1971 and 1978 He is also the outstanding Canadian radio dramatist of his generation with over fifty plays As an essayist his columns for the St John s Evening Telegram enhance his interpretation of what defines Newfoundland and examine the big issues of Canadian culture *Disenchanted Modernity in Robert Kroetsch's The Studhorse Man* Francis Zichy, 2010 This book undertakes a detailed reading of Robert Kroetsch s The Studhorse Man examining this Canadian novel in its transnational historical and socio cultural context Key subject headings are biology and culture sex and gender eugenics and contraception writing and reading The overarching theme is disenchanted modernity in the twentieth century the systematic displacement of the divine and natural order by a humanly ordained social regime and by forms of social engineering that brought to bear the full force of modern science invasively to alter the most fundamental conditions of human life The more immediate literary frames of reference are Greek mythology early Christian debates on the body and marriage and the lore of the North American Aboriginal trickster as these are deployed and alluded to in Kroetsch s novel In establishing the sources and contexts of The Studhorse Man this study examines Robert Kroetsch s early drafts of the novel and his many notes taken and clippings assembled during its composition An effort has been made to appeal to a wide range of general and academic readers alike by avoiding specialized jargon and adopting a cross disciplinary approach This book will be of interest to scholars of literature and literary theory and of use in courses on literature and the novel on masculinity and gender studies and on cultural history in the twentieth century *The Mordecai Richler Papers, First Accession* University of Calgary. Libraries. Special Collections Division, Sandra Mortensen, Apollonia Steele, Jean Tener, 1987 A novelist with a firmly established reputation both nationally and internationally Mordecai Richler has since the mid 1950s emerged as one of Canada s most controversial and significant writers whether in fiction or in non fiction His eight novels to date including the justly famous Apprenticeship of Duddy Kravitz and Joshua Then and Now dramatize the dilemmas of various kinds of dispossessed or ghettoized individuals the Jew the artist intellectual the expatriate the hero manque the political and cultural victim and his half dozen or so books of essays convincingly expose and analyze what he sees as the major forces of hypocrisy and dishonesty in our world Richler is an essential writer for those who would understand the existentialist nature of the

isolated individual in today's world and who appreciate a fictional craft that blends the complementary elements of realism, satire and humour. With a perceptive introductory essay by Victor Ramraj, *The Mordecai Richler Papers* provides an indispensable resource for the scholar and general reader alike for the contents of these papers: manuscript versions, correspondence with editors and publishers, memorabilia of all sorts allow us to follow and assess the development of this important writer.

Women, Reading, Kroetsch Susan Rudy, 2010-10-30. *Women Reading Kroetsch: Telling the Difference* is a book of both practical and theoretical criticism. Some chapters are feminist deconstructive readings of a broad range of the writings of contemporary Canadian poet-critic-novelist Robert Kroetsch from *But We are Exiles* to *Completed Field Notes*. Other chapters self-consciously examine the history and possibility of feminist deconstruction and feminist readings of Kroetsch's writing by analyzing Kroetsch, Derrida and Freud on subjectivity and sexuality; Neuman, Hutcheon and van Herk on Kroetsch. As such, the book speaks out of and about a number of contemporary theoretical discourses including particular positions within Canadian literary criticism, feminism, postmodernism and poststructuralism. Written by a woman reader whose theoretical and methodological orientations are both feminist and poststructuralist, *Women Reading Kroetsch: Telling the Difference* problematizes notions of writing, reading, gender, sexuality and subjectivity in and through Robert Kroetsch's writings. In this critical study of one writer's work, the author also challenges the traditionally subservient relationship of reader to text and so empowers the feminist reader as well as if not rather than the male writer.

The Brian Moore Papers, First Accession and Second Accession University of Calgary. Libraries. Special Collections Division, Marlys Chevreuil, Jean Tener, Apollonia Steele, 1987. A Canadian citizen living in the United States, the Irish-born Brian Moore stands out as one of the most prolific and consistently competent novelists in the English-speaking world. From his highly acclaimed Judith Hearne of the 1950s to his recent runner-up for the Booker Prize *The Color of Blood*, Moore has in his sixteen novels dramatized what it means to be caught up at the edges of all kinds of uncertainties and fears: spiritual, sexual, political and social, where frequently the protagonist faces psychological dilemmas generated by the conflicting values of the Old World and the New. Essentially a traditional novelist, Moore has nevertheless moved from time to time into fictional experimentation as in *The Great Victorian Collection*, but whatever form he chooses, he is consistent in his moral compassion for his characters and in his meticulous prose style. Introduced with a biocritical essay by Hallvard Dahl, *The Brian Moore Papers* consisting of numerous drafts of his novels, voluminous correspondence and daily workbooks offers a rich resource for the general reader and the scholarly critic.

The Alice Munro Papers, First Accession University of Calgary. Libraries. Special Collections Division, Jean M. Moore, Jean Tener, Apollonia Steele, 1986. Alice Munro was born in 1931 in Wingham, Ontario. After attending the University of Western Ontario, she moved to the west coast. She now lives in Clinton, Ontario. Her short stories have been read on the Canadian Broadcasting Corporation and published in many anthologies. She publishes in a variety of Canadian and American magazines including regular contributions to the *New Yorker*. This highly gifted writer won the Governor

General's Award for her 1968 collection of short stories *Dance of the Happy Shades*. In 1972 her *Lives of Girls and Women* was winner of the Canadian Booksellers Association International Book Year Award and a section of this novel was produced in the CBC Performance series. In 1977 she was the first Canadian to be awarded the Canada Australia Literary Prize. Her other publications include *Something I've Been Meaning to Tell You* 1974 and *Who Do You Think You Are* 1978 the latter winning for Munro her second Governor General's Award.

The Home Place Dennis Cooley, 2016-03-18 He wants to sit and visit at the kitchen table and he can hardly wait to get on the road again. From Chapter 1 Robert Kroetsch one of Canada's most important writers was a fierce regionalist with a porous yet resilient sense of home. Although his criticism and fiction have received extensive attention his poetry remains underexplored. This exuberantly polyvocal text insightfully written by Dennis Cooley who knew Kroetsch and worked with him for decades seeks to correct that imbalance. *The Home Place* offers a dazzling playful and intellectually complex conversation drawing together personal recollections, Kroetsch's archival materials and the international body of Kroetsch scholarship. For literary scholars and anyone who appreciates Canadian literature *The Home Place* will represent the standard critical evaluation of Kroetsch's poetry for years to come.

The Old Dualities Dianne Tiefensee, 1994 In this provocative re-examination of the work of Robert Kroetsch who has been hailed as the father of Canadian post modernism Dianne Tiefensee argues that Kroetsch's deconstruction fails to address or even comprehend the radical nature of Derrida's theory.

150 Years of Canada Ursula Lehmkuhl, Elisabeth Tutschek, 2020 On July 1 2017 Canada celebrated the 150th anniversary of Confederation. The nation-wide festivities prompted ambiguous reactions and contradictory responses since they officially proclaimed to celebrate what it means to be Canadian. Drawing on the analytical perspectives of Diversity Studies this fifth volume of the Diversity Diversit Diversit t series explores the repercussions of Canada 150's focus on identity. The contributions touch upon issues of Canada's French and English dualism of its settler colonial past and present and the role of Indigenous Peoples in Canada's identity narrative of Canada's religious cultural ethnic and racial diversity and of the challenge of forging a Canadian identity. The authors analyze these and other problems arising from the tensions between identity and diversity by empirically addressing topics such as multicultural memories Canadian literary and political discourses M'tis history Canada's Indigenous peoples Canada's official federal discourse on language and culture and Canada's evolving citizenship regimes.

Contributors Marie-Eve Beaulieu Charles Blattberg Paul Carls Sarah Henzi Jane Jenson Wolfgang Klooss Gillian Lane Mercier Pierre Lavoie Ursula Lehmkuhl Laurence McFalls Nikolas Schall Lisa Schaub Elisabeth Tutschek

Post-glacial Robert Kroetsch, 2019-10-15 *Post-glacial* is a collection of poems by Robert Kroetsch selected by his former student David Eso. The book features Kroetsch's iconic collection *Completed Field Notes* alongside rare work gathered from different stages of Kroetsch's career. The book contains an afterword by Aritha van Herk. Kroetsch's poetry evolved from short lyric poetry in the 1960s to postmodern long poems in the 1970s and 80s. Kroetsch's work in the 1990s and 2000s was marked by the production of experimental chapbooks. Yet it is

in the 2000s that Kroetsch's celebrated *The Hornbooks* of Rita K and his final collection *Too Bad* were published *Post glacial* presents the material in a thematic arc that follows daily seasonal and biographical topics The collection moves from moods of morning spring and youth to shades of darkness winter and mourning In the introduction Eso charts Kroetsch's early attempts at poetry in his teenage and undergraduate years Eso takes the title *Post glacial* from the poem *Lonesome Writer* Diptych and proposes the term as an alternative to postmodernism a term often used by critics to describe Kroetsch's work *Post glacial* emphasizes the poet's interest in landscape ecology history the presence of absence and the endurance of a living past **Directory of Special Libraries and Information Centers**, 2009 **Sensing Space** Claire Omhové, 2007

This book enlarges the perspective of literary geography which tends to focus on the correspondence between the objective world the geographer addresses and its subjective rendering in art Instead it considers how geography informs fresh aesthetic responses to space in contemporary Canadian literature with specific attention to the writings of Alistair MacLeod Jane Urquhart Anne Michaels Aritha van Herk Rudy Wiebe Robert Kroetsch and Thomas Wharton This broadening leads to a series of interrogations what blanks in conventional landscape writing does physical geography fill and how Where does the efficiency of geography lie beyond its scientific accuracy or descriptive relevance Pondering the role of geography in a work of art therefore amounts to considering what makes geography work as art is there such a thing as a poetics of geography Because the place of the writer and the representation of space remain two central concerns in Canadian writing the texts under scrutiny help elucidate the critical role performed by the geographical imagination a phrase used by theoreticians as diverse as Edward Said Edward Soja or Derek Gregory in the fabrication of symbolic ties between Canadians and the land they have come to share **Cahiers de la Société Bibliographique Du Canada** Bibliographical Society of Canada, 1987

Rudy Wiebe and the Historicity of the Word Penelope Van Toorn, 1995 In an entertaining re-examination of Rudy Wiebe's major novels Penny van Toorn presents a completely new way of reading one of Canada's foremost contemporary writers She analyzes Wiebe's struggle to control the socially contested territory of language and identifies the principles that underlie his complex narrative structures *Alice Munro's Late Style* Robert Thacker, 2023-11-30 Focusing on Alice Munro's last three collections this book examines the differences between these volumes and the rest of her work to analyse the emergence and the difference of her late style Alice Munro has effectively reshaped the short story as a form This book focuses on Munro's art of recursion an approach that has been evident throughout her career but came to the fore in her last three books *The View from Castle Rock* 2006 *Too Much Happiness* 2009 and especially *Dear Life* 2012 This recursion and return manifest themselves not only in Munro's return to previously published pieces but also to her discovery and meditations on her Scottish heritage which can be read as entrance to her own understanding of herself and her life Its provenance displayed through archival evidence is complex yet reveals a writer intent on a precise late style Munro's final works serve as a coda to both her late style and to her entire career as arguably one of the finest short story writers ever to

put pen to paper **Catalogues, Guides and Inventories to the Archives of Alberta, British Columbia, Northwest Territories and the Yukon Territory** David Mattison, Archives Association of British Columbia, 1991 **Canadian Books in Print** ,1997 **Small Press Record of Books in Print** Len Fulton, 1994 **Páginas de contenido** ,1987

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