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New Long Poem Anthology

Marie J. Carrière



New Long Poem Anthology:

Writing in Our Time Pauline Butling, Susan Rudy, 2009-10-22 Process poetics is about radical poetry poetry that challenges dominant world views values and aesthetic practices with its use of unconventional punctuation interrupted syntax variable subject positions repetition fragmentation and disjunction To trace the aesthetically and politically radical poetries in English Canada since the 1960s Pauline Butling and Susan Rudy begin with the upstart poets published in Vancouver's TISH A Poetry Newsletter and follow the trajectory of process poetics in its national and international manifestations through the 1980s and 90s The poetics explored include the works of Nicole Brossard Daphne Marlatt bpNichol George Bowering Roy Kiyooka and Frank Davey in the 1960s and 70s For the 1980 2000 period the authors include essays on Jeff Derksen Clare Harris Erin Mour and Lisa Robertson They also look at books by older authors published after 1979 including Robin Blaser Robert Kroetsch and Fred Wah A historiography of the radical poets and a roster of the little magazines small press publishers literary festivals and other such sites that have sustained poetic experimentation provide context

Anthologizing Canadian Literature Robert Lecker, 2015-11-02 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

From Cohen to Carson Ian Rae, 2008-03-26 From Cohen to Carson provides the first book length analysis of one of Canada's most distinctive fields of literary production Ian Rae argues that Canadian poets have turned to the novel because of the limitations of the lyric but have used lyric methods puns symbolism repetition juxtaposition to create a mode of narrative that contrasts sharply with the descriptive conventions of realist and plot driven novels

Keepers of the Code Robert Lecker, 2013-02-07 Keepers of the Code explores the complex network of associations and negotiations that influenced the development of literary anthologies in English Canada from 1837 to the present Lecker shows that these anthologies are deeply conflicted narratives that embody the tensions and anxieties felt by their editors when faced with the challenge of constructing or rejecting national ideals He argues that these are intensely self conscious works with their own literary mechanisms and architecture In reading the history of these

anthologies he witnesses a complex narrative of nation a compelling story about the values and interests informing English Canadian literary history

The Routledge Introduction to Twentieth- and Twenty-First-Century Canadian Poetry Erin Wunker, 2022-11-21 When asked the question what is the power of poetry writer Ian Williams said poetry punctures the surface Williams statement that poetry matters and that it does something is at the heart of this book Building from this core idea that poetry perforates the everyday to give greater range to our lives and our thinking the practical and pedagogical aim of this book is twofold the first aim is to provide students with an introduction to the key cultural political and historical events that inform twentieth and twenty first century Canadian poetry and to familiarize those same readers with poetic movements trends and forms of the same time period This book addresses the aesthetic and social contexts of Canadian poetry written in the twentieth and twenty first centuries it models for its readers the critical and theoretical discourses needed to understand the contexts of literary production in Canada Put differently readers need a sense of the where and how of poetic production to help situate them in the what of poetry itself In addition to offering a historically contextualized overview of the significant movements developments and poets of this time period this book also familiarizes readers with key moments of reflection and rupture such as the effects of economic and ecological crisis global conflicts and debates around appropriation of culture This book is built on the premise that poetry in Canada does not happen outside of political social and cultural contexts

We Are What We Mourn Priscila Uppal, 2009 The first book on the Canadian poetic elegy challenges all previous ideas about the purpose of mourning

Margin of Interest Shane Neilson, 2019-09-24 As Shane Neilson writes in Margin of Interest Maritime poetry is the sum of what s come before a unique history and yes a unique place In Margin of Interest Neilson examines representation identity power and the politics of literary history from the creative traditions of the Mi kmaq to the work of young poets today He pays due homage to iconic Maritime writers Milton Acorn Alden Nowlan George Elliott Clarke shines a critical spotlight on lesser known masters from the region Travis Lane Wayne Clifford and provides a glimpse inside the diverse ecosystem of poets under 40 writing in or about the Maritimes Rebecca Thomas Lucas Crawford El Jones He also combats the prejudices so often applied to writers from Atlantic Canada stigma associated with mental illness rigid gendering vernacular language and even poetic form and advocates for a long overdue reappropriation of the regionalist stance as well as a proper recognition of the region s writers and their contribution to the Canadian literary landscape For as Neilson wisely asks What s the matter with taking pride in any kind of regional identity that we articulate

History, Literature and the Writing of the Canadian Prairies Alison Calder, Robert Wardhaugh, 2005-05-16 The Canadian Prairie has long been represented as a timeless and unchanging location defined by settlement and landscape Now a new generation of writers and historians challenge that perception and argue instead that it is a region with an evolving culture and history In a collection of ten essays History Literature and the Writing of the Canadian Prairies explores a more contemporary prairie identity and reconfigures the prairie as a construct that is non linear

and diverse responding to the impact of geographical historical and political currents These writers explore the connections between document and imagination between history and culture and between geography and time The subjects of the essays range widely the non linear structure of Carol Shield s *The Stone Diaries* the impact of Aberhart s Social Credit Marshall McLuhan and Mesopotamian myth on Robert Kroetsch s prairie postmodernism the role of document in long prairie poems the connection between cultural tourism and heritage the theme of regeneration in Margaret Laurence s *Manawaka* writing the influence of imagination on geography in Thomas Wharton s *Icefields* and the effects on an alpine climber of pre WWII ideological concepts of time and individualism Charles Olson and Frances Boldereff Charles Olson,Frances

Boldereff,1999-08-20 A remarkable series of letters between Black Mountain poet Charles Olson and his most ardent reader

Writing the Roaming Subject Joanne Saul,2006-01-01 Writing the Roaming Subject explores issues of identity formation representation and resistance in Canada and suggests that these are particularly crucial questions during a period of Canadian literary history Poets Talk Pauline Butling,Susan Rudy,2005-01-15 This is a book that takes on the hard questions about the role of poets in society together with the challenges of reading difficult poetry Using the relaxed format of the personal interview Butling and Rudy open doors to some of the most challenging and important poetry of the 1990s Robert Kroetsch talks about his dread of systems and his subversive use of sub literary forms Erin Mour and Daphne Marlatt discuss the feminist trajectories in their work how to jump circuits and activate alternative networks Dionne Brand links her poetics to Marxist politics and Pan African liberation movements Annharte explains her use of humour to de program Native people Jeff Derksen wants to disarticulate and rearticulate linguistic and social systems while Fred Wah emphasizes the role of poetry in changing how we see the world Writing Lovers Méira Cook,2005-04-22 In writings by the French post structuralists rhetorical tropes such as speechlessness fragmentation and deflection testify to the writer s difficulty in broaching the subject of love Similarly Cook shows that love poetry proceeds out of a profound failure of language resulting from the opacity of discourse its lack of neutrality or the fugitive transparency of reference Writing Lovers also explores race ethnicity age and sexual identity within the context of the passionate excesses of amatory discourse **Do You Want to Be**

Happy and Write? Robert Lecker,2023-09-01 Michael Ondaatje has achieved international prominence and recognition in a way that few other writers have let alone Canadian writers This popularity is most pronounced for works of historical fiction such as *The English Patient* winner of the Golden Man Booker Prize and *In the Skin of a Lion* set in 1930s Toronto shortlisted for the Governor General s Award and winner of the Canada Reads competition in 2002 But Ondaatje has been writing for over fifty years and his innovative works include some of the most accomplished poetry in the English speaking world Taking its title from a question in his poem *Tin Roof* *Do You Want to Be Happy and Write* reassesses Ondaatje s writing and the role of the poet from his troubled explorations of the self reflexive artist to his most recent novels Comprehensive in both approach and coverage this new collection offers groundbreaking analysis informed by an understanding of Ondaatje s entire

oeuvre placing early poetry collections like *The Collected Works of Billy the Kid* and *There's a Trick with a Knife I'm Learning to Do* alongside the full range of his novels and his extensive work as a literary editor. The book highlights the transnational postcolonial and diasporic issues that have become increasingly apparent in Ondaatje's work. Contributors explore key interests that have reappeared and been rethought across his fiction and poetry: the construction of identity, the nature of memory and its relation to family origins and history, the human body as a site of contestation and struggle, the contrast between Eastern and Western values and the Southeast Asian diaspora, the writer's responsibility in depictions of war, psychic trauma and genocide, and an ongoing fascination with the visual and the media of photography and film. An eclectic celebration of an iconic author, *Do You Want to Be Happy and Write* offers an authoritative reference point for scholars and students of literature and reveals new facets of a major author to his readers around the world. **Sanctioned Ignorance**

Paul Martin, 2013-10-15 Bilingual literary scholar builds bridges spanning institutional silos to found an inclusive literatures of Canada

Rutherford Red Wheelbarrow Poets Anthology Red Wheelbarrow Poets, Jim Klein, 2008 There's a marvelous revival of poetry underway in Rutherford, NJ, home of the influential American poet William Carlos Williams. A Symposium on Williams has led to a poetry cooperative, several websites, two ongoing workshops, and a monthly reading. The RUTHERFORD RED WHEELBARROW POETS ANTHOLOGY is the living proof of the great vortex of poetic energy that has been created. The book features an unpublished poem by Williams and also poets like JOHN BARRALE, CELINE BEAULIEU, SONDRASINGER, BEAULIEU, GEORGE DE GREGORIO, MARK FOGARTY, JIM KLEIN, LOREN KLEINMAN, ZORIDA MOHAMMAD, DEBORAH SCHANTZ, CLAUDIA SEREA, and many more. **Anthology of Magazine Verse for ... and Year Book of American Poetry**, 1914

Writing in the Feminine in French and English Canada Marie J. Carrière, 2002-01-01 This important work considers the contemporary movement of writing in the feminine by examining the work of five women writers from French and English Canada and the dialogue therein with feminist and psychoanalytic theory and theories of ethics. Informing the author's interpretations are the ideas of French theorists Emmanuel Levinas, Paul Ricoeur, Luce Irigaray, and Julia Kristeva, as well as American feminists Kelly Oliver and Jessica Benjamin. Marie Carrière explores the unfolding complex questions of sexual difference, female subjectivity, and mother-daughter relations. She also uncovers and examines the occasional breakdown of the feminist ethics postulated by Nicole Brossard. France Théoret, Di Brandt, Erin Mour, and Lola Lemire Tostevin. Carrière views these instances of deviation not as a failure of writing in the feminine but as an inevitability in the relatively new intellectual terrain of feminist ethics. *Writing in the Feminine* will be of great interest to scholars of literary theory, women's studies, and Canadian literature in French and English. As a challenging study of the connections between gender and authorship, it will also appeal to those who have a particular interest in women's literature. **Bolder Flights**

Frank Tierney, Angela Arnold Robbeson, 1999-01-07 A growing number of literary historians and critics now recognize the contemporary long poem as a distinctively Canadian genre. This collection of essays leads the reader to a deeper

understanding of Canadian literary cultures in terms of their local intimacies and idiosyncrasies as well as in their national contexts

Canadian Primal Mark Dickinson, 2021-02-18 Over the past few decades a group of writers we might call the Thinking and Singing poets have stood at the forefront of poetry in Canada These five poets Dennis Lee Don McKay Robert Brighurst Jan Zwicky and Tim Lilburn are major voices in an era of ecological devastation and spiritual unease Their diverse questioning work suggests new ways to confront some of the most pressing issues of our time In vibrant prose Mark Dickinson explores the relationship between the lives of these poets and their writing examining their intersecting careers and friendships and the ways they learned from and challenged one another Canadian Primal uses an unconventional approach blending biography with literary analysis and drawing from meetings and correspondence with each poet over many years to trace the people and events that inspired the creation of important texts Dickinson tracks how each of the writers arrived at poetry as a way of being and at the heart of their poetics he finds both a musical intelligence and the crucial importance of the land Canadian Primal is literary biography reconceived as an adventure of the mind body and spirit Ebullient intelligent and eminently readable it reminds us that we can live on the earth in a different way true to the defining experiences of our lives surrounded by meaning and presence beyond our imagining

Sharing the Past J.A. Weingarten, 2019-09-05 Sharing the Past is an unprecedentedly detailed account of the intertwining discourses of Canadian history and creative literature When social history emerged as its own field of study in the 1960s it promised new stories that would bring readers away from the elite writing of academics and closer to the everyday experiences of people Yet the academy's continued emphasis on professional distance and objectivity made it difficult for historians to connect with the experiences of those about whom they wrote and those same emphases made it all but impossible for non academic experts to be institutionally recognized as historians Drawing on interviews and new archival materials to construct a history of Canadian poetry written since 1960 Sharing the Past argues that the project of social history has achieved its fullest expression in lyric poetry a genre in which personal experiences anchor history Developing this genre since 1960 Canadian poets have provided an inclusive model for a truly social history that indiscriminately shares the right to speak authoritatively of the past

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