

Odysseys Home Mapping African Canadian Literature

This second of three volumes in theHistory of the Book in Canada demonstrates the same research and editorial standards established with Volume One by book history specialists from across the nation.

In a long overdue contribution to geography and social theory, Katherine McKittrick offers a new and powerful interpretation of black women's geographic thought. In Canada, the Caribbean, and the United States, black women inhabit diasporic locations marked by the legacy of violence and slavery. Analyzing diverse literatures and material geographies, McKittrick reveals how human geographies are a result of racialized connections, and how spaces that are fraught with limitation are underacknowledged but meaningful sites of political opposition. Demoniac Grounds moves between past and present, archives and fiction, theory and everyday, to focus on places negotiated by black women during and after the transatlantic slave trade. Specifically, the author addresses the geographic implications of slave auction blocks, Harriet Jacobs's attic, black Canada and New France, as well as the conceptual spaces of feminism and Sylvia Wynter's philosophies. Central to McKittrick's argument are the ways in which black women are not passive recipients of their surroundings and how a sense of place relates to the struggle against domination. Ultimately, McKittrick argues, these complex black geographies are alterable and may provide the opportunity for social and cultural change. Katherine McKittrick is assistant professor of women's studies at Queen's University.

Presents alphabetically arranged entries on authors, works of poetry, drama, and fiction, recurrent themes, and literary theories in twentieth-century African literature.

The present volume contains general essays on: unequal African/Western academic exchange; the state and structure of postcolonial studies; representing male violence in Zimbabweꝯs wars; parihaka in the poetic imagination of Aotearoa New Zealand; Middle Eastern, Nigerian, Moroccan, and diasporic Indian womenꝯs writing; community in post-Independence Maltese poetry in English; key novels of the Portuguese colonies; the TV series The Kumars at No. 42; fictional representations of India; the North in western Canadian writing; and a pedagogy of African-Canadian literature. As well as these, there is a selection of poems from Malta by Daniel Massa, Adrian Grima, Norbert Bugeja, Immanuel Mifsud, and Maria Grech Ganado, and essays providing close readings of works by the following authors and filmmakers: Thea Astley, George Elliott Clarke, Alan Duff, Francis Ebejer, Lorena Gale, Romesh Gunsekera, Sahar Khalꝯfah, Anthony Minghella, Michael Ondaatje, Caryl Phillips, Edgar Allan Poe, Salman Rushdie, Ghꝯdah al-Sammꝯn, Meera Syal, Lee Tamahori. Contributors: Leila Abouzeid, Hoda Barakat, Amrit Biswas, Thomas Bonnici, Stella Borg Barthet, Ivan Callus, Devon CampbellꝯHall, Saviour Catania, George Elliott Clarke, Brian Crow, Pilar CuderꝯDominguez, Bärbel Czennia, Hilary P. Dannenberg, Pauline DodgsonꝯKatiyo, Bernadette Falzon, Daphne Grace, Adrian Grima, Kifah Hanna, Janne Korkka, T. Vijay Kumar, Chantal KwastꝯGreff, Maureen Lynch Percopo, Kevin Stephen Magri, Isabel Moutinho, Melanie A. Murray, Taiwo OloruntobaꝯOju, Gerhard Stilz, Jesús Varela Zapata, Christine VogtꝯWilliam. Stella Borg Barthet is Senior Lecturer in the Department of English at the University of Malta. She is the author of papers and book chapters, mostly on Maltese, Australian, and African fiction. Her current research interests include North African and African-American writing.

A Map to the Door of No Return

The History of Blacks in Canada

Is Canada Postcolonial?

Shared Waters

The Black Border and Fugitive Narration in Black American Literature

An Anthology

The Routledge Companion To Postcolonial Studies

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 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.

In Whiteout: How Canada Cancels Blackness, his new and essential collection of essays, George Elliott Clarke exposes the various ways in which the Canadian imagination demonizes, excludes, and oppresses Blackness. Clarke's range is extraordinary: he canvasses African-Canadian writers who have tracked Black invisibility, highlights the racist bias of our true crime writing, reveals the whitewashing of African-Canadian perspectives in universities, and excoriates the political failure to reckon with the tragedy of Africville, the once-thriving, "Africadian" community whose last home was razed in 1970. For Clarke, Canada's relentless celebration of itself as a site of "multicultural humanitarianism" has blinded White leaders and citizens to the country's many crimes, at home and abroad, thus blacking out the historical record. These essays yield an alternate history of Canada, a corrective revision that Clarke describes as "inking words on snow, evanescent and ephemeral."

Fugitive Borders explores a new archive of 19th-century autobiographical writing by black authors in North America. For that purpose, Nele Sawallisch examines four different texts written by formerly enslaved men in the 1850s that emerged in or around the historical region of Canada West (now known as Ontario) and that defy the genre conventions of the classic slave narrative. Instead, these texts demonstrate originality in expressing complex, often ambivalent attitudes towards the so-called Canadian Promised Land and contribute to a form of textual community-building across national borders. In the context of emerging national discourses before Canada's Confederation in 1867, they offer alternatives to the hegemonic narrative of the white settler nation.

Cecil Foster presents a rigorous interdisciplinary analysis of blackness by challenging existing notions of blackness and arguing for the viability of a multicultural world. In Blackness and Modernity Foster traces the main philosophical, anthropological, sociological, and mythological arguments that support views of modernity as a failed quest for whiteness. He outlines how these views were implemented as part of a "world history" and shows how Canada became the first country to officially reject this approach by adopting multiculturalism. Blackness and Modernity presents four categories for understanding blackness and whiteness: the somatic, cultural, status differential, and the idealistic. The somatic - the colour of skin - is merely one category, and perhaps the least meaningful for, while it may be the most important for some people, Foster argues that multiculturalism, which he views as ontological blackness, is an attempt to make rational idealism the only category that matters.

Black Women And the Cartographies of Struggle

Whiteout

A History

Unsettling the Great White North

Selected Writings 1939-1996

Authors Speak on the Literary Marketplace

How Canada Cancels Blackness

Focusing on the work of black, diasporic writers in Canada, Blackening Canada investigates the manner in which literature can transform conceptions of nation and diaspora.

Re-catalogued Oct04. Table of contents: Part I Studies & travel; Part II Early political writings; Part III On nationalism; Part IV On the constitution; Part V From 1968 to 1984; Part VI Einstein and Ralston prize lectures.

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.

"Selected papers from the sixth biennial conference of the International Council for Canadian Studies held in Ottawa in May 2008"--Introd.

A Selectively Annotated Bibliography

Benjamin Drew

Notes to Belonging

Historical Fiction and Changing Ideas of Canada

Transnational Perspectives on Canadian Literature

Ebony Roots, Northern Soil

Odysseys Home

This fascinating bibliography of source materials clearly demonstrates the significant roles blacks have played in the history and culture of Canada from its beginnings as well as their 400-year fight for equity and justice. Organized by area of endeavor and province, the sources soldiers, prospectors, educators, cowboys, homesteaders, entertainers, legislators, athletes, artists, servants, and writers.

WhyIah Falls is a passionate play about poets and the lies they tell in the pursuit of love.

Blues singer, preacher, cultural critic, exile, Africadian, high modernist, spoken word artist, Canadian poet—these are but some of the voices of George Elliott Clarke. In a selection of Clarke's best work from his early poetry to his most recent, Blues and Bliss: The Poetry of George Elliott Clarke, he offers an impressive cross-section of those voices. Jon Paul Fiorentino's introduction focuses on this polyphony, his influences—Derek Walcott, Amiri Baraka, and the canon of literary English from Shakespeare to Yeats—and his "voice throwing," and shows how the intersections here produce a new language. He sketches Clarke's primary interest in the negotiation of cultural space through adherence to and revision of tradition and on the finding of a vernacular that begins in exile, especially exile in relation to African-Canadian communities. In the afterword, Clarke, in an interview with Fiorentino's introduction, writes with patented gusto about how his experiences have contributed to multiple sounds and forms in his work. Decrying any grandiose notions of theory, he presents himself as primarily a songwriter.

The present collection aims at throwing light on transculturality and the identities and masks that people put on, in writing as much as in life, in an age of global levelling and the struggle for a particular place in a postcolonial world. Topics covered include: North African identity and the Asian diaspora; novels ofbeur self-identity by Maghrebi immigrants in France; Scottish fiction, Britain and Empire; memory, amnesia, and the re-invention of the past in South Africa, the Caribbean and elsewhere; borders, necrophilia and history in Southern African fiction; control: spectating in black documentary cinema: theatre, performance, and the Western presence in Africa; masks, history, transtextuality, and other aspects of Irish poetry and drama; the masking and unmasking of identity in the African-American novel; violence and Titus Andronicus; notions of the national and of indigenicity in contemporary Canadian drama; Native Canadians, space, and the city. Authors and artists treated include: William Boyd; André Brink; George Elliott Clarke; David Dabydeen; Ralph Ellison; Bessie Head; Seamus Heaney; Tomson Highway; and W.B. Yeats.

The Colour of Humanity and the Quest for Freedom

Directions Home

Let the Niggers Burn

Blackening Canada

Voices from the Diaspora Located in Canada

Blacks in Canada

Unsettling Canadian Literature

Drawing on a wide range of sources and a diverse cast of characters, this book is the first to place the self-fashioning of mixed-race individuals in the context of a Black Atlantic and gives particular attention to the construction of mixed-race femininity and masculinity during the nineteenth century. Blacks in Canada journeys from the introduction of slavery in 1628 to the first wave of Caribbean immigration in the 1950s and 1960s. Heralded in the Literary Review of Canada as one of the one hundred most important Canadian books, this enduring work by Yale University's Henry Louis Gates Jr. provides an up-to-date and comprehensive history of black Canadians. Drawing on a wide range of sources and a diverse cast of characters, this book is the first to place the self-fashioning of mixed-race individuals in the context of a Black Atlantic and gives particular attention to the construction of mixed-race femininity and masculinity during the nineteenth century. 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The Poetry of George Elliott Clarke

The Postcolonial in the Postnational

Perspectives on Blackness in Canada

Translation and Transculturation / traduction et transculturation

Canadian Cultural Exchange / Échanges culturels au Canada

Soundings in Postcolonial Literatures

In the last few decades Canadian and Québécois literatures have been catapulted onto the global stage, gaining international readership and recognition. Canada and Its Americas challenges the convention that study of this literature should be limited to its place within national borders, arguing that these works should be examined from the perspective of their place and influence within the Americas as a whole. The essays in this volume, a groundbreaking work in the burgeoning field of hemispheric American studies, expand the horizons of Canadian and Québécois literatures, suggest alternative approaches to models centred on the United States, and analyse the risks and benefits of hemispheric approaches to Canada and Quebec. Revealing the connections among a broad range of Canadian, Québécois, American, Caribbean, Latin American, and diasporic literatures, the contributors critique the neglect of Canadian works in Hemispheric studies and show how such writing can be successfully integrated into an emerging area of literary inquiry.

Ebony Roots, Northern Soil is a powerful and timely collection of critical essays exploring the experiences, histories and cultural engagements of black Canadians. Drawing from postcolonial, critical race and black feminist theory, this innovative anthology brings together an extraordinary set of well-recognized and new scholars engaging in the critical debates about the cultural politics of identity and issues of cultural access, representation, production and reception. Emerging from a national conference in 2005, the book records, critiques and yet transcends this groundbreaking event. Drawn from a range of disciplines including Art History, Communication Studies, Cultural Studies, Education, English, History and Sociology, the chapters examine black contributions to and participation within the realms of popular music, television and film, the art world, museums, academia and social activism. In the process, the burning issues of access to cultural capital, the practice of multiculturalism, definitions of black Canadianness and the state of Black Canadian Studies are dissected. Attentive to issues of sexuality and gender as well as race, the book also explores and challenges the dominance of black Americanness in Canada, especially in its incarnation as hip hop. Acknowledging a differently constituted and heterogeneous black Canadianness, it contemplates the possibility of an identity in dialogue with, and yet distinct from, dominant ideals of African-Americanness. Ebony Roots also explores the deficit in Black Canadian Studies across the nation's universities, drawing a line between the neglect of black Canadian populations, histories and experiences in general and the resulting lack of an academic disciplinary infrastructure. Poignant blends of the personal and the political, the chapters are both scholarly in their critical insights and rigour and daring in their honesty. Ebony Roots defiantly foregrounds the often-disavowed issues of institutional racism against blacks in Canadian academia, education and cultural institutions as well as the injurious effects of everyday racism. In so doing, the book challenges the myth of Canada as a racially benevolent and tolerant state, the 'great white north' free from racism and the legacy of colonialism. Instead the very definitions of Canada and black Canadianness are unpacked and explored. Ebony Roots is a necessary history lesson, a contemporary cultural debate and a call to action. It is a momentous and overdue contribution to Black Canadian Studies and a must read for academics, students and the general public alike.

A Map to the Door of No Return is a timely book that explores the relevance and nature of identity and belonging in a culturally diverse and rapidly changing world. It is an insightful, sensitive and poetic book of discovery. Drawing on cartography, travels, narratives of childhood in the Caribbean, journeys across the Canadian landscape, African ancestry, histories, politics, philosophies and literature, Dionne Brand sketches the shifting borders of home and nation, the connection to place in Canada and the world beyond. The title, A Map to the Door of No Return, refers to both a place in imagination and a point in history—the Middle Passage. The quest for identity and place has profound meaning and resonance in an age of heterogenous identities. In this exquisitely written and thought-provoking new work, Dionne Brand creates a map of her own art.

Governor General's Award-winning author George Elliott Clarke identifies African-Canadian literature's distinguishing characteristics, argues its relevance to both African Diasporic and Canadian Studies and critiques several of its key creators and texts.

Black Canadian History

Mulatto Devils and Multiracial Messiahs

Black Canadian Cross-Border Literature at Mid-Nineteenth Century

Readings of the Particular

The Black Atlantic Reconsidered

History of the Book in Canada: 1840-1918

Immigrant and Ethnic-Minority Writers since 1945

No description available.

Benjamin Drew's "North-Side View of Slavery: The Refugee, or the Narratives of Fugitive Slaves in Canada" (1856) is a collection of his interviews with former slaves living in Canada who had escaped from the United States, and an invaluable example of the transnational abolitionist movement's political agenda. These edited oral accounts show how these runaways turned into African Canadians and reconfigured new meanings of Blackness in Canada, set out the foundations of a Black Canadian sense of attachment, and eventually helped to reshape North America by contributing to the birth of the Canadian nation-state.

A trenchant scholarly exploration of how Canadian literature circulates in a transnational world.

Readers are often surprised to learn that black writing in Canada is over two centuries old. Ranging from letters, editorials, sermons, and slave narratives to contemporary novels, plays, poetry, and non-fiction, black Canadian writing represents a rich body of literary and cultural achievement. The Black Atlantic Reconsidered is the first comprehensive work to explore black Canadian literature from its beginnings to the present in the broader context of the black Atlantic world. Winfried Siemerling traces the evolution of black Canadian witnessing and writing from slave testimony in New France and the 1783 "Book of Negroes" through the work of contemporary black Canadian writers including George Elliott Clarke, Austin Clarke, Dionne Brand, David Chariandy, Wayde Compton, Esi Edugyan, Marlene NourbeSe Philip, and Lawrence Hill. Arguing that black writing in Canada is deeply imbricated in a historic transnational network, Siemerling explores the powerful presence of black Canadian history, slavery, and the Underground Railroad, and the black diaspora in the work of these authors. Individual chapters examine the literature that has emerged from Quebec, Nova Scotia, the Prairies, and British Columbia, with attention to writing in both English and French. A major survey of black writing and cultural production, The Black Atlantic Reconsidered brings into focus important works that shed light not only on Canada's literature and history, but on the transatlantic black diaspora and modernity.

Transnational Navigations

Race, Romanticism, and the Atlantic

The Play

National Plots

The Refugee. Narratives of Fugitive Slaves in Canada

Approaches to African-Canadian Literature

Whylah Falls

This is the first volume to present an international overview of immigrant and ethnic-minority writing in 14 national contexts and a conclusion discussing this writing as a vanguard of cultural change.

In highlighting the crucial contributions of diasporic people to British cultural production, this important collection defamiliarizes prevailing descriptions of Romanticism as the expression of a national character or culture. The contributors approach the period from the perspective of a strong case for viewing British Romanticism as the effect of myriad economic and cultural exchanges occurring throughout a circum-Atlantic world driven by an insatiable hunger for sugar and slaves. Typically taken for granted, the material contributions of slaves, sailors, and servants because of the severe conditions they experienced throughout the Atlantic world. The essays range from Sierra Leone to Jamaica to Nova Scotia to the metropole, examining not only the desperate circumstances of diasporic peoples but also the extraordinary force of their creative emergence of race as a category of identity, class, and containment. Race, Romanticism, and the Atlantic explores that process both economically and theoretically, showing how race ensures the persistence of servitude after abolition. At the same time, the collection never loses sight of the peoples made to British culture during the Romantic era.

The essays in Canadian Cultural Exchange / Échanges culturels au Canada provide a nuanced view of Canadian transcultural experience. Rather than considering Canada as a bicultural dichotomy of colonizer/colonized, this book examines a field of many cultures and the creative processes that have shaped Canadian culture. The book discusses, from various perspectives, Canadian cultural space as being in process of continual translation of both the other and oneself. Les articles réunis dans Canadian Cultural Exchange / Échanges culturels au Canada donnent de l'expérience transculturelle canadienne une perspective nouvelle. Ils discutent, de diverses perspectives, l'espace culturel canadien en tant qu'il est en processus de traduction continue de multiples cultures. Les termes d'une dichotomie biculturelle entre colonisateur et colonisé, le Canada y est vu comme champ où plusieurs cultures interagissent de manière créative. Cette étude présente sous de multiples aspects le processus continu de traduction d'autrui et de soi-même.

The Routledge Companion to Postcolonial Studies offers a unique and up-to-date mapping of the postcolonial world, and is composed of essays as well as shorter entries for ease of reference. Introducing students to the history of the great European empires and the cultural legacies of an international range of contributors on such topics as: the colonial histories of Britain, France, Spain and Portugal the diverse postcolonial and diasporic cultural endeavours from Africa, the Americas, Australasia, Europe, and South and East Asia the major theoretical formulations of postcolonial psychology. With a comprehensive A to Z of forty key writers and thinkers central to contemporary postcolonial studies and featuring historical maps, this is both a concise introduction and an essential resource for any student of postcolonial culture, whatever their field.

Beyond "Understanding Canada"

Black Canadian Writing, Cultural History, and the Presence of the Past

Across Currents: Connections Between Atlantic and (Trans)Pacific Studies

Multiple Lenses

Blues and Bliss

The Black Prairie Archives

Fugitive Borders

Directions Home explores the trajectories and tendencies of African-Canadian literature within the Canadian canon and the socio-cultural traditions of the African Diaspora.

An exhaustive volume of leading scholarship in the field of Black Canadian history, Unsettling the Great White North highlights the diverse experiences of persons of African descent within the chronicles of Canada's past. The book considers histories and theoretical framings within the disciplines of history, sociology, law, and cultural and gender studies to chart the mechanisms of exclusion and marginalization in "multicultural" Canada and to situate Black Canadians as speakers and agents of their own lives. Working to interrupt the myth of benign whiteness that has been deeply implanted into the country's imagination, Unsettling the Great White North uncovers new narratives of Black life in Canada.

Odysseys Home: Mapping African-Canadian Literature is a pioneering study of African-Canadian literary creativity, laying the groundwork for future scholarly work in the field. Based on extensive excavations of archives and texts, this challenging passage through twelve essays presents a history of the literature and examines its debt to, and synthesis with, oral cultures. George Elliott Clarke identifies African-Canadian literature's distinguishing characteristics, argues for its relevance to both African Diasporic Black and Canadian Studies, and critiques several of its key creators and texts. Scholarly and sophisticated, the survey cites and interprets the works of several major African-Canadian writers, including André Alexis, Dionne Brand, Austin Clarke, Claire Harris, and M. Nourbese Philip. In so doing, Clarke demonstrates that African-Canadian writers and critics explore the tensions that exist between notions of universalism and black nationalism, liberalism and conservatism. These tensions are revealed in the literature in what Clarke argues to be – paradoxically – uniquely Canadian and proudly apart from a mainstream national identity. Clarke has unearthed vital but previously unconsidered authors, and charted the relationship between African-Canadian literature and that of Africa, African America, and the Caribbean. In addition to the essays, Clarke has assembled a seminal and expansive bibliography of texts – literature and criticism – from both English and French Canada. This important resource will inevitably challenge and change the future academic consideration of African-Canadian literature and its place in the international literary map of the African Diaspora.

Mapping African-Canadian Literature

The Oxford Handbook of Canadian Literature

Against the Current

Producing Canadian Literature

Demonic Grounds

New York and Toronto Novels after Postmodernism