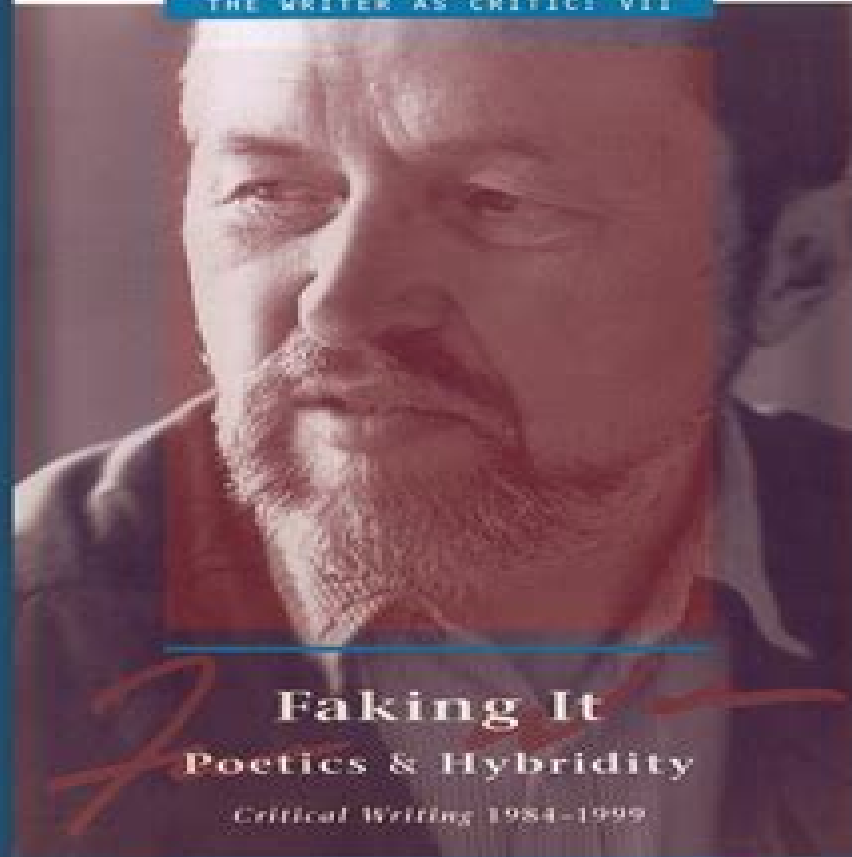


2000 Gabrielle Roy Prize for Canadian Criticism

FRED WAH

THE WRITER AS CRITIC: VII



Faking It Poetics & Hybridity

Critical Writing 1984-1999

Faking It Critical Writing 19841999

Rachel Lee



Faking It Critical Writing 19841999:

Fictocritical Strategies Gerrit Haas, 2017-02-15 Gerrit Haas re theorises the peculiar textual conduct of ficto critical writing which inextricably intersects fictional with critical discourses as well as aesthetics with poetics and ethics The slash here signals the conjunction between a self reflexive ficto critical insight and a wider discursive ficto critical motivation In its refined form this twofold trope shifts perspective from the prevalent generic between onto the meta generic level of our textual practices Ultimately the ficto critical is thus qualified as an unheard of interventionist aesthetic of deconstruction directed at the ramifications of our textual cultures

Asian Canadian Writing Beyond Autoethnography Christl Verduyn, 2008-08-14 Asian Canadian Writing Beyond Autoethnography explores some of the latest developments in the literary and cultural practices of Canadians of Asian heritage While earlier work by ethnic multicultural or minority writers in Canada was often concerned with immigration the moment of arrival issues of assimilation and conflicts between generations literary and cultural production in the new millennium no longer focuses solely on the conflict between the Old World and the New or the clashes between culture of origin and adopted culture No longer are minority authors identifying simply with their ethnic or racial cultural background in opposition to dominant culture The essays in this collection explore ways in which Asian Canadian authors such as Larissa Lai Shani Mootoo Fred Wah Hiromi Goto Suniti Namjoshi and Ying Chen and artists such as Ken Lum Paul Wong and Laiwan have gone beyond what Fran oise Lionnet calls autoethnography or ethnographic autobiography They demonstrate the ways representations of race and ethnicity particularly in works by Asian Canadians in the last decade have changed have become more playful untraditional aesthetically and ideologically transgressive and exciting

Faking it Fred Wah, 2000 A critical scrapbook collected from fifteen years of writing Contains essays reviews interviews journals notes and poetic improvisations on contemporary poetry and identity

Transgressive Transcripts Bennett Yu-Hsiang Fu, 2012 Transgressive Transcripts examines the construction of women s subjectivity and the textual production of Canadian female voices orchestrated in history culture ethnicity and sexuality The book stressing the dissemination and re inscription of femaleness and femininity in Chinese Canadian history employs critical models that defy the sexual textual imaginary of the Canadian literary scene Four fields of study are conjoined feminist theories of the body gender and sexuality studies women s writing and Asian North American studies Analysing four writers SKY Lee Larissa Lai Lydia Kwa and Evelyn Lau the book anchors its thematic and theoretical concern with female sexuality in the context of Chinese Canadian writing Feminist narratives and gender politics in contemporary Asian North American literature are highlighted via the trope of transgression

The False Laws of Narrative Fred Wah, 2011-04-07 The False Laws of Narrative is a selection of Fred Wah s poems covering the poets entire poetic trajectory to date A founding editor of Tish magazine Wah was influenced by leading progressive and innovative poets of the 1960s and was at the forefront of the exploration of racial hybridity multiculturalism and transnational family roots in poetry The selection emphasizes his

innovative poetic range Wah is renowned as one of Canada's finest and most complex lyric poets and has been lauded for the musicality of his verse Louis Cabri's introduction offers a paradigm for thinking about how sound is actually structured in Wah's improvisatory poetry and offers fresh insights into Wah's context and writing In an afterword by the poet himself Wah presents a dialogue between editor and poet on the key themes of the selected poems and reveals his abiding concerns as poet and thinker

The New North American Studies Winfried Siemerling, 2005 Winner of the English Book Award Grand Prix du Livre 2006 de la Ville de Sherbrooke In this original and groundbreaking study Winfried Siemerling examines the complexities of recognition and identity rejecting previous nationalized thinking to approach North American cultural transformations from transnational and interdisciplinary perspectives Using material from the United States and Canada as case studies and drawing on a wide range of texts and theorists he examines postcoloniality and cultural emergence from the sixties to the present against earlier backgrounds Siemerling's argument for a retheorization of the field takes on the full history of multiculturalism debates including radical readings of W E B Du Bois and Charles Taylor and their relation to G W F Hegel and challenging many of the models of multiculturalism in use today Tackling controversial subjects such as identity politics The New North American Studies proposes a fresh outlook on the most central issues of North American cultural politics from debates on canon formation to the role of racial and linguistic difference Concluding with a look at the future of cultural difference Winfried Siemerling's study is an innovative rethinking of the whole field of North American Studies

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

Shifting the Ground of Canadian Literary Studies Smaro Kamboureli, Robert Zacharias, 2013-01-15 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

Asian American Literature Keith Lawrence, 2021-08-25 *Asian American Literature* An Encyclopedia for Students is an invaluable resource for students curious to know more about Asian North American writers texts and the issues and drives that motivate their writing This volume collects in one place a breadth of information about Asian American literary and cultural history as well as the authors and texts that best define it A dozen contextual essays introduce fundamental elements or subcategories of Asian American literature expanding on social and literary concerns or tensions that are familiar and relevant Essays include the origins and development of the term Asian American overviews of Asian American and Asian Canadian social and literary histories essays on Asian American identity gender issues and sexuality and discussions of Asian American rhetoric and children's literature More than 120 alphabetical entries round out the volume and cover important Asian North American authors Historical information is presented in clear and engaging ways and author entries emphasize biographical or textual details that are significant to contemporary young adults Special attention has been given to pioneering authors from the late 19th century through the early 1970s and to influential or well known contemporary authors especially those likely to be studied in high school or university classrooms

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

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

Restless Travellers Antonio José Miralles Pérez, 2011-08-08 The first part of this book deals with Britain's imperial age its militants and its critics The selection of works generates a large field of debate explored using traditional or innovative approaches The 19th century is presented as a time for writers J E Aylmer E Marryat Norris G A Henty Conan Doyle who tell stories of Europeans venturing forth into uncivilised regions of the world where they meet other races But writers of a different outlook are also considered Before the twilight of Empire women were born in England Virginia Woolf and in Ireland Elizabeth Bowen who would use the ductile means of literature to narrate journeys into the female self instead of masculine tales set in distant lands The imperial experience is a subject of concern and reflection with special interest when authored by natives of former colonies such as Michael Ondaatje's Hindu Sirk hero in *The English Patient* and the Nigerian girls in some of Patience Agbabi's poems The idea of travelling into or out of the culture to which one apparently belongs and the contradictory feelings such an experience causes pervades the writer's mind and the ensuing narrative The second part can be regarded as a North American miscellany mostly devoted to the African culture although also dealing with European heritage In order to recognise Asian and South American influences as well authors such as Fred Wah Ariel Dorfman and Julia Alvarez have been included Black literature is represented by two 19th century writers Mary Ann Shadd and Martin R Delany who remind us of the fight against slavery and segregation and the path to equality Various 20th century writers Toni Morrison Ernest Gaines Harryette Mullen August Wilson address the African Americans quest for identity presented by some as a journey southwards away from the place of birth or an unsatisfactory life and in search of self knowledge in the land of their forefathers These journeys provide materials for different genres and tones enabling readers to examine the aspirations and fears of a community whose contribution to the history and literature of America has stimulated continuous study The two parts of the book are connected by the underlying discussion of essential conflicts that have occupied travellers traversing imperial spaces or experiencing foreign lands as well as travellers who instead of exotic adventures or romantic sojourns want to settle in a new country be accepted by a nation their ancestors did not know or exercise rights they were denied on their native soil

[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

Poetics of Liveliness Ada Smailbegović, 2021-10-29 Can poetry act as an aesthetic amplification device akin to a microscope through which we can sense minute or nearly imperceptible phenomena such as the folding of molecules into their three dimensional shapes the transformations that make up the life cycle of a silkworm or the vaporous movements that constitute the ever shifting edges of clouds We tend to think of these subjects as reserved for science but as Ada Smailbegović argues twentieth and twenty first century writers have intermingled scientific methodologies with poetic form to reveal unfolding processes of change Their works can be envisioned as laboratories within which the methodologies of experimentation natural historical description and taxonomic classification allow poetic language to register the rhythms and durations of material transformation Poetics of Liveliness moves across scales to explore the realms of molecules fibers tissues and clouds It investigates works such as Christian B k s insertion of a poetic text into the DNA code of living bacteria in order to generate a new poem in the shape of a protein molecule Jen Bervin s considerations of silk fibers and their use in biomedicine Gertrude Stein s examination of brain tissues in medical school and its subsequent influence on her literary taxonomies of character and Lisa Robertson s studies of nineteenth century meteorology and the soft architecture of clouds In their attempt to understand physical processes unfolding within lively material worlds Smailbegović contends these poets have developed a distinctive materialist poetics Structured as a poetic cosmology akin to Lucretius s *On the Nature of Things* which begins at the atomic level and expands out to the vastness of the universe Poetics of Liveliness provides an innovative and surprising vision of the relationship between science and poetry

Transnational Canadas Kit Dobson, 2011-04-07 *Transnational Canadas* marks the first sustained inquiry into the relationship between globalization and Canadian literature written in English Tracking developments in the literature and its study from the centennial period to the present it shows how current work in transnational studies can provide new insights for researchers and students Arguing first that the dichotomy of Canadian nationalism and globalization is no longer valid in today s economic climate *Transnational Canadas* explores the legacy of leftist nationalism in Canadian literature It

examines the interventions of multicultural writing in the 1980s and 1990s investigating the cultural politics of the period and how they increasingly became part of Canada's state structure Under globalization the book concludes we need to understand new forms of subjectivity and mobility as sites for cultural politics and look beyond received notions of belonging and being An original contribution to the study of Canadian literature Transnational Canadas seeks to invigorate discussion by challenging students and researchers to understand the national and the global simultaneously to look at the politics of identity beyond the rubric of multiculturalism and to rethink the slippery notion of the political for the contemporary era

Unruly Penelopes and the Ghosts Eva Darias-Beautell, 2012-08-06 This collection of essays studies the cultural and literary contexts of narrative texts produced in English Canada over the last forty years It takes as its starting point the nationalist movement of the 1960s and 70s when the supposed absence or weakness of a national sense became the touchstone for official discourses on the cultural identity of the country That type of metaphor provided the nation with the distinctive elements it was looking for and contributed to the creation of a sense of tradition that has survived to the present In the decades following the 1970s however critics artists and writers have repeatedly questioned such a model of national identity still fragile and in need of articulation by reading the nation from alternative perspectives such as multiculturalism environmentalism neo regionalism feminism or postcolonialism These contributors suggest that the artistic and cultural flowering Canada is experiencing at the beginning of the twenty first century is to a great extent based on the dismantlement of the images constructed to represent the nation only forty years ago Through their readings of representative primary texts their contextual analysis and their selected methodological tools the authors offer a tapestry of alternative approaches to that process of dismantlement Together they read as an unruly Penelopiad their unravelling readings self consciously

interrogating Canada's lack of ghosts **All Amazed** John O'Brian, Naomi Sawada, Scott Watson, 2002 All Amazed celebrates the life and work of the late Roy Kiyooka 1926 1994 one of Canada's first multi disciplinary artists whose work transcended categorical and cultural exclusivity At various periods of his life Kiyooka was a painter sculptor teacher poet musician filmmaker and photographer When Kiyooka arrived in Vancouver in 1959 he was already one of Canada's most respected abstract painters His modernist stance at the time inspired a generation of Vancouver painters to reach beyond regionalism In the sixties and seventies Kiyooka began to write and publish poetry and produce photographic works the best known of these *StoneDGloves* 1969 1970 is both a poetic and photographic project In all of his projects he saw the position of the artist as being in opposition to the institutions of art The shape and scope of Kiyooka's work continues to be revealed seven years after his death Based on a major multidisciplinary conference at the University of British Columbia organized by such luminaries as Michael Ondaatje Daphne Marlatt Scott Watson and John O Brian All Amazed pays tribute to a remarkable artist and poet who continues to amaze and astound us Includes essays by Roy Miki Henry Tsang Sheryl Conkelton and Scott Toguri McFarlane as well as numerous black and white images of Kiyooka's artwork The Routledge Companion to Asian

American and Pacific Islander Literature Rachel Lee, 2014-06-05 The Routledge Companion to Asian American and Pacific Islander Literature offers a general introduction as well as a range of critical approaches to this important and expanding field. Divided into three sections, the volume introduces keywords connecting the theories, themes, and methodologies distinctive to Asian American literature. Addresses historical periods, geographies, and literary identities. Looks at different genre, form, and interdisciplinarity. With 41 essays from scholars in the field, this collection is a comprehensive guide to a significant area of literary study for students and teachers of Ethnic American, Asian diasporic, and Pacific Islander Literature. Contributors: Christine Bacarez, Victor Bascara, Leslie Bow, Joshua Takano, Chambers Letson, Tina Chen, Anne Anlin Cheng, Mark Chiang, Patricia P. Chu, Robert Diaz, Pin-chia Feng, Tara Fickle, Donald Goellnicht, Helena Grice, Eric Hayot, Tamara C. Ho, Hsuan L. Hsu, Mark C. Jerng, Laura Hyun Yi Kang, Daniel Y. Kim, Jodi Kim, James Kyung Jin, Lee Rachel C., Lee Jinqi, Ling Colleen, Lye Sean, Metzger Susette, Min Susan Y., Najita Viet, Thanh Nguyen, Erin Khu Ninh, Eve Oishi, Josephine Nock, Hee Park, Steven Salaita, Shu mei Shi, Rajini Srikanth, Brian Kim Stefans, Erin Suzuki, Theresa Tensuan, Cynthia Tolentino, Thuy Linh Nguyen Tu, Eleanor Ty, Traise Yamamoto, Timothy Yu.

Picturing Mind John Danvers, 2006-01-01 In this book, the author takes an unusual, multi-disciplinary approach to debates about contemporary art and poetry. Ideas about the mind and its representations and theories of knowledge and being. Arts practices are considered as enactments of mind and as transformative modes of consciousness. Ideas drawn from poetics, philosophy, and consciousness studies are used to illuminate the conceptual and aesthetic frameworks of a diverse array of visual artists. Themes explored include the interconnectedness of existence, art as a way of interrogating appearances, identity and otherness, art and the self as open work, Buddhist concepts of emptiness and suchness, scepticism, mysticism, and the arts and mind in the landscape. The book contains an important and distinctive visual dimension with photographs and drawings by the author and texts employing unorthodox syntax and layouts that exemplify the themes under discussion. The author hints at a new aesthetics and philosophy of indeterminacy, paradox, uncertainty, and discontinuity, a contrarium in which we negotiate our way through the instabilities and contradictions of contemporary life. Written in a lively and accessible style, this volume is of interest to scholars, arts practitioners, teachers, and to anyone with an interest in art, poetry, consciousness studies, philosophy, and nature. Artists, poets, and philosophers discussed include Cy Twombly, Helen Chadwick, John Ruskin, Ad Reinhardt, Richard Long, James Turrell, Anish Kapoor, Ian Hamilton Finlay, Agnes Martin, Land Art, Arte Povera, Minimalism, Charles Olson, Kenneth White, Robin Blaser, Fred Wah, Gary Snyder, R.S. Thomas, Alice Oswald, John Cage, Jorge Luis Borges, Guy Davenport, Kenneth Rexroth, Heidegger, Marjorie Perloff, Thomas McEvilley, Merleau-Ponty, Spinoza, Wittgenstein, Roland Barthes, Umberto Eco, David Abram, Thomas Merton, Pyrrho, Nagarjuna.

Staging Democracy Emily Beausoleil, 2023-08-07 Staging Democracy responds to compelling calls in democratic theory for communication and coalition across social difference by asking how we realize these ideals in concrete terms. It shifts the focus from if and why marginalized difference should find entry into politics to the practical

question of how this is to be done What explains those rare moments when marginalized voices break through in contemporary politics And how might a closer look at the strategies and resources at play within such moments enhance how we understand and enact civic engagement Political theory and practice have traditionally overlooked the performing arts as a site of civic politics and yet marginalized communities continually turn to them to communicate challenge and catalyze change This book brings vivid moments of creative practice from three continents together with performance studies and political scholarship to argue that artistic performance offers a potent form of democratic voice for claims from the margins Across political contexts democratic aims and artistic genres *Staging Democracy* shows how the very qualities that lead some to think of the arts as unclear irrational and irresponsible and thus politically suspect shape artistic performance s distinct capacity to enact democratic engagement in conditions of deep difference and inequality

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