

Wars Timothy Findley

Censorship in Canadian Literature Canadian Science Fiction and Fantasy Timothy Findley's *The Wars* Dominant Impressions Timothy Findley Collection Tiff The Great War in Post-Memory Literature and Film Canadian Historical Writing Stories of the Middle Space Timothy Findley Giftset Canadian Writers Since 1960 Canadian Literary Periodicals Index Essays on Canadian Writing Deleuze and Literature Timothy Findley Descant Canadian Literature Index The Journal of Commonwealth Literature Recherches Anglaises Et Nord-américaines The Serpent's Part Mark Cohen David Ketterer Dennis Garnhum Gerald Lynch Timothy Findley Sherrill Grace Martin Löschnigg R. Hulan Deborah C. Bowen Timothy Findley William Herbert New Ian Buchanan Carol Roberts David Lucking

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since judgment is enmeshed in the fabric of human endeavour censorship is inevitable since censorship is inevitable cohen concludes debate over whether censorship itself is desirable should give way to a search for censorship practices that are more just
book jacket

this highly theatrical adaptation of timothy findley s classic novel traces the brutal coming of age of robert ross a sensitive idealist who goes off to the great war in 1915 ross who has a fondness for animals and shares a strong bond with his wheelchair bound sister trades his comfortable surroundings in canada for the nightmare world of

trench warfare we watch ross's slow unravelling as he moves from home to train to barracks and finally to the mud, smoke and chlorine gas of the front line in France with death and dying everywhere around him. Ross makes a desperate attempt to show his faith in life, cruelty, heroism, terror and honour. The Wars takes us deep inside the mind of a soldier and straight onto the bloody battlefield. The Wars is one of Canada's most beloved novels, winner of the Governor General's Award for Fiction in 1977. This adaptation evokes the spirit, imagery and heart of the novel and adds the immediacy of the theatrical form.

Canadian critics and scholars, along with a growing number from around the world, have long recognized the achievements of Canadian short story writers. However, these critics have tended to view the Canadian short story as a historically recent phenomenon. This reappraisal corrects this mistaken view by exploring the literary and cultural antecedents of the Canadian short story published in English.

Timothy Findley (1930–2002) was one of Canada's foremost writers, an award-winning novelist, playwright and short story writer who began his career as an actor in London, England. Findley was instrumental in the development of Canadian literature and publishing in the 1970s and 80s. During those years, he became a vocal advocate for human rights and the anti-war movement. His writing and interviews reveal a man concerned with the state of the world, a man who believed in the importance of not giving in to despair despite his constant struggle with depression. Findley believed in the power of imagination and creativity to save us. *A Life of Timothy Findley* is the first full biography of this eminent Canadian writer. Sherrill Grace provides insight into Findley's life and struggles through an exploration of his private journals and his relationships with family, his beloved partner Bill Whitehead and his close friends, including Alec Guinness, William Hutt and Margaret Laurence. Based on many interviews and exhaustive archival research, this biography explores Findley's life and work, the issues that consumed him and his often profound depression over the evils of the twentieth century. Shining through his darkness are Findley's generous humour, his unforgettable characters and his hope for the future. These qualities inform canonical works like *The Wars* (1977), *Famous Last Words* (1981), *Not Wanted on the Voyage* (1984) and *The Piano Man's Daughter* (1995).

The twenty-seven original contributions to this volume investigate the ways in which

the first world war has been commemorated and represented internationally in prose fiction drama film docudrama and comics from the 1960s until the present the volume thus provides a comprehensive survey of the cultural memory of the war as reflected in various media across national cultures addressing the complex connections between the cultural post memory of the war and its mediation in four sections the essays investigate 1 the cultural legacy of the great war including its mythology and iconography 2 the implications of different forms and media for representing the war 3 national memories foregrounding the differences in post memory representations and interpretations of the great war and 4 representations of the great war within larger temporal or spatial frameworks focusing specifically on the ideological dimensions of its remembrance in historical socio political gender oriented and post colonial contexts

canadian historical writing presents an archaeology of contemporary canadian historical writing within the theory and practice of historiography drawing on international debates within the fields of literary studies and history the book focuses on the roles played by time evidence and interpretation in defining the historical

highlighting the wide variety of ethical concerns considered by writers such as timothy findley thomas king carol shields julian barnes a s byatt and salman rushdie deborah bowen makes the case for a new category of postmodern realism and shows how contemporary stories about the real and the good are constructed applying theoretical insights from emmanuel levinas and mikhail bakhtin bowen investigates categories of postmodern realism such as magic realism parody and metafiction while laying the groundwork for christian readings of a medium that is often perceived as largely irreligious an illuminating study of well known contemporary writers stories of the middle space is a critically nuanced and methodologically innovative work that reads the postmodern from a faith based perspectives to create new literary insights

devoted to the writers of canada who use english or french as their main language of artistic expression whose careers were effectively established during the decades of the 1960s and 1970s

although he is best known as a philosopher deleuze s interests were extremely far reaching in addition to his important critiques of major philosophers like kant hume and spinoza he also wrote extensively on literature cinema and art characteristically he didn t apply philosophy to the arts he always tried to extract philosophy from them

deleuze wrote widely on literature but always with an eye to extract something new and interesting never merely to interpret indeed his most notorious slogan was don't ask what it means ask how it works he wrote monographs on proust kafka and sacher masoch he also wrote essays on beckett melville jarry t e lawrence d h lawrence and whitman the essays collected in this volume are the first devoted solely to deleuze's work on literature written by leading deleuzian scholars the essays focus on two main questions how does deleuze read literary texts and how can we read texts in a deleuzian way contributors bruce baugh ian buchanan claire colebrook andre pierre colombat tom conley hugh crawford marlene goldman eugene w holland greg lambert john marks timothy s murphy and kenneth surin

an annotated bibliography of timothy findley's work

one number each year includes annual bibliography of commonwealth literature

canada is a country in which the issue of identity has always been a prominent concern and one that has frequently been explored in the literature of that nation the theme of identity often merges into that of language the forging of names and the elaboration of narratives being perceived as means through which identity is constructed in both the private and the public spheres this study examines the relation between identity and language as this is evidenced in a number of works of canadian literature ranging from susanna moodie's *roughing it in the bush* to timothy findley's *famous last words* particular attention is dedicated to the telling of stories in these books both as an existential strategy on the part of particular authors or the characters they create and as an explicitly thematized concern it is argued that while the works under discussion dramatize the paradoxes and the perils inherent in the endeavour to construct the self by narrative means they also insist on the primacy of narrative in imparting a coherent pattern to experience and on the centrality of the role it plays in humanity's quest for meaning

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