

## Fronteras Americanas American Borders

Voices from Canada introduces the reader to thirty Canadian plays in the form of overviews.

One man's struggle to find a home between two cultures, exploding the images and constructs built up around Latinos and Latin America. Cast of 1 man. Governor General's Drama Award Winner, 1993.

Fronteras Americanas(American Borders)

In *Challenging Canada* Gabriele Helms examines novels by Jeannette Armstrong, Joy Kogawa, Daphne Marlatt, Sky Lee, Aritha van Herk, Thomas King, and Margaret Sweatman. As resistance literature, these novels question the idea of a homogeneous Canadian culture based on the idea of "a peaceable kingdom." Helms shows how narrative techniques can contribute to or impede a text's challenges to hegemonic discourses and social injustices; novels become valuable sources for cultural studies because cultural experiences are translated into and meanings are produced by their narrative forms. *Challenging Canada* is the first book-length study to bring a Bakhtinian approach to bear on Canadian literature. Gabriele Helms develops a cultural narratology to argue that the contemporary Canadian novels in English considered in this book challenge dominant constructions of Canada from positions of difference and resistance, inscribing previously oppressed and silenced voices through dialogic relations. She makes Mikhail Bakhtin's concept of dialogism amenable to textual analysis and problematizes its ideological forces by emphasizing elements of struggle and conflict. *Challenging Canada* rejects dialogism as a normative liberal pluralism and understands the inequality between voices as historically and socially constructed.

This timely volume takes stock of the discipline of comparative literature and its theory and practice from a Canadian perspective. It engages with the most pressing critical issues at the intersection of comparative literature and other areas of inquiry in the context of scholarship, pedagogy and academic publishing: bilingualism and multilingualism, Indigeneity, multiple canons (literary and other), the relationship between print culture and other media, the development of information studies, concerted efforts in digitization, and the future of the production and dissemination of knowledge. The authors offer an analysis of the current state of Canadian comparative literature, with a dual focus on the issues of multilingualism in Canada's sociopolitical and cultural context and Canada's geographical location within the Americas. It also discusses ways in which contemporary technology is influencing the way that Canadian literature is taught, produced, and disseminated, and how this affects its readings.

A comprehensive and lively introduction to Canadian literature, its major genres, themes and preoccupations.

In this era of increasing global mobility, identities are too complex to be captured by concepts that rely on national borders for reference. Such identities are not unified or stable, but are fluid entities which constantly push at the boundaries of the nation-state, thereby re-defining themselves and the nation-state simultaneously. Contemporary literature pays specific attention to internal and external notions of belonging ("Politics of Motion") and definitions of self resulting from interpersonal relationships ("Politics of Longing"). This collection looks at texts by authors who are British, American, or Canadian, but for whom a self-definition according national parameters is insufficient.

This book, the first cross-cultural study of post-1970s anglophone Canadian and American multi-ethnic drama, invites assessment of the thematic and aesthetic contributions of this theater in today's globalized culture. A growing number of playwrights of African, South and East Asian, and First Nations heritage have engaged with manifold socio-political and aesthetic issues in experimental works combining formal features of more classical European dramatic traditions with such elements of ethnic culture as ancestral music and dance, to interrogate the very concepts of theatricality and canonicity. Their "mouths on fire" (August Wilson), these playwrights contest stereotyped notions of authenticity. In-spired by songs of anger, passion, experience, survival, and regeneration, the plays analyzed bespeak a burning desire to break the silence, to heal and empower. Foregrounding questions of hybridity, diaspora, cultural memory, and nation, this comparative study includes discussion of some twenty-five case studies of plays by such authors as M.J. Kang, August Wilson, Suzan-Lori Parks, Djanet Sears, Chay Yew, Padma Viswanathan, Rana Bose, Diane Glancy, and Drew Hayden Taylor. Through its cross-cultural and cross-national prism, "Mouths on Fire with Songs" shows that multi-ethnic drama is one of the most diverse and dynamic sites of cultural production in North America today.

The essays collected in offer close analysis of an array of cultural representations of the Canada-US border, in both site-specificity and in the ways in which they reveal and conceal cultural similarities and differences. Contributors focus on a range of regional sites along the border and examine a rich variety of expressive forms, including poetry, fiction, drama, visual art, television, and cinema produced on both sides of the 49th parallel. The field of border studies has hitherto neglected the Canada-US border as a site of cultural interest, tending to examine only its role in transnational policy, economic cycles, and legal and political frameworks. Border studies has long been rooted in the US-Mexico divide; shifting the locus of that discussion north to the 49th parallel, the contributors ask what added complications a site-specific analysis of culture at the Canada-US border can bring to the conversation. In so doing, this collection responds to the demands of Hemispheric American Studies to broaden considerations of the significance of American culture to the Americas as a whole—bringing Canadian Studies into dialogue with the dominantly US-centric critical theory in questions of citizenship, globalization, Indigenous mobilization, hemispheric exchange, and transnationalism.

The fast-growing body of postcolonial drama is progressively gaining its just recognition in the twentieth-century canon of English-language plays. From the vantage point of various samplings along the Trans-Pacific axis linking English Canada, Australia and New Zealand, this monograph seeks to document the significance of this emerging postcolonial theater. More specifically, it examines the myriad ways in which, over the last two decades, representative mainstream, ethnic and First Nations playwrights have dramatized Europe's «Other» in its multiple guises. In their efforts to match new content with innovative form, these artists have followed transgressive itineraries, redrawing the boundaries of conventional Western stage realism. Their new aesthetics often relies on techniques akin to Homi Bhabha's notions of hybridity and mimicry. The present study offers detailed analyses of the modes of hybridization through which Judith Thompson, Louis Nowra, Tomson Highway, Jack Davis, Hone Kouka, and other prominent writers have articulated subtle forms of psychic, grotesque, and mythic magic realism. Their legacy

will undoubtedly affect the postcolonial dramaturgies of the twenty-first century.

Minor Transnationalism moves beyond a binary model of minority cultural formations that often dominates contemporary cultural and postcolonial studies. Where that model presupposes that minorities necessarily and continuously engage with and against majority cultures in a vertical relationship of assimilation and opposition, this volume brings together case studies that reveal a much more varied terrain of minority interactions with both majority cultures and other minorities. The contributors recognize the persistence of colonial power relations and the power of global capital, attend to the inherent complexity of minor expressive cultures, and engage with multiple linguistic formations as they bring postcolonial minor cultural formations across national boundaries into productive comparison. Based in a broad range of fields—including literature, history, African studies, Asian American studies, Asian studies, French and francophone studies, and Latin American studies—the contributors complicate ideas of minority cultural formations and challenge the notion that transnationalism is necessarily a homogenizing force. They cover topics as diverse as competing versions of Chinese womanhood; American rockabilly music in Japan; the trope of *mestizaje* in Chicano art and culture; dub poetry radio broadcasts in Jamaica; creole theater in Mauritius; and race relations in Salvador, Brazil. Together, they point toward a new theoretical vocabulary, one capacious enough to capture the almost infinitely complex experiences of minority groups and positions in a transnational world. Contributors. Moradewun Adejunmobi, Ali Behdad, Michael Bourdaghs, Suzanne Gearhart, Susan Koshy, Françoise Lionnet, Seiji M. Lippit, Elizabeth Marchant, Kathleen McHugh, David Palumbo-Liu, Rafael Pérez-Torres, Jenny Sharpe, Shu-mei Shih, Tyler Stovall

Rachel Adams explores the patterns of contact, exchange conflict and disavowal among the cultures that span the borders of Canada, Mexico and the United States.

Are Japanese women happy with their roles as wives and mothers, content to leave the stress of fourteen-hour days in offices and commuter trains to men? Or are they frustrated by the limitations of this traditional arrangement? Why are Japanese women actively discouraged from pursuing careers when they have one of the highest levels of education in the world? Will a new generation of women be able gain equality at home and at work? With elegant prose, noted biographer and critic Patricia Morley tackles these questions as she explores the daily lives and the hopes and aspirations of dynamic Japanese women. Based on hundreds of interviews, *The Mountain is Moving* looks at the many facets of women's lives, including education, marriage and child rearing, the workplace, eldercare, the political arena, and volunteerism. The interviews are complemented by readings of a diverse and compelling range of stories and novels by and about Japanese women.

This landmark collection brings together a range of exciting new comparative work in the burgeoning field of hemispheric studies. Scholars working in the fields of Latin American studies, Asian American studies, American studies, American literature, African Diaspora studies, and comparative literature address the urgent question of how scholars might reframe disciplinary boundaries within the broad area of what is generally called American studies. The essays take as their starting points such questions as: What happens to American literary, political, historical, and cultural studies if we recognize the interdependency of nation-state developments throughout all the Americas? What happens if we recognize the nation as historically evolving and contingent rather than already formed? Finally, what happens if the "fixed" borders of a nation are recognized not only as historically produced political constructs but also as component parts of a deeper, more multilayered series of national and indigenous histories? With essays that examine stamps, cartoons, novels, film, art, music, travel documents, and governmental publications, *Hemispheric American Studies* seeks to excavate the complex cultural history of texts and discourses across the ever-changing and stratified geopolitical and cultural fields that collectively comprise the American hemisphere. This collection promises to chart new directions in American literary and cultural studies.

This original contribution to hemispheric American literary studies comprises readings of three important novels from Mexico, Canada, and the United States: Carlos Fuentes's *Terra Nostra*, Quebecois writer Jacques Poulin's *Volkswagen Blues*, and Native American writer Leslie Marmon Silko's *Almanac of the Dead*. The encyclopedic novel has particular generic characteristics that serve these writers as a vehicle for the reincorporation of hemispheric histories. Starting with an examination of *Moby-Dick* as precursor, *Barrenechea* shows how this narrative genre allows Fuentes, Poulin, and Silko to reflect the interconnected world of today, as well as to dramatize indigenous and colonial values in their narratives. His close attention to written documents, visual representations, and oral traditions in these encyclopedic novels sheds light on their comparative cultural relations and the New World from pole to pole. This study amplifies the scope of "America" across cultures and languages, time and tradition.

*Post-Colonial Drama* is the first full-length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism. It brings to bear the latest theoretical approaches from post-colonial and performance studies to a range of plays from Australia, Africa, Canada, New Zealand, the Caribbean and other former colonial regions. Some of the major topics discussed in *Post-Colonial Drama* include: \* the interactions of post-colonial and performance theories \* the post-colonial re-stagings of language and history \* the specific enactments of ritual and carnival \* the theatrical citations of the post-colonial body *Post-Colonial Drama* combines a rich intersection of theoretical approaches with close attention to a wide range of performance texts.

Diasporic writing simultaneously asserts a sense of belonging and expresses a sense of being 'ethnic' in a society of immigration. The essays in this volume explore how contemporary diasporic writers in English use their works to mediate this dissonance and seek to work through the ethical, political, and personal affiliations of diasporic identities and subjectivities. The essays call for a remapping of post-colonial literatures and a reevaluation of the Anglophone literary canon by including post-colonial diasporic literary discourses. Demonstrating that an intercultural dialogue and constant cultural brokering are a must in our post-colonial world, this volume is a valuable contribution to the ongoing discourse on post-colonial diasporic literatures and identities.

*Broken Souths* offers the first in-depth study of the diverse field of contemporary Latina/o poetry. Its innovative angle of approach puts Latina/o and Latin American poets into sustained conversation in original and rewarding ways. In addition, author Michael Dowdy presents ecocritical readings that foreground the environmental dimensions of current Latina/o poetics. Dowdy argues that a transnational Latina/o imaginary has emerged in response to neoliberalism—the free-market philosophy that underpins what many in the northern hemisphere refer to as "globalization." His work examines how poets represent the places that have been "broken" by globalization's political, economic, and environmental upheavals. *Broken Souths* locates the roots of the new imaginary in 1968, when the Mexican student movement crested and the Chicano and Nuyorican movements emerged in the United States. It theorizes that Latina/o poetics negotiates tensions between the late 1960s' oppositional, collective identities and the present day's radical individualisms and discourses of assimilation, including the "post-colonial," "post-national," and "post-revolutionary." Dowdy is particularly interested in how Latina/o poetics reframes debates in cultural studies and critical geography on the relation between place, space, and nature. *Broken Souths* features discussions of Latina/o writers such as Victor Hernández Cruz, Martín Espada, Juan Felipe Herrera, Guillermo Verdecchia, Marcos McPeck Villatoro, Maurice Kilwein Guevara, Judith Ortiz Cofer, Jack Agüeros, Marjorie Agosín, Valerie Martínez, and Ariel Dorfman, alongside discussions of influential Latin American writers, including Roberto Bolaño, Ernesto Cardenal, David Huerta, José Emilio Pacheco, and Raúl Zurita.

Now available in paperback for the first time this volume covers the Americas from Canada to Argentina, including the United States. An indispensable tool for anyone interested in the cultures of the Americas or in modern theatre.

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A study of directions in autobiography. Traditional autobiography tends to originate in crisis but develops a resolution, whereas contemporary autobiography deals with unresolved crisis. The author examines works by a range of writers, including Primo Levi, Ernest Hemingway and Mary Meigs.

This volume brings together established and new scholarly voices to explore how participatory and situated approaches to learning can contribute to educational innovation. The contributors' critical examinations of educational programming and engagements provide insights into how educators, youth, families, and community members understand and enact their commitments to diversity and equitable access. Collectively, these essays complicate notions of community, alerting readers to ways in which community can be constructed other than in geographical and ethnoracial terms--as alliances and collaborations of individuals joining together to accomplish or negotiate shared agendas. The focus on agency combined with social context, a dialectic to which all of the authors speak, enlarges and invigorates our sense of what is pedagogically possible in societies characterized by diversity and flux. \*Part I, "Linking Pedagogy to Communities," focuses on dynamic initiatives where practitioners collaborate with community members and other professionals as they acknowledge and build on the cultural, linguistic, and intellectual resources of ethnic-minority students and their communities. \*Part II, "Professional Learning for Diversity," centers on the authors' experiences in facilitating opportunities for working with prospective and practicing teachers to develop situated pedagogies, highlighting both the challenges that emerge and the transformations that occur. \*Part III, "Learning in Community (and Community in Learning)," illustrates how educational innovation can extend beyond the realm of schools and classrooms by elucidating ways in which individuals construct learning venues in out-of-school settings. Learning, Teaching, and Community: Contributions of Situated and Participatory Approaches to Educational Innovation is a compelling and timely text ideally suited for courses focused on teacher education and development, informal learning, equity and education, multilingual and multicultural education, language and culture, educational foundations, and school reform/educational restructuring, and will be equally of interest to faculty, researchers, and professionals in these areas.

Explores the political, social, and historical implications of staged language

This collection of contemporary postcolonial plays demonstrates the extraordinary vitality of a body of work that is currently influencing the shape of contemporary world theatre. This anthology encompasses both internationally admired 'classics' and previously unpublished texts, all dealing with imperialism and its aftermath. It includes work from Canada, the Caribbean, South and West Africa, Southeast Asia, India, New Zealand and Australia. A general introduction outlines major themes in postcolonial plays. Introductions to individual plays include information on authors as well as overviews of cultural contexts, major ideas and performance history. Dramaturgical techniques in the plays draw on Western theatre as well as local performance traditions and include agit-prop dialogue, musical routines, storytelling, ritual incantation, epic narration, dance, multimedia presentation and puppetry. The plays dramatize diverse issues, such as: \*globalization \* political corruption \* race and class relations \*slavery \*gender and sexuality \*media representation \*nationalism

This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over 1 million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in 3 volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ng?g? Wa Thiong'o) and their key works Covers the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, sci fi, chick lit, the noir novel, and the avante garde novel) as well as the major movements, debates, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, Diaspora, and exile)

North America is more a political and an economic invention than a place people call home. Nonetheless, the region shared by the United States and its closest neighbors, North America, is an intriguing frame for comparative American studies. Continental Divides is the first book to study the patterns of contact, exchange, conflict, and disavowal among cultures that span the borders of Canada, the United States, and Mexico. Rachel Adams considers a broad range of literary, filmic, and visual texts that exemplify cultural traffic across North American borders. She investigates how our understanding of key themes, genres, and periods within U.S. cultural study is deepened, and in some cases transformed, when Canada and Mexico enter the picture. How, for example, does the work of the iconic American writer Jack Kerouac read differently when his Franco-American origins and Mexican travels are taken into account? Or how would our conception of American modernism be altered if Mexico were positioned as a center of artistic and political activity? In this engaging analysis, Adams charts the lengthy and often unrecognized traditions of neighborly exchange, both hostile and amicable, that have left an imprint on North America's varied cultures.

In the last decades of the twentieth century, North American drama has powerfully enacted the problematic notions of cultural memory and identity, as the essays assembled in this critical anthology demonstrate. Echoing Derrida's non-essentialist interpretation of the term «signature», this collection provides an innovative focus on North American theatre and drama as a site of latent cultural memories. In this volume, the concept of cultural memory offers a privileged vantage point from which to redefine issues of diasporic identities, exilic predicaments, and multi-ethnic subject positions at the dawn of a new century. Playwrights examined here include noted Canadian and US artists such as Marie Clements, Eva Ensler, Lorraine Hansberry, Tomson Highway, Cherríe Moraga, Djanet Sears, Guillermo Verdecchia, August Wilson, and Chay Yew, to cite but a few. In the process of remembering, North American dramatists develop new aesthetic modes in which the signatures of the past merge with the present and foreshadow an imagined future.

Your students and users will find biographical information on approximately 300 modern writers in this volume of Contemporary Authors®. Authors in this volume include: Charles Frazier Joshua Henkin Gabrielle Reece Arthur Stringer

Border Fictions offers the first comparative analysis of multiethnic and transnational cultural representations about the United States' borders with Mexico and Canada. Blending textual analysis with theories of globalization and empire, Claudia Sadowski-Smith forges a new model of inter-American studies. Border Fictions places into dialogue a variety of hemispheric perspectives from Chicana/o, Asian American, American Indian, Latin American, and Canadian studies. Each chapter examines fiction that ranges widely, from celebrated authors such as Carlos Fuentes, Leslie Marmon Silko, and Alberto Ríos to writers whose contributions to border literature have not yet been fully appreciated, including Karen Tei Yamashita, Thomas King, Janette Turner Hospital, and emerging Chicana/o writers of the U.S.-Mexico border. Proposing a diverse and geographically expansive view of border and inter-American studies, Border Fictions links the work of these and numerous other authors to civil rights movements, environmental justice activism, struggles for land and border-crossing rights, as well as to anti-imperialist forms of nationalism in the United States' neighboring countries. The book forces us to take into account the ways in which shifts in the nature of global relations affect literary production, especially in its hemispheric manifestations.

In this wide-ranging study, Ric Knowles demonstrates how the examination and practice of theatre is enhanced by an expanded semiotic approach. Moving from the history and theory of performance analysis to its practical application and paying particular attention to cross-cultural applications, he examines not what a particular piece of theatre means, but how meaning is produced in the process of creating, viewing and analysing theatre. How Theatre Means presents contemporary case studies and explores intersections between a wide range of theories and methods. Clear and accessible, this book brings a key analytical methodology to life for students, practitioners and scholars.

West-words gives the reader a bird's-eye view of the contemporary theatre scene across the prairies.

Given the recent and rapid changes to migration patterns and citizenship processes, this volume provides a timely, compelling, empirical and theoretical study of the gendered implications of such developments. More specifically, it draws out the multiple connections between migration and citizenship concerns and practices for women. The collection features original research that examines women's diverse im/migrant and refugee experiences and exposes how gender ideologies and practices organize migrant citizenship, in its various dimensions, at the local, national and transnational levels. The volume contributes to theoretical debates on gender, migration and citizenship and provides new insights into their interrelation. It includes rich case studies that range from the Philippines and Somalia to the Caribbean and from Australasia to Canada and Britain. Designed to have a multidisciplinary appeal, it is suitable for courses on migration, diversity, gender, race, ethnicity, law and public policy, comparative politics and international relations.

Latin American Identities After 1980 takes an interdisciplinary approach to Latin American social and cultural identities. With broad regional coverage, and an emphasis on Canadian perspectives, it focuses on Latin American contact with other cultures and nations. Its sound scholarship combines evidence-based case studies with the Latin American tradition of the essay, particularly in areas where the discourse of the establishment does not match political, social, and cultural realities and where it is difficult to uncover the purposely covert. This study of the cultural and social Latin America begins with an interpretation of the new Pax Americana, designed in the 1980s by the North in agreement with the Southern elites. As the agreement ties the hands of national governments and establishes new regional and global strategies, a pan-Latin American identity is emphasized over individual national identities. The multi-faceted impacts and effects of globalization in Bolivia, Ecuador, Mexico, Cuba, Brazil, Chile, Argentina, and the Caribbean are examined, with an emphasis on social change, the transnationalization and commodification of Latin American and Caribbean arts and the adaptation of cultural identities in a globalized context as understood by Latin American authors writing from transnational perspectives.

These selected essays on Canadian, Australian and New Zealand literatures often, although not always, consider individual texts and literary authors within the post-colonial paradigm. They discuss some of the most prominent, mostly contemporary literary authors in these genres, including, for example, Margaret Atwood, C. K. Stead, Christopher Koch, David Malouf, Richard Flanagan, Andrew Riemer, Ouyang Yu, A. D. Hope, Teju Cole from the USA, and others. Several studies focus on significant issues in recent diasporic and transcultural writing in English, including the specific Slovenian literary production, while some of the essays examine the literary representations of a country in a particular national collective consciousness.

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