

Norton Introduction To Literature 11th Edition

The most trusted anthology for complete works and helpful editorial apparatus. The Tenth Edition supports survey and period courses with NEW complete major works, NEW contemporary writers, and dynamic and easy-to-access digital resources. NEW video modules help introduce students to literature in multiple exciting ways. These innovations make the Norton an even better teaching tool for instructors and, as ever, an unmatched value for students.

This book examines the representation of empathy in contemporary poetry after crisis, specifically poetry after the Holocaust, the September 11, 2001 terrorist attacks, and Hurricane Katrina. The text argues that, recognizing both the possibilities and dangers of empathy, the poems under consideration variously invite and refuse empathy, thus displaying what Anna Veprinska terms empathetic dissonance. Veprinska proposes that empathetic dissonance reflects the texts' struggle with the question of the value and possibility of empathy in the face of the crises to which these texts respond. Examining poems from Charlotte Delbo, Dionne Brand, Niyi Osundare, Charles Reznikoff, Robert Fitterman, Wisława Szymborska, Cynthia Hogue, Claudia Rankine, Paul Celan, Dan Pagis, Lucille Clifton, and Katie Ford, among others, Veprinska considers empathetic dissonance through language, witnessing, and theology. Merging comparative close readings with interdisciplinary theory from philosophy, psychology, cultural theory, history and literary theory, and trauma studies, this book juxtaposes a genocide, a terrorist act, and a natural disaster amplified by racial politics and human disregard in order to consider what happens to empathy in poetry after events at the limits of empathy.

Child language is a subject in which everyone is an expert. All parents study their children's language carefully, if undeliberately, and every family has its precious memories of the unique verbal improvisations of childhood. For writers who continually struggle with and revel in the mysteries of language, the language of children holds a special attraction. *Everyday Magic* looks at the way Canadian writers have written through, as distinct from for or about, children, at the ways they have used 'child language' and children's models of perception to achieve various literary effects. It describes how texts might be shaped by child usage and speculates that adult artists often find themselves surprised and informed by the child language they seek to create. Ricou examines how the distinctive features of child language described by psycholinguists intersect with the written languages used by writers to suggest, not only a child language, but also the way a child sees and organizes an understanding of the world. The book's subtitle, putting the term 'child language' into the plural, points out that not one, but many written interpretations of the child's perspectives are possible. In order to emphasize this plurality and indicate that there are any number of child languages, the author has organized his study as a series of closely related essays. Each chapter considers the work of a Canadian author or authors, with the book as a whole moving from the more conventional writers to those who step outside the bounds of convention. Ricou proposes analogies with Wordsworth and Dylan Thomas, Proust and Dickens, but he finds his principal subject in the inherent interest of, for example, the Piagetian scheme that W.O. Mitchell seems to adopt in *Who Has Seen the Wind*; the obsessions with similes in Ernest Buckler; the variations on the Bildungsroman in Margaret Laurence and Alice Munro; and the persistent experiments with presymbolic language in Bill Bissett. For these and other writers such as Clark Blaise, Emily Carr, Dennis Lee, Dorothy Livesay, P.K. Page, James Reaney, and Miriam Waddington, Ricou illuminates the particular literary languages appropriate to each author's subject. The result is a fascinating and unique approach to Canadian literature.

