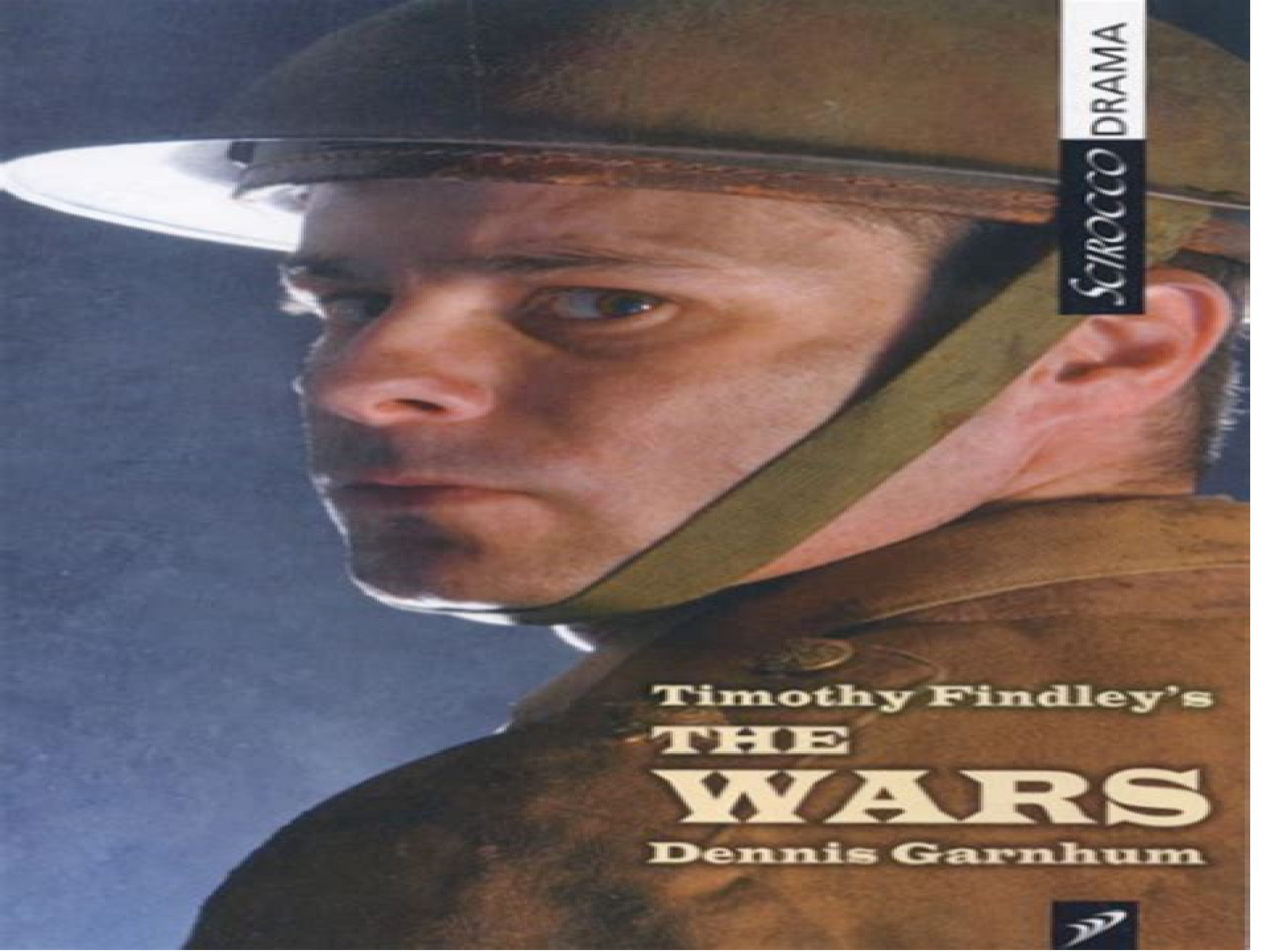




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Timothy Findley's
**THE
WARS**
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Wars Timothy Findley

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paradoxical contours of human animal relationships

The Wars Timothy Findley, 1983

The Great War in

Post-Memory Literature and Film Martin Löschnigg, Marzena Sokolowska-Paryz, 2014-10-14 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 *Catching the Torch* Neta Gordon, 2014-03-25 *Catching the Torch* examines contemporary novels and plays written about Canada's participation in World War I Exploring such works as Jane Urquhart's *The Underpainter* and *The Stone Carvers* Jack Hodgins's *Broken Ground* Kevin Kerr's *Unity 1918* Stephen Massicotte's *Mary's Wedding* and Frances Itani's *Deafening* the book considers how writers have dealt with the compelling myth that the Canadian nation was born in the trenches of the Great War In contrast to British and European remembrances of WWI which tend to regard it as a cataclysmic destroyer of innocence or Australian myths that promote an ideal of outsize masculinity physical bravery and white superiority contemporary Canadian texts conjure up notions of distinctively Canadian values tolerance of ethnic difference the ability to do one's duty without complaint or arrogance and the inclination to show moral as well as physical courage Paradoxically Canadians are shown to decry the horrors of war while making use of its productive cultural effects Through a close analysis of the way sacrifice service and the commemoration of war are represented in these literary works *Catching the Torch* argues that iterations of a secure mythic notion of national identity one that is articulated via the representation of straightforward civic and military participation work to counter current anxieties about the stability of the nation state in particular anxieties about the failure of the ideal of a national character *Penguin Modern Classics the Wars* Timothy Findley, 2014-08-19 Robert Ross a sensitive nineteen year old Canadian officer went to war The War to End All Wars He found himself in the nightmare world of trench warfare of mud and smoke of chlorine gas and rotting corpses In this world gone mad Robert Ross performed a last desperate act to declare his commitment to life in the midst of death

Dubious Glory Dagmar Novak, 2000 *Dubious Glory* The Two World Wars and the Canadian Novel combines literature and history to provide a lucid and engaging account of the remarkable transformations that have occurred in Canadian war fiction between 1915 and 1977 Beginning with a detailed focus on World War One fiction *Dubious Glory* delineates the ways in which Canadian writers use the romance genre both to justify and to glorify the actions of the Canadian soldier in combat

Inevitably the transition from the jingoistic romance of Ralph Connor's *The Sky Pilot* in *No Man's Land* to the stark realism of Colin McDougall's *Execution* reflects the profound changes found in Canadian war fiction after World War One. This study culminates in a sustained analysis of Timothy Findley's *The Wars* in which he returns to the Great War, a war that he perceives with irony, an irony tinged nonetheless with elements of romance.

Representing War Evelyn Cobley, 1993
Focusing on both documentary and fictional First World War narratives, Cobley's *English U of Victoria B.C.* shows how the rhetorical narrative and generic conventions of the literature act as carriers of ideological meaning and how the critique this literature offers remains to a large extent c.

English Studies in Canada, 1989 War, Literature, and the Arts, 1997

Canadian Writers Since 1960 William Herbert New, 1986 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.

Framing Truths Martin Kuester, 1992 *Contemporary literary criticism* CONTEMPORARY., 1973 Entries include critical commentary, brief biographical information, a portrait when available, a list of principal works and may also include a further reading section.

The Great War Reader James Hannah, 2000 In this collection of World War I literature memoirists, short story writers, novelists, poets, playwrights and historians write of a time that witnessed the death of the pastoral tones of the 19th century and the birth of the modern world. 6 photos.

The Journal of Commonwealth Literature, 1986 One number each year includes Annual bibliography of Commonwealth literature.

Twentieth-Century Literary Criticism Paula Kepos, 1989-12-08 Contains critical excerpts that examine various aspects of five twentieth century literary topics covering the Bloomsbury Group, German Expressionism, muckraking in American journalism, New Criticism and World War I literature.

University of Toronto Quarterly University of Toronto, 1997

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Table of Contents Wars Timothy Findley

1. Understanding the eBook Wars Timothy Findley
 - The Rise of Digital Reading Wars Timothy Findley
 - Advantages of eBooks Over Traditional Books
2. Identifying Wars Timothy Findley
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Wars Timothy Findley
 - User-Friendly Interface
4. Exploring eBook Recommendations from Wars Timothy Findley
 - Personalized Recommendations
 - Wars Timothy Findley User Reviews and Ratings

- Wars Timothy Findley and Bestseller Lists
- 5. Accessing Wars Timothy Findley Free and Paid eBooks
 - Wars Timothy Findley Public Domain eBooks
 - Wars Timothy Findley eBook Subscription Services
 - Wars Timothy Findley Budget-Friendly Options
- 6. Navigating Wars Timothy Findley eBook Formats
 - ePub, PDF, MOBI, and More
 - Wars Timothy Findley Compatibility with Devices
 - Wars Timothy Findley Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Wars Timothy Findley
 - Highlighting and Note-Taking Wars Timothy Findley
 - Interactive Elements Wars Timothy Findley
- 8. Staying Engaged with Wars Timothy Findley
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Wars Timothy Findley
- 9. Balancing eBooks and Physical Books Wars Timothy Findley
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Wars Timothy Findley
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Wars Timothy Findley
 - Setting Reading Goals Wars Timothy Findley
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Wars Timothy Findley
 - Fact-Checking eBook Content of Wars Timothy Findley
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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