

Broken Ground By Jack Hodgins

#1 NATIONAL BESTSELLER Winner of the 2018 JW Dafoe Book Prize Longlisted for British Columbia's National Award for Canadian Non-Fiction 2018 Runner-up for the 2018 Templer Medal Book Prize Finalist for the 2018 Ottawa Book Awards A bold new telling of the defining battle of the Great War, and how it came to signify and solidify Canada's national identity Why does Vimy matter? How did a four-day battle at the midpoint of the Great War, a clash that had little strategic impact on the larger Allied war effort, become elevated to a national symbol of Canadian identity? Tim Cook, Canada's foremost military historian and a Charles Taylor Prize winner, examines the Battle of Vimy Ridge and the way the memory of it has evolved over 100 years. The operation that began April 9, 1917, was the first time the four divisions of the Canadian Corps fought together. More than 10,000 Canadian soldiers were killed or injured over four days—twice the casualty rate of the Dieppe Raid in August 1942. The Corps' victory solidified its reputation among allies and opponents as an elite fighting force. In the wars' aftermath, Vimy was chosen as the site for the country's strikingly beautiful monument to mark Canadian sacrifice and service. Over time, the legend of Vimy took on new meaning, with some calling it the "birth of the nation." The remarkable story of Vimy is a layered skein of facts, myths, wishful thinking, and conflicting narratives. Award-winning writer Tim Cook explores why the battle continues to resonate with Canadians a century later. He has uncovered fresh material and photographs from official archives and private collections across Canada and from around the world. On the 100th anniversary of the event, and as Canada celebrates 150 years as a country, Vimy is a fitting tribute to those who fought the country's defining battle. It is also a stirring account of Canadian identity and memory, told by a masterful storyteller.

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.

Donation.

It has often been observed that the First World War jolted Canada into nationhood, and as Mark Forsythe and Greg Dickson show in this compelling book, no province participated more eagerly in that transformation or felt the aftershock more harshly than British Columbia. In *From the West Coast to the Western Front*, Forsythe, host of CBC Radio's mid-day show *BC Almanac*, marks the 100th anniversary of World War I by teaming with historian Greg Dickson and the ever resourceful *BC Almanac* audience to compile a sweeping portrayal of that crucial chapter of BC history. Of the 611,000 Canadians who fought for King and Country, 55,570 were from British Columbia—the highest per capita rate of enlistment in the country. Of that contingent, 6,225 died in battle, a critical loss to a fledgling province of barely 400,000. Compiling stories, artifacts and photos sent in by *BC Almanac* listeners from across the province, this volume tells of submarine smuggling, bagpipes lost on the battlefield and of the ongoing struggles by soldiers who made it home. It tells of battles that set records for mass death amid conditions of unequalled squalor, but also of the heroism of front-line nurses and soldiers like George Maclean, a First Nations man from the Okanagan, who won the Distinguished Conduct Medal. By turns devastating, harrowing, insightful and miraculous, these stories reveal much about the spirit and resilience of a people who survived one of history's greatest disasters to build the province we have today.

A young soldier with the Canadian forces questions the meaning of heroism, of truth, and of good and evil as he describes life in the trenches during World War I.

Fiction. Short Fiction. Jack Hodgins' acclaimed short story collection now appears in a new edition, along with a new Hodgins story never before published. The collection as a whole immerses us in the lives of characters at once larger than life and intimately familiar. In the title story, a retired senator fights his way through a major Ottawa snowstorm to keep a family promise. An orthotics sculptor falls in love with the plaster feet of one of his distant patients. On a tour of Mississippi, a Faulkner scholar and her photographer son nudge against touchy issues of race. A ten-year-old farm boy tries to keep a secret about the girl next door. An elderly Vancouver Island couple learns that their distant uncle plans to leave everything to them, in what proves to be a mixed blessing. With settings including Australia, Germany, Ottawa, Mississippi, and the Vancouver Island logging and farming communities that have featured so prominently in his books, *DAMAGE DONE BY THE STORM* is vintage Jack Hodgins, at his highly crafted best.

Bartholomew Bandy has become an air ace. On the ground he causes disasters wherever he goes, but in the air he's deadly, shooting down dozens of German planes in the course of thrilling aerial combats. To the amazement of all who know him he becomes Lieut. Col. Bandy and thanks to his new rank he meets all sorts of people, including his fiancée's memorable family. As a handy (but disposable) war hero, he encounters a number of hair-raising adventures, not to mention English plumbing and an unforgettable honeymoon night. *That's Me In The Middle* is exciting, full of military action in the trenches and in the air, and, as it continues to flirt with history, very funny. From the Trade Paperback edition.

Of interest to historians, classicists, media and digital theorists, literary scholars, museologists, and archivists, *Media, Memory, and the First World War* is a comparative study that shows how the dominant mode of communication in a popular culture - from oral traditions to digital media - shapes the structure of memory within that culture.

The Master of Happy Endings is a powerful new novel about memory, belonging, helping others, and the vagaries of the human heart. It is also a compelling story about how a man in his late seventies manages to conjure one more great adventure for himself. Axel Thorstad lives in a shack on a remote island off the coast of British Columbia. Once a popular school teacher and thespian who touched the lives of hundreds of his students, he now lives in retirement and mourns the recent death of his wife. But even this stoical giant of a 77-year-old finds the isolation too much. He begins to run want ads in newspapers offering his services as a tutor, and meets the indomitable Mrs. Montana. She hires Axel to coach her precocious teenage-TV-actor son Travis for his school exams while he shoots a new episode in Hollywood. Life in L.A. is far removed from his isolated life in rural B.C., and soon Thorstad finds himself caught up in the drama of his young student's life, and the return of an old flame. Set amidst the fleshpots, sound-stages and dining rooms of L.A., this engaging novel of lives and loves lost and found also gestures to the courage one needs in the face of the vulnerabilities of older age that all too soon beset.

First pub. 1976. Well crafted short stories in the classic style of Mansfield & Lawrence. Concerns ordinary people and their inner lives. Author now recognised as one of Canada's great writers.

Provides the first history of the North American farm novel, a genre which includes John Steinbeck's *The Grapes of Wrath*, Sheila Watson's *The Double Hook*, and Louis Hémon's *Maria Chapdelaine*.

The *Oxford Handbook of Canadian Literature* provides a broad-ranging introduction to some of the key critical fields, genres, and periods in Canadian literary studies. The essays in this volume, written by

prominent theorists in the field, reflect the plurality of critical perspectives, regional and historical specializations, and theoretical positions that constitute the field of Canadian literary criticism across a range of genres and historical periods. The volume provides a dynamic introduction to current areas of critical interest, including (1) attention to the links between the literary and the public sphere, encompassing such topics as neoliberalism, trauma and memory, citizenship, material culture, literary prizes, disability studies, literature and history, digital cultures, globalization studies, and environmentalism or ecocriticism; (2) interest in Indigenous literatures and settler-Indigenous relations; (3) attention to multiple diasporic and postcolonial contexts within Canada; (4) interest in the institutionalization of Canadian literature as a discipline; (5) a turn towards book history and literary history, with a renewed interest in early Canadian literature; (6) a growing interest in articulating the affective character of the "literary" - including an interest in affect theory, mourning, melancholy, haunting, memory, and autobiography. The book represents a diverse array of interests -- from the revival of early Canadian writing, to the continued interest in Indigenous, regional, and diasporic traditions, to more recent discussions of globalization, market forces, and neoliberalism. It includes a distinct section dedicated to Indigenous literatures and traditions, as well as a section that reflects on the discipline of Canadian literature as a whole.

Drawing on familiar experiences as well as aspects of western and eastern spiritual traditions, Heintzman argues that religious practice is rooted in two basic ways human beings act in the world. It is therefore an element in the structure of the human spirit, not a phase in its history. Explaining the meaning of religious practice in contemporary language, *Rediscovering Reverence* is addressed to anyone who wants to explore the meaning and promise of a religious life. A unique and thoughtful meditation on the role of reverence in everyday life, *Rediscovering Reverence* presents new perspectives on modern faith, religion, and both personal and societal well-being.

In the Preface to his ground-breaking *The Great War and Modern Memory* (1975), Paul Fussell claimed that "the dynamics and iconography of the Great War have proved crucial political, rhetorical, and artistic determinants on subsequent life." Forty years after the publication of Fussell's study, the contributors to this volume reconsider whether the myth generated by World War I is still "part of the fiber of [people's] lives" in English-speaking countries. What is the place of the First World War in cultural memory today? How have the literary means for remembering the war changed since the war? Can anything new be learned from the effort to re-imagine the First World War after other bloody conflicts of the 20th century? A variety of answers to these questions are provided in *Re-Imagining the First World War: New Perspectives in Anglophone Literature and Culture*, which explores the Great War in British, Irish, Canadian, Australian, and (post)colonial contexts. The contributors to this collection write about the war from a literary perspective, reinterpreting poetry, fiction, letters, and essays created during or shortly after the war, exploring contemporary discourses of commemoration, and presenting in-depth studies of complex conceptual issues, such as gender and citizenship. *Re-Imagining the First World War* also includes historical, philosophical and sociological investigations of the first industrialised conflict of the 20th century, which focus on responses to the Great War in political discourse, life writing, music, and film: from the experience of missionaries isolated during the war in the Arctic and Asia, through colonial encounters, exploring the role of Irish, Chinese and Canadian First Nations soldiers during the war, to the representation of war in the world-famous series *Downton Abbey* and the 2013 album released by contemporary Scottish rock singer Fish. The variety of themes covered by the essays here not only confirms the significance of the First World War in memory today, but also illustrates the necessity of developing new approaches to the first global conflict, and of commemorating "new" victims and agents of war. If modes of remembrance have changed with the postmodern ethical shift in historiography and cultural studies, which encourages the exploration of "other" subjectivities in war, so-far concealed affinities and reverberations are still being discovered, on the macro- and micro-historical levels, the Western and other fronts, the battlefield, and the home front. Although it has been a hundred years since the outbreak of hostilities, there is a need for increased sensitivity to the tension between commemoration and contestation, and to re-member, re-conceptualise and re-imagine the Great War.

The first study of the synergies between postcolonialism and the genre of the short story composite, *Unsettling Stories* considers how the form of the interconnected short story collection is well suited to expressing thematic aspects of postcolonial writing on settler terrain. Unique for its comparative considerations of American, Canadian, and Australian literature within the purview of postcolonial studies, this is also a considered study of the difficult place of the postcolonial settler subject within academic debates and literature. Close readings of work by Tim Winton, Margaret Laurence, William Faulkner, Stephen Leacock, Sherwood Anderson, Olga Masters, Scott R. Sanders, Thea Astley, Tim O'Brien and Sandra Birdsell are positioned alongside critical discussions of postcolonial theory to show how awkward affiliations of individuals to place, home, nation, culture, and history expressed in short story composites can be usefully positioned within the broader context of settler colonialism and its aftermath.

The First World War is often credited as being the event that gave Canada its own identity, distinct from that of Britain, France, and the United States. Less often noted, however, is that it was also the cause of a great deal of friction within Canadian society. The fifteen essays contained in *Canada and the First World War* examine how Canadians experienced the war and how their experiences were shaped by region, politics, gender, class, and nationalism. Editor David MacKenzie has brought together some of the leading voices in Canadian history to take an in-depth look into the tensions and fractures the war caused, and to address the way some attitudes about the country were changed, while others remained the same. The essays vary in scope, but are strongly unified so as to create a collection that treats its subject in a complete and comprehensive manner. *Canada and the First World War* is a tribute to esteemed University of Toronto historian Robert Craig Brown, one of Canada's greatest authorities on the Great War World War One. The collection is a significant contribution to the on-going re-examination of Canada's experiences in war, and a must-read for students of Canadian history.

All of these eight wonderful stories are about what people will do for love, and the unexpected routes their passion will force them to take. An old landlady in Vancouver who alarms the just-married narrator with her prim advice about married life – and "the peculiar threat" of a china cabinet that must be washed once a month – is shown to have conspired when young in a crime of passion. A young mother, at the mercy of the "radiant explosion" that comes when she thinks of her secret life, abandons her baby and four-year old to be with her lover in the story "The Children Stay." A gruff old country doctor in the 1960s is discovered by his daughter to be helping desperate women, his "special patients." An impetuous young woman meets a visiting Indian student and conceives on a train from Vancouver to Toronto because of "the fact that you couldn't get condoms around the Calgary station, not for love or money." An Ontario farm wife's affair drives her husband to commit a murder; its discovery, years later, will act as a negotiating point for a new, presumably satisfactory, marriage. The book is clear-eyed about the imperfections of marriage, the clutter of our emotional lives, and the impermanence of love: "Not that that was the end. For we did make up. But we didn't forgive each other." Even the shared memories of earlier times prove to be a minefield, and many of the stories track the changes that time brings over generations to families, lovers, and even to friends who share old, intimate secrets about "the prostration of love." As always these stories by Alice Munro are shot through with humour, and are as rich as novels. As always the characters in the stories are easily, sometimes uncomfortably, recognizable as people like us. One quote summarizes the delightful surprises that await the reader: "Did you ever think that people's lives could be like that and end up like this? Well, they can."

This study of historical, sociological, philosophical and literary sources, shows how, by both consolidating and contesting national myths, fiction continues to construct the 1914-1918 conflict as

a cultural trauma, illuminating at the same time some of our most recent ethical concerns.

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

Canada and the United States: we think of one as a peaceable kingdom, the other as a warrior nation. But do our expectations about each country's attitudes to war and peace match the realities? In *Living with War*, Robert Teigrob examines how war is experienced and remembered on both sides of the 49th parallel. Surveying popular and scholarly histories, films and literature, public memorials, and museum exhibits in both countries, he comes to some startling conclusions. Americans may seem more patriotic, even jingoistic, but they are also more willing to debate the pros and cons of their military actions. Canadians, though more diffident in their public displays of patriotism, are more willing than their southern neighbors to accept the official narrative that depicts just wars fought in the service of a righteous cause. A provocative book that complements critiques of contemporary Canadian militarism such as *Warrior Nation*, *Living with War* offers an intriguing look at the relationship with the military past on both sides of the border.

Modern management has come to *The World Beacon*. This means that a new editor, Fred Morgan, has been sent to inspire everyone to get out and write newspaper stories that will matter to their readers, stories about their lives, their children, their careers – and cloth. Cloth? Clearly, the new editor is making some unusual plans and Parker MacVeigh, our hero, senses an opportunity. Parker – divorced, 40-ish – is ready for serious career advancement. When his stories about cloth get him into Fred's good graces, and a local professor reveals that there are Saturnians among us, wreaking havoc, Fred puts him in charge of the top-secret Saturnian task-force. How Parker befriends the professor and turns his staff of Tony Fruscilla (hard-nosed young reporter) and Juanita Eldridge (soft-nosed Ivy League graduate) onto a real story is the stuff of – well, of newspaper satire. For Uncle Bob, the legendary American evangelist and fishing trophy winner is coming to town, and the Chamber of Commerce expects millions of dollars to flow in as a result. The newspaper cast in this novel ranges from a man with a genius for creating the dullest headlines in the world to a freelancer who writes the stamp column under "M.U. Cilage." Then there's Shirley Davis, Business Editor in her University of Manitoba sweater, Orville and Smokey, the old guys from type-setting, and, of course, the Russian immigrant cartoonist who keeps trying to slip in his cartoon of the Grim Pig, a confused combination of a pig and the grim reaper. This is delightful satire in the tradition of William Weintraub's *Why Rock the Boat?* and Evelyn Waugh's *Scoop*, and any similarity between this novel and a newspaper in a box near you is purely coincidental.

The essays collected in this volume address a wide spectrum of issues connected to traumatic events and experiences, be they of personal, collective, national or global scale. They are complemented by poetic contemplations on trauma, which set the tone for the following scholarly investigations. The thematic scope of the collection encompasses psychological, sociological and political approaches to trauma, examples of ethnic and indigenous traumatizations, literary, cultural and visual manifestations of trauma or the medialization of trauma in the museum. As a result of the comparative, and in some cases cross-hermeneutic, design of the volume with German scholars looking at Canadian and Canadian scholars looking at German/European examples of traumatization, transatlantic perspectives on the problems at stake are opened. Contributors: Dennis Cooley (Winnipeg), Martin Endress (Trier), James Fergusson (Winnipeg), Konrad Gross (Kiel), Ralf Hertel (Trier), Kristin Husen (Trier), Stephan Jaeger (Winnipeg), Uli Jung (Trier), Wolfgang Klooss (Trier), Martin Kuester (Marburg), Hartmut Lutz (Greifswald), Wolfgang Lutz (Trier), Adam Muller (Winnipeg), Markus M. Müller (Trier), Laurie Ricou (Vancouver), Susanne Rohr (Hamburg), Robert Schwartzwald (Montréal), Struan Sinclair (Winnipeg), David Staines (Ottawa), Katherine E. Walton (Toronto), Andrew Woolford (Winnipeg).

Provides reference entries on interactions between Ireland and the United States, Canada, and Latin America throughout history and the cultural and political impact these relations have had for each country.

This book is not intended to persuade you to take up writing novels or short stories – "It's going to be a lot of work," Jack Hodgins warns. Nor will it tell you how to market your stories. But it will take you through the problems facing any fiction writer and show you how some of the best writers in English have solved them. The chapters are clear and comprehensive: *Finding Your Own Stories*; *One Good Sentence After Another* – on the skills of writing well; *Setting*; *Character* – how to make your characters come alive; *Plot*; *Structure* – "The Architecture of Story"; *Point of View and Voice*; *Metaphors, Symbols and Allusions*; *Revising* – an all-important chapter that also deals with the impact of writing on a computer; *The Story of a Story* – where Jack Hodgins talks of his own experience with one of his most famous stories; and the final chapter, *And Now What?* – *Creating Your Own Workshop*, which builds on the fact that every chapter in the book contains writing exercises to help you work away at home at "the mysterious business of writing fiction." As an award-winning novelist and short-story writer Jack Hodgins is uniquely qualified to preach what he practises. As a trained teacher, he has been giving creative lessons for thirty years, at high schools and universities and to writers' summer schools. In recent years his creative writing courses at the University of Victoria have become discreetly famous. Now, anyone who buys this book can share in the experience of learning fiction-writing from a master. With its scores of examples of first-class writing this lively, truly fascinating book will almost certainly make you be a better writer; it is guaranteed to make you a better reader.

Fiction that reconsiders, challenges, reshapes, and/or upholds national narratives of history has long been an integral aspect of Canadian literature. Works by writers of historical fiction (from early practitioners such as John Richardson to contemporary figures such as Alice Munro and George Elliott Clarke) propose new views and understandings of Canadian history and individual relationships to it. Critical evaluation of these works sheds light on the complexity of these depictions. The contributors in *National Plots: Historical Fiction and Changing Ideas of Canada* critically examine texts with subject matter ranging from George Vancouver's west coast explorations to the eradication of the Beothuk in Newfoundland. Reflecting diverse methodologies and theoretical approaches, the essays seek to explicate depictions of "the historical" in individual texts and to explore larger questions relating to historical fiction as a genre with complex and divergent political motivations and goals. Although the topics of the essays vary widely, as a whole the collection raises (and answers) questions about the significance of the roles historical fiction has played within Canadian culture for nearly two centuries.

Having reported on some of the world's most violent, least understood regions in his bestsellers *Balkan Ghosts* and *The Ends of the Earth*, Robert Kaplan now returns to his native land, the United States of America. Traveling, like Tocqueville and John Gunther before him, through a political and cultural landscape in transition, Kaplan reveals a nation shedding a familiar identity

as it assumes a radically new one. An Empire Wilderness opens in Fort Leavenworth, Kansas, where the first white settlers moved into Indian country and where Manifest Destiny was born. In a world whose future conflicts can barely be imagined, it is also the place where the army trains its men to fight the next war. "A nostalgic view of the United States is deliberately cultivated here," Kaplan writes, "as if to bind the uncertain future to a reliable past." From Fort Leavenworth, Kaplan travels west to the great cities of the heartland--to St. Louis, once a glorious shipping center expected to outshine imperial Rome and now touted, with its desolate inner city and miles of suburban gated communities, as "the most average American city." Kaplan continues west to Omaha; down through California; north from Mexico, across Arizona, New Mexico, and Texas; up to Montana and Canada, and back through Oregon. He visits Mexican border settlements and dust-blown county sheriffs' offices, Indian reservations and nuclear bomb plants, cattle ranches in the Oklahoma Panhandle, glacier-mantled forests in the Pacific Northwest, swanky postsuburban sprawls and grim bus terminals, and comes, at last, to the great battlefield at Vicksburg, Mississippi, where an earlier generation of Americans gave their lives for their vision of an American future. But what, if anything, he asks, will today's Americans fight and die for? At Vicksburg Kaplan contemplates the new America through which he has just traveled--an America of sharply polarized communities that draws its population from pools of talent far beyond its borders; an America where the distance between winners and losers grows exponentially as corporations assume gov-ernment functions and the wealthy find themselves more closely linked to their business associates in India and China than to their poorer neighbors a few miles away; an America where old loyalties and allegiances are vanishing and new ones are only beginning to emerge. The new America he found is in the pages of this book. Kaplan gives a precise and chilling vision of how the most successful nation the world has ever known is entering the final, and highly uncertain, phase of its history.

Broken Ground is a riveting exploration of the dark, brooding presence of the First World War in the lives of the inhabitants of a "soldier's settlement" on Vancouver Island. From out of a stubborn, desolate landscape studded with tree stumps, the settlers of Portuguese Creek have built a new life for themselves. But when an encroaching forest fire threatens this fledgling settlement, it also intensifies the remembered horrors of war. The story of Portuguese Creek is told by several of its citizens, including a boy trying to recover from the sudden loss of his father, and a former teacher haunted by what happened to the soldiers he led in France. With a memorable cast of characters, and by turns heart-rending and tragic, humorous and humane, Broken Ground is a powerful novel that immerses us in the lives of an entire community.

Since 1800, students have spent millions of hours learning English grammar. Students and teachers have toiled at parsing and analysis, dreading the English exam at the end of the year, as debate over the real value of learning grammar has raged. Nowhere have these arguments been as passionate as in the English-speaking colonies of Canada, New Zealand, and Australia. In 200 Years of Grammar, author Dr. Laurence Walker narrates a detailed history of the origins and evolution of grammar education and its relationship to English usage in Canada, New Zealand, and Australia. Walker presents a discussion of grammar's educational signi?cance and provides a framework for how the context of the politics surrounding grammar teaching a?ects students and teachers. O?ering many applicable examples, 200 Years of Grammar gives insight into the issues with which English teachers around the world have grappled for years. It provides teachers, students, and those interested in the English language with an engaging history of grammar education from the introduction of state curriculum through to the twenty-?rst century.

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."

The macho society that held John Wayne as a role model has created an emotional wasteland where 80 percent of men are unable to accurately express their feelings, and that same percentage feel estranged from their fathers. The stifled male, disconnected and out of touch, fills the void with apathy or anger, and the toll is staggering: short, unhealthy lives, ruined relationships, and damaged children. This destructive behavior repeats itself in the next generation as the sins of the father continue the cycle. In *Becoming the Kind Father*, Calvin Sandborn aims to break that cycle. His intensely personal story is heart-searing and inspirational. Brought up to fear his father's alcohol-fueled fury and hateful put-downs, the author buried his feelings and fine-tuned his own rage. His father's early death and the collapse of the author's marriage provided catalysts for change. Interspersing clever literary references with painful childhood memories, intense self-examination, and astute observations, Sandborn provides well-researched psychological findings and self-help tips, including how to: * Identify and share feelings * Treat yourself as a kind father would * Form trusting male friendships * Break the anger habit * Forgive the world and yourself This guide offers helpful insight for the millions of men who want to become kinder human beings. A must-read for every woman who loves an angry or emotionally distant man. Calvin Sandborn is a journalist, author, and environmental lawyer who currently supervises the University of Victoria Environmental Law Clinic. He is also a kind father and grandfather.

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)

Sonny Aalto, a successful Ottawa-based businessman in his fifties, flies to Vancouver Island to look after his ailing and difficult father.

"[Marshall's] work in responding to the challenge of exploring a little-known life should be an inspiration to other students of history ... people across Canada will find it a pleasant way to become better acquainted with an attractive, interesting and unfamiliar contributor to our history." - Desmond Morton, McGill University Give Your Other Vote to the Sister tells the story of Roberta MacAdams, the first woman elected to the Alberta legislature. In fact, she was one of the first two women elected to a legislature anywhere in the British Empire. Her triumph was extraordinary for many reasons. Not only did she run while serving as a nursing sister overseas during the Great War, but over 90 per cent of her electors were men - Alberta soldiers stationed in England and in the muddy trenches of the Western Front. Give Your Other Vote to the Sister describes MacAdams' journey overseas, her work at a large military hospital in London, and the personal sacrifices she endured during the war. It also chronicles Debbie Marshall's own journey to reclaim MacAdams' life, one that took her across Canada and to the places where MacAdams lived and worked in England and France. It was a search that would change her own perceptions about how and why so many women willingly participated in the world's first "great war."

`It's the liveliest, most cogently argued, most provocative and most infuriatingly self-satisfied work of literary criticism to be published in this country in at least the last decade.'

Drawing on educational materials, textbooks, adventure tales, plays, and Sunday-school papers, Boys and Girls in No Man's Land explores the role of children in the nation's war effort.

Winner of the 2007 B.C. Award for Canadian Non-fiction A Globe and Mail Best 100 Book (2006) National Post Best Books (2006) A bold cultural portrait of contemporary Canada through the work of its most celebrated novelists, short story writers, and storytellers. Stories are the surest way to know a place, and at a time when the fabric of the country seems daily more uncertain, Noah Richler looks to our authors for evidence of the true nature of Canada. He argues why fiction matters and seeks to discover — in the extra-ordinary diversity of communities these writers represent — what stories, if any, bind us as a nation. Over two years, Richler has criss-crossed the country and interviewed close to one hundred authors — a who's who of Canadian literature, including Wayne Johnston, Michael Crummey, Alistair MacLeod, Gil Courtemanche, Jane Urquhart, Joseph Boyden, Miriam Toews, Yann Martel, Fred Stenson, Douglas Coupland, and Rohinton Mistry — about the places and ideas that are most meaningful to their work. The result is a journey through the reality of Canada and its imagination at a critical point in the country's evolution. Within thematic chapters he exposes our "Myths of Disappointment" and considers the stories of our native peoples, the rise of the city, and how our history as a colony shapes our society and politics even today. This Is My Country, What's Yours? is an impassioned literary travelogue and a vivid portrayal of our society, the work of Canadian authors, and the idea of writing itself. This Is My Country, What's Yours? is based on Noah Richler's ten-part documentary of the same name originally broadcast on CBC Radio's flagship Ideas program in spring 2005.

The story of the bloody 1917 Battle of Vimy Ridge is, according to many of today's tellings, a heroic founding moment for Canada. This noble, birth-of-a-nation narrative is regularly applied to the Great War in general. Yet this mythical tale is rather new. "Vimyism"— today's official story of glorious, martial patriotism—contrasts sharply with the complex ways in which veterans, artists, clerics, and even politicians who had supported the war interpreted its meaning over the decades. Was the Great War a futile imperial debacle? A proud, nation-building milestone? Contending Great War memories have helped to shape how later wars were imagined. The Vimy Trap provides a powerful probe of commemoration cultures. This subtle, fast-paced work of public history—combining scholarly insight with sharp-eyed journalism, and based on primary sources and school textbooks, battlefield visits and war art—explains both how and why peace and war remain contested terrain in ever-changing landscapes of Canadian memory.

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