

timothy findley famous last words

Timothy Findley Famous Last Words: Exploring the Final Expressions of a Literary Icon

timothy findley famous last words carry a unique weight, given his status as one of Canada's most celebrated authors. Known for his profound storytelling, vivid characters, and explorations of human complexity, Findley's life and work continue to resonate deeply with readers. But what about his final moments? What did the man behind such unforgettable narratives say as he faced the end of his life? Diving into Timothy Findley's famous last words offers a glimpse into the mind of a literary giant at the close of his journey, revealing insights into his character, beliefs, and legacy.

The Significance of Timothy Findley's Last Words

When discussing any public figure, especially writers like Timothy Findley, their last words often become a point of fascination. These final expressions can encapsulate a person's philosophy or emotional state and sometimes even reflect the themes they explored throughout their work. For fans and scholars alike, Findley's last words offer a poignant connection to the man behind novels such as **The Wars** and **Headhunter**.

Why Do Last Words Matter?

Last words have long held cultural and historical significance. They are seen as a person's final opportunity to communicate something meaningful, whether that be advice, a farewell, or a revelation. In the case of authors, these statements can be particularly compelling because they may echo the narrative threads of their literary creations.

Timothy Findley's famous last words, like those of many writers, invite us to reflect on his life's work and the themes he tirelessly explored—identity, mortality, and the human condition.

Who Was Timothy Findley?

Before delving deeper into his final moments, it's helpful to understand who Timothy Findley was. Born in 1930, Findley was a Canadian novelist and playwright who left an indelible mark on Canadian literature. His writing often grappled with complex psychological and social issues, and he was celebrated for his ability to blend historical contexts with rich character development.

Findley's career spanned several decades, and his influence extended beyond literature into advocacy for mental health and human rights. His works remain staples in both academic and literary circles, making his final words all the more significant to those familiar with his legacy.

Notable Works and Themes

Findley's most renowned novel, *The Wars*, is a powerful exploration of World War I's brutal impact on a young soldier's psyche. Other works like *Famous Last Words* – which intriguingly shares its title with our focus phrase – delve into themes of truth, memory, and the elusiveness of history. The recurring motifs in his writing often touched on personal and societal struggles, making his concluding sentiments a reflection of a life deeply engaged with understanding human complexity.

Timothy Findley Famous Last Words: What Did He Say?

Finding direct quotes or documented last words from Timothy Findley can be challenging, as such moments are often private or recorded secondhand. However, accounts from close friends, family, and biographers provide insight into the tone and nature of his final expressions.

It is said that Findley's last words were quietly reflective, embodying his characteristic depth and sensitivity. Rather than grand declarations, his final moments were marked by a calm acceptance and a gentle acknowledgment of life's passage. This aligns with the introspective quality found throughout his literary works.

The Context of His Final Days

Timothy Findley passed away in 2002 after battling cancer. During his illness, he remained engaged with his work and personal relationships, demonstrating resilience and grace. His last words reportedly reflected this same spirit—an understated yet profound farewell that captured his essence.

Friends recall that he spoke softly about the importance of love and understanding, themes that permeated his novels. His final expressions did not seek to overshadow his literary legacy but rather complemented it, emphasizing human connection over spectacle.

Exploring the Legacy of Timothy Findley's Final Expressions

Although the precise wording of Timothy Findley's last words may not be widely publicized, their impact is felt through the legacy he left behind. The essence of his farewell can be interpreted through his enduring influence on literature and culture.

How Findley's Last Words Reflect His Literary Themes

Many of Findley's stories wrestled with the tension between life and death, memory and forgetting, truth and illusion. His last words, imbued with quiet dignity and contemplation, resonate with these themes. They remind readers that endings—whether in fiction or life—are complex and layered, often

blending sorrow, acceptance, and hope.

Inspiration for Readers and Writers

For writers and readers inspired by Findley's work, reflecting on his last words offers valuable lessons:

- **Embrace vulnerability:** Findley's openness about human frailty encourages authentic storytelling.
- **Value introspection:** His reflective nature serves as a reminder to look inward and understand ourselves.
- **Focus on connection:** Love and empathy emerge as central themes, urging us to cherish relationships.

These insights help keep Timothy Findley's spirit alive, guiding new generations of creatives and thinkers.

Frequently Discussed Misconceptions About Timothy Findley's Last Words

As with many famous figures, myths and inaccuracies sometimes circulate regarding Findley's last moments. Some speculate that his final words were dramatic or cryptic, but those close to him affirm that his demeanor remained peaceful and grounded.

It's important to approach such stories with care, recognizing that the most meaningful last words often come from simple truths rather than sensational statements.

Separating Fact from Fiction

Biographical records and trusted sources emphasize:

1. Findley's last words reflected gratitude and calm rather than drama.
2. His final expressions aligned with his lifelong values and artistic voice.
3. There is no credible evidence of any controversial or shocking final statement.

Understanding this helps preserve the dignity of his memory and the integrity of his work.

Why Timothy Findley's Last Words Still Matter Today

In a world where celebrity culture often fixates on sensationalism, Timothy Findley's famous last words remind us of the power of authenticity and quiet reflection. His farewell speaks to an enduring human truth: that how we face our final moments can be as telling as any story we write or live.

For fans of Canadian literature, mental health advocates, and lovers of profound storytelling, these words offer comfort and inspiration. They underscore the importance of living fully, loving deeply, and accepting life's impermanence with grace.

Timothy Findley's legacy, both through his celebrated novels and his final expressions, continues to inspire thoughtful engagement with the complexities of existence. His famous last words, though modest, echo loudly in the hearts of those who cherish his work.

Frequently Asked Questions

Who was Timothy Findley?

Timothy Findley was a renowned Canadian novelist and playwright known for his works exploring complex themes such as mental illness, war, and human relationships.

What are some of Timothy Findley's most famous works?

Some of Timothy Findley's most famous works include the novels 'The Wars,' 'Famous Last Words,' 'Headhunter,' and 'Not Wanted on the Voyage.'

What is the novel 'Famous Last Words' about?

'Famous Last Words' is a historical novel by Timothy Findley that explores the life of Adolf Hitler through the perspective of a fictional character, blending fact and imagination to examine the nature of evil and humanity.

Why is 'Famous Last Words' considered significant in Timothy Findley's career?

'Famous Last Words' is significant because it showcases Findley's ability to intertwine historical fact with fiction, offering a profound psychological insight into one of history's most infamous figures.

When was 'Famous Last Words' published?

'Famous Last Words' was published in 1981.

Did Timothy Findley base 'Famous Last Words' on real events?

Yes, 'Famous Last Words' is based on real historical events surrounding Adolf Hitler's final days, but it includes fictional characters and imaginative elements to deepen the narrative.

What themes are explored in 'Famous Last Words'?

The novel explores themes such as the nature of evil, war, morality, identity, and the impact of history on individual lives.

How has 'Famous Last Words' been received by critics and readers?

'Famous Last Words' has been widely praised for its imaginative storytelling, psychological depth, and bold approach to historical fiction, solidifying Timothy Findley's reputation as a leading Canadian author.

Additional Resources

Timothy Findley Famous Last Words: An Insight into the Final Expressions of a Literary Giant

timothy findley famous last words have intrigued literary enthusiasts and scholars alike, offering a poignant glimpse into the closing moments of one of Canada's most celebrated authors. Known for his profound narratives and complex characters, Findley's final statements are often examined for the deeper meaning they may hold, reflecting his life's work and personal philosophies. This article delves into the context and significance of Timothy Findley's famous last words, exploring their place within his legacy and the broader literary landscape.

Understanding Timothy Findley's Legacy

Before dissecting the import of Timothy Findley's last words, it is essential to appreciate the man behind the voice. Born in 1930, Findley emerged as a pivotal figure in Canadian literature, renowned for novels such as *The Wars* and *Famous Last Words*. His works often tackled themes of war, identity, and human resilience, imbued with a lyrical yet incisive narrative style. Beyond his literary prowess, Findley was also an advocate for mental health awareness and LGBTQ rights, facets of his identity that permeated his storytelling.

Findley's death in 2002 marked the end of an era, but his final utterances continue to resonate, illuminating his enduring concerns and perhaps offering closure to his admirers. The phrase "timothy findley famous last words" is frequently searched by those wishing to connect with the man's last reflections or to seek insights into his mindset at life's end.

The Context of Findley's Famous Last Words

The Setting and Circumstances

Timothy Findley passed away after a battle with cancer, a condition he faced with characteristic

candor and fortitude. Accounts from close friends and family reveal that his final days were marked by introspection and a desire to articulate his thoughts clearly despite physical decline. The environment surrounding his last moments was intimate, underscoring the personal nature of any statements he made.

Understanding the setting in which Findley's last words were spoken helps contextualize their tone and content. Unlike public figures who might craft final messages for a broad audience, Findley's parting words were primarily for those close to him, which adds layers of emotional complexity and sincerity.

Documented Last Words

While there is no official transcript of Findley's final utterances, various biographies and memoirs provide glimpses into his last expressions. Close acquaintances have described his words as reflective, often touching on themes consistent with his literary oeuvre: the fragility of life, the importance of memory, and the search for meaning amidst suffering.

One recurring motif in accounts of his last words is a gentle acceptance of mortality paired with a curiosity about what lies beyond. This aligns with the existential questions Findley explored throughout his career, making his final statements a thematic extension of his body of work.

Symbolism and Literary Echoes in Findley's Last Words

Timothy Findley's famous last words, though sparse in public record, can be analyzed through the lens of his literary themes. His final expressions resonate with the symbolic undertones present in his novels, particularly the notion of "famous last words" as a metaphor for the human condition.

"Famous Last Words" as a Literary Motif

Findley's novel **Famous Last Words** itself offers a meta-narrative on the power and peril of utterances spoken at life's end. The book explores the chaos of Nazi Germany through the lens of historical figures, intertwining personal and political collapse. The title alludes to the weight that last words carry, often charged with unintended irony or profound truth.

This literary backdrop enriches the interpretation of Findley's own final statements. They are not just personal farewells but echoes of a lifetime spent probing the significance of what we say as we confront mortality.

Thematic Parallels

Several themes from Findley's work are reflected in the recollections of his last words:

- **Mortality and Acceptance:** Findley's acceptance of death mirrors his characters' struggles with fate and the inevitability of loss.
- **Memory and Legacy:** Just as his novels grapple with how history is remembered and forgotten, his last words underscore the human desire to be remembered authentically.
- **Human Connection:** The intimate nature of his final communications highlights the importance of relationships, a recurring focus in his storytelling.

These thematic intersections suggest that Findley's famous last words are not isolated utterances but a final chapter in his ongoing dialogue with life and literature.

The Impact of Findley's Last Words on Readers and Scholars

The fascination with Timothy Findley's famous last words extends beyond mere curiosity; it offers a valuable lens through which to study his literary and philosophical contributions. Scholars often reference his final expressions when discussing the coherence of his worldview and his approach to the human psyche.

Interpretations and Academic Perspectives

Literary critics have used Findley's last words as a point of entry into discussions about the authenticity of authorial voice and the interplay between life and art. For example, some argue that his acceptance of mortality in his final moments provides authenticity to his exploration of death and war in works like *The Wars*.

Others highlight the therapeutic aspect of Findley's last words, considering them part of a personal catharsis that parallels the healing journeys of his characters. This perspective aligns with his advocacy for mental health and the transformative power of storytelling.

Influence on Contemporary Writers

Findley's approach to death and his candidness in his final days have influenced a generation of Canadian authors who view vulnerability and honesty as essential to literary expression. His last words, emblematic of this ethos, encourage writers to embrace the complexities of human experience without artifice.

Timothy Findley's Place in the Canon of Literary Final

Words

Famous last words from literary figures often become emblematic, shaping how their lives and works are remembered. Within this tradition, Findley's final expressions, though less publicized than those of some peers, carry significant weight in Canadian literature.

Comparison with Other Writers' Last Words

When compared to the final words of writers like Oscar Wilde or Virginia Woolf, Timothy Findley's last words are notable for their reflective calm and thematic consistency. Wilde's witty quips and Woolf's poignant statements capture their personalities vividly, while Findley's words encapsulate a lifetime of contemplation on mortality and memory.

This comparison highlights the diversity in how authors face death and the different legacies their last words leave behind.

The Lasting Resonance in Canadian Literature

In Canada, where Findley is regarded as a literary icon, his last words contribute to the national narrative of confronting difficult truths with courage. They resonate with themes common in Canadian literature—identity, history, and reconciliation—cementing his role as a voice that continues to inspire reflection.

In examining timothy findley famous last words, it becomes clear that these final utterances are not mere curiosities but integral components of his legacy. They reflect the depth of a man who spent his life exploring the human condition through narrative, and whose final expressions offer a quiet yet powerful testimony to his enduring quest for meaning. Through his last words, Findley continues to speak, inviting readers and scholars to engage with the profound questions that defined both his life and his literature.

[Timothy Findley Famous Last Words](#)

timothy findley famous last words: Timothy Findley's Novels Between Ethics and Postmodernism Dagmar Krause, 2005 Timothy Findley (1930-2002) is one of the most important contemporary Canadian writers. His novels have been classified as postmodern, exhibiting characteristic features such as parody, historiographic metafiction, and hybrid genres. This classification of Findley as a postmodern writer, however, largely neglects the fact that Findley is deeply committed to the exploration of certain ethical and political themes. Recurring topics in his work are, for instance, fascism, environmental concerns, and the problem of responsibility. Sparked off by the fascinating question of how postmodernism and ethics can be reconciled at all, and inspired by the so-called ethical turn in the literary theory of the 1990s, this study supplies a closer

look at Findley's ethics with regard to its postmodern potential. A detailed analysis of five of his novels (*The Wars*, *Famous Last Words*, *Not Wanted on the Voyage*, *The Telling of Lies* and *Headhunter*) explores the ethical dimension of Findley's work and its consequences for his categorization as a postmodern writer.

timothy findley famous last words: *Famous Last Words* Timothy Findley, 1996 In the final days of the Second World War, Hugh Selwyn Mauberley scrawls his desperate account on the walls and ceilings of his ice-cold prison high in the Austrian Alps. Officers of the liberating army discover his frozen, disfigured corpse and his astonishing testament -- the sordid truth that he alone possessed. Fascinated but horrified, they learn of a dazzling array of characters caught up in scandal and political corruption. The exiled Duke and Duchess of Windsor, von Ribbentrop, Hitler, Charles Lindbergh, Sir Harry Oakes -- all play sinister parts in an elaborate scheme to secure world domination.

timothy findley famous last words: *Famous Last Words* Timothy Findley, 1981 Donation.

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timothy findley famous last words: *A History of Canadian Fiction* David Staines, 2021-08-05 A History of Canadian Fiction is the first one-volume history to chart its development from earliest times to the present day. Recounting the struggles and the glories of this burgeoning area of investigation, it explains Canada's literary growth alongside its remarkable history. Highlighting the people who have shaped and are shaping Canadian literary culture, the book examines such major figures as Mavis Gallant, Mordecai Richler, Alice Munro, Margaret Atwood, Michael Ondaatje, and Thomas King, concluding with young authors of today whose major successes reflect their indebtedness to their Canadian forbearers.

timothy findley famous last words: *All the Beautiful Liars* Sylvia Petter, 2020-03-16 How true are the family histories that tell us who we are and where we come from? Who knows how much all the beautiful liars have embargoed or embellished the truth? During a long flight from Europe to Sydney to bury her mother, Australian expat Katrina Klain reviews the fading narrative of her family and her long quest to understand her true origins. This has already taken her to Vienna, where she met her Uncle Harald who embezzled the Austrian government out of millions, as well as Carl Sokorny, the godson of one of Hitler's most notorious generals, and then on to Geneva and Madrid. Not only were her family caught up with the Nazis, they also turn out to have been involved with the Stasi in post-war East Germany. It's a lot to come to terms with, but there are more revelations in store. After the funeral, she finds letters that reveal a dramatic twist which means her own identity must take a radical shift. Will these discoveries enable her to complete the puzzle of her family's past? Inspired by her own life story, Sylvia Petter's richly imaginative debut novel, set between the new world and the old, is a powerful tale about making peace with the past and finding closure for the future.

timothy findley famous last words: *The Oxford Handbook of Canadian Literature* Cynthia Conchita Sugars, 2016 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.

timothy findley famous last words: The Postwar Novel in Canada Rosmarin Heidenreich, 2006-01-01 As a comparative study which includes the analysis of both English-Canadian and Quebec novels, this book provides an overview of the novel as it has developed in this country since the Second World War. Focusing on narratological rather than thematic elements, the book represents a systematic application of the insights and analytical tools of reader-reception theory, in particular the models proposed by Wolfgang Iser and Hans Robert Jauss. Placing the emphasis on the text and its effects rather than on the historical or psycho-sociological genesis of the text, the author invokes the models and paradigms of other literatures to establish a broader cultural context permitting the significance of a literature to emerge as a carrier of meaning in and beyond the culture that produces it. Tracing a critical path from Hugh MacLennan's hierarchic romance structures and Gabrielle Roy's social realism to the metafiction of Hubert Aquin and Timothy Findley, the author reveals that the novel's narratological features themselves are often closely linked with ideological positions.

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timothy findley famous last words: Love, Hate, and Fear in Canada's Cold War Richard Cavell, 2004-06-02 The essays in *Love, Hate, and Fear in Canada's Cold War* present a Cold War different in many respects from the familiar one of anti-communist hysteria. In Canada, the Cold War raised issues of national self-representation that went beyond international political tensions related to capitalistic versus communistic regimes. If the discourse of the Cold War in Canada was anti-communist, it was also anti-American in many ways. Drawing on a number of disciplinary approaches and examining what Michel Foucault called the 'discursive' practices of the period, the contributors examine how, in the Cold War, the personal became the political through the state's attempt to regulate sexuality - in pulp fiction, in film, and in public spaces. A major theme emerging from *Love, Hate, and Fear in Canada's Cold War* is that many issues associated with the Cold War in Canada actually preceded World War II and continue to haunt us today. This has become particularly apparent after the terrorist attacks of September 2001, when politicians began employing the rhetoric of the 'War on Terror' and invoking issues of border security, immigration and refugee quotas, and 'harmonization' of policies.

timothy findley famous last words: A Practical Reader in Contemporary Literary Theory Peter Brooker, Peter Widdowson, 2014-05-22 This introduction to practicing literary theory is a reader consisting of extracts from critical analyses, largely by 20th century Anglo-American literary critics, set around major literary texts that undergraduate students are known to be familiar with. It

is specifically targeted to present literary criticism through practical examples of essays by literary theorists themselves, on texts both within and outside the literary canon. Four example essays are included for each author/text presented.

timothy findley famous last words: A Poetics of Postmodernism Linda Hutcheon, 2003-09-02 First published in 1988. Postmodernism is a word much used and misused in a variety of disciplines, including literature, visual arts, film, architecture, literary theory, history, and philosophy. A Poetics of Postmodernism is neither a defense nor a denunciation of the postmodern. It continues the project of Hutcheon's Narcissistic Narrative and A Theory of Parody in studying formal self-consciousness in art, but adds to this both a historical and ideological dimension. Modelled on postmodern architecture, postmodernism is the name given here to current cultural practices characterized by major paradoxes of form and of ideology. The poetics of postmodernism offered here is drawn from these contradictions, as seen in the intersecting concerns of both contemporary theory and cultural practice.

timothy findley famous last words: History and the Contemporary Novel David Cowart, 1989 Cowart presents a study of international historical fiction since World War II, with reflections on the affinities between historical and fictional narrative, analysis of the basic modes of historical fiction, and readings of a number of historical novels, including John Barth's *The Sot-Weed Factor*, Marguerite Yourcenar's *Memoirs of Hadrian*, Russell Hoban's *Riddley Walker*, Margaret Atwood's *The Handmaid's Tale*, Giuseppe Tomasi Di Lampedusa's *The Leopard*, D. M. Thomas's *The White Hotel*, William Faulkner's *Go Down, Moses*, and Umberto Eco's *The Name of the Rose*. He proposes recognizing four modes of the historical novel: the past as a distant mirror of the present, fictions whose authors seek to pinpoint the precise historical moment when the modern age or some prominent feature of it came into existence, fictions whose authors aspire purely or largely to historical verisimilitude, and fictions whose authors reverse history to contemplate utopia and dystopia in the future. Thus, historical fiction can be organized under the rubrics: The Distant Mirror; The Turning Point; The Way It Was; and The Way It Will Be. This fourfold schema and his focus on postwar novels set Cowart's work apart from previous studies, which have not devoted adequate space to the contemporary historical novel. Cowart argues that postwar historical fiction merits more extensive treatment because it is the product of an age unique in the annals of history—an age in which history itself may end.

timothy findley famous last words: Teaching the Postmodern Brenda Marshall, 2013-10-28 Brenda Marshall engages with both literary texts and theory, providing an accessible and rigorous introduction to everything you wanted to know about postmodernism.

timothy findley famous last words: Literary Symbiosis David Cowart, 2012-01-15 It is only the unimaginative who ever invents, Oscar Wilde once remarked. The true artist is known by the use he makes of what he annexes, and he annexes everything. Conveying a similar awareness, James Joyce observes in *Finnegan's Wake* that storytelling is in reality stolen-telling, that art always involves some sort of theft or borrowing. Usually literary borrowings are so integrated into the new work as to be disguised; however, according to David Cowart, recent decades have seen an increasing number of texts that attach themselves to their sources in seemingly parasitic—but, more accurately, symbiotic—dependence. It is this kind of mutuality that Cowart examines in his wide-ranging and richly provocative study *Literary Symbiosis*. Cowart considers, for instance, what happens when Tom Stoppard, in *Rosencrantz and Guildenstern Are Dead*, rewrites *Hamlet* from the point of view of its two most insignificant characters, or when Jean Rhys, in *Wide Sargasso Sea*, imagines the early life of Bertha Rochester, the mad-woman in the attic in *Jane Eyre*. In such works of literary symbiosis, Cowart notes, intertextuality surrenders its usual veil of near invisibility to become concrete and explicit—a phenomenon that Cowart sees as part of the postmodern tendency toward self-consciousness and self-reflexivity. He recognizes that literary symbiosis has some close cousins and so limits his compass to works that are genuine reinterpretations, writings that cast a new light on earlier works through some tangible measure of formal or thematic evolution, whether on the part of the guest alone or the host and guest together. Proceeding from this intriguing

premise, he offers detailed readings of texts that range from Auden's *The Sea and the Mirror*, based on *The Tempest*, to Valerie Martin's reworking of *The Strange Case of Dr. Jekyll and Mr. Hyde* as *Mary Reilly*, to various fictions based on *Robinson Crusoe*. He also considers, in Nabokov's *Pale Fire*, a compelling example of text and parasite-text within a single work. Drawing on and responding to the ideas of disparate thinkers and critics—among them Freud, Harold Bloom, Jacques Lacan, Jacques Derrida, Hillis Miller, and Henry Louis Gates Jr.—Coward discusses literary symbiosis as Oedipal drama, as reading and misreading, as deconstruction, as Signifying, and as epistemic dialogue. Although his main examples come from the contemporary period, he refers to works dating as far back as the classical era, works representing a range of genres (drama, fiction, poetry, opera, and film). The study of literary symbiosis, Coward contends, can reveal much about the dynamics of literary renewal in every age. If all literature redeems the familiar, he suggests, literary symbiosis redeems the familiar in literature itself.

timothy findley famous last words: *Afrikaans Literature: Recollection, Redefinition, Restitution*, 2023-12-14 *Matatu* is a journal on African literatures and societies dedicated to interdisciplinary dialogue between literary and cultural studies, historiography, the social sciences and cultural anthropology. *Matatu* is animated by a lively interest in African culture and literature (including the Afro-Caribbean) that moves beyond worn-out clichés of cultural authenticity and national liberation towards critical exploration of African modernities. The East African public transport vehicle from which *Matatu* takes its name is both a component and a symbol of these modernities: based on Western (these days usually Japanese) technology, it is a vigorously African institution; it is usually regarded with some anxiety by those travelling in it, but is often enough the only means of transport available; it creates temporary communicative communities and provides a transient site for the exchange of news, storytelling, and political debate. *Matatu* is firmly committed to supporting democratic change in Africa, to providing a forum for interchanges between African and European critical debates, to overcoming notions of absolute cultural, ethnic, or religious alterity, and to promoting transnational discussion on the future of African societies in a wider world. *Matatu* will be published as journal as of 2016. All back volumes are still available in print.

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timothy findley famous last words: *Re-Writing Pioneer Women in Anglo-Canadian Literature* Conny Steenman-Marcusse, 2021-11-15 This study investigates the connections between nineteenth-century pioneer women in Canada and their putative twentieth-century biographers in Anglo-Canadian women's fiction by Carol Shields (*Small Ceremonies*, 1976), Daphne Marlatt (*Ana Historic*, 1988), and Susan Swan (*The Biggest Modern Woman of the World*, 1983). These three texts reveal definite problems in the formation of Canadian female identities, but they also revalorise the traditionally underprivileged halves of binary structures such as: female/male, other/self, body/intellect, subjectivity/objectivity, and Canada/imperial centres.

timothy findley famous last words: *Transgressing Boundaries in Jeanette Winterson's Fiction* Sonia Front, 2009 The subsequent chapters of the book deal with selected questions from Jeanette Winterson's fiction, such as gender issues, love and eroticism, language and time, constituting areas within which Winterson's characters seek their identity. As they contest and repudiate clichés, stereotypes and patterns, their journey of self-discovery is accomplished through transgression. The book analyzes how the subversion of phallogocentric narrative and scenarios entails the reenvisaging of relations between the genders and reconceptualization of female desire.

The author attempts to determine the consequences of Winterson's manipulations with gender, sexuality and time, and her disruption of the binary system.

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