

thomas king one good story that one

Thomas King's **One Good Story, That One**: A Celebration of Storytelling and Indigenous Voices

thomas king one good story that one is more than just a phrase; it's an invitation to dive into the rich narrative world crafted by one of Canada's most influential Indigenous authors. Thomas King, renowned for his wit, wisdom, and profound understanding of Indigenous culture and storytelling, delivers a compelling collection in **One Good Story, That One**, blending humor, history, and social commentary. For anyone interested in Indigenous literature, contemporary storytelling, or the power of narrative to shape identity and culture, this work stands out as a significant piece.

Understanding Thomas King and His Impact

Before delving into **One Good Story, That One**, it's important to understand who Thomas King is and why his work resonates so deeply. King is a Cherokee and Greek writer whose career spans novels, short stories, plays, and academic work. His storytelling often challenges stereotypes, addresses colonial histories, and celebrates Indigenous resilience.

King's unique voice is marked by a conversational tone infused with humor and irony, making complex subjects accessible and engaging. His contributions have helped shape the landscape of Indigenous literature in North America, inspiring readers and writers alike.

The Significance of Storytelling in King's Work

Storytelling, especially within Indigenous cultures, isn't just entertainment—it is a way of preserving history, passing on knowledge, and connecting communities. In **One Good Story, That One**, King embraces this tradition, using stories to explore identity, memory, and the intersections of Indigenous

and settler experiences.

Through his stories, King invites readers to question dominant narratives and consider alternative perspectives. This approach not only honors Indigenous storytelling but also acts as a form of resistance against cultural erasure.

Exploring **One Good Story, That One**: Themes and Style

One Good Story, That One is a collection that showcases King's mastery of short fiction. The stories are diverse yet unified by themes of cultural survival, humor, and the complexity of human relationships.

Humor as a Narrative Tool

One of the standout features of King's storytelling is his use of humor. Far from trivializing serious issues, humor in King's writing serves as a mechanism to engage readers, challenge assumptions, and offer relief amidst heavy topics. This approach makes **One Good Story, That One** not only thought-provoking but also deeply enjoyable.

Interweaving Tradition and Modernity

King's stories often blend traditional Indigenous beliefs and contemporary life. This synthesis reflects the lived experiences of many Indigenous people today, who navigate multiple worlds simultaneously. By doing so, King creates narratives that are both authentic and relevant, bridging generations and cultural divides.

Why **One Good Story, That One** Matters Today

In an era where Indigenous voices are gaining long-overdue recognition, Thomas King's **One Good Story, That One** stands as a vital contribution to literature and cultural understanding. The collection offers insight into Indigenous perspectives that are too often marginalized or misunderstood.

Educational Value and Cultural Insight

For educators and students, King's work provides an accessible entry point into Indigenous storytelling traditions and contemporary issues. His stories can spark meaningful discussions about history, identity, and reconciliation.

Inspiration for Aspiring Writers

King's conversational style and fearless engagement with cultural topics make **One Good Story, That One** a source of inspiration for writers seeking to tell their own stories authentically and powerfully.

Tips for Reading and Appreciating Thomas King's Stories

Engaging with Thomas King's **One Good Story, That One** is an enriching experience, but here are some tips to deepen your appreciation:

- **Read with cultural sensitivity:** Recognize the historical and cultural contexts that inform the stories.

- **Take your time:** King's stories are layered; rereading can reveal new meanings.
- **Reflect on the humor:** Don't overlook the jokes—they often carry deeper critiques and insights.
- **Explore related works:** Pair the collection with other Indigenous authors to broaden your understanding.

The Legacy of Thomas King and His Storytelling

Thomas King's influence extends beyond his written works. He is also a respected academic and activist, advocating for Indigenous rights and representation. His storytelling in **One Good Story, That One** exemplifies how narratives can foster empathy, challenge stereotypes, and promote cultural awareness.

King's stories remind readers that every culture has its own “good stories,” worthy of being heard and celebrated. By sharing these tales, he encourages a dialogue that bridges gaps and builds understanding.

Whether you are new to Indigenous literature or a longtime admirer of King's work, **One Good Story, That One** offers a meaningful journey through the power of stories to shape our world. It's a testament to the enduring importance of storytelling in preserving culture, identity, and community.

Frequently Asked Questions

What is 'One Good Story, That One' by Thomas King about?

'One Good Story, That One' is a collection of short stories by Thomas King that explores themes of

Indigenous identity, culture, and storytelling, often blending humor with serious social commentary.

Who is Thomas King, the author of 'One Good Story, That One'?

Thomas King is a Canadian writer and broadcaster of Cherokee and Greek descent, known for his works that focus on Indigenous issues, culture, and storytelling.

What themes are commonly explored in 'One Good Story, That One'?

The collection explores themes such as Indigenous identity, colonialism, cultural misunderstandings, the power of storytelling, and the blending of humor with serious topics.

How does Thomas King use humor in 'One Good Story, That One'?

Thomas King uses humor to challenge stereotypes, critique colonial attitudes, and engage readers in difficult conversations about Indigenous experiences in a way that is accessible and thought-provoking.

Is 'One Good Story, That One' suitable for readers new to Indigenous literature?

Yes, the book is accessible for new readers and provides insight into Indigenous perspectives through engaging and diverse stories, making it a good introduction to Indigenous literature.

What narrative style does Thomas King employ in 'One Good Story, That One'?

King employs a conversational and witty narrative style, often incorporating oral storytelling traditions and metafictional elements to highlight the act of storytelling itself.

How has 'One Good Story, That One' been received by critics?

The collection has been praised for its sharp wit, insightful commentary, and innovative storytelling, solidifying Thomas King's reputation as a significant voice in contemporary Indigenous literature.

Can 'One Good Story, That One' be used in academic settings?

Yes, the book is frequently used in academic courses on Indigenous literature, cultural studies, and creative writing due to its rich themes and unique narrative approach.

Additional Resources

Thomas King's "One Good Story, That One": A Deep Dive into Narrative Power and Indigenous Identity

thomas king one good story that one is more than just the title of a collection; it encapsulates the essence of storytelling as a cultural and political act. Thomas King, a celebrated Indigenous author, scholar, and storyteller, uses this compilation to challenge dominant narratives and foreground Indigenous voices through humor, irony, and incisive critique. Published in 1993, "One Good Story, That One" remains a significant work in Indigenous literature, inviting readers to reconsider the power dynamics embedded in storytelling traditions.

Exploring Thomas King's Narrative Style and Themes

Thomas King's approach in "One Good Story, That One" is both entertaining and instructive. His narrative style is accessible yet layered, combining wit with pointed social commentary. The stories often blur the lines between reality and myth, which is a hallmark of Indigenous storytelling. This blending serves to destabilize Western notions of history and truth, highlighting how stories shape identity and cultural memory.

A central theme throughout the collection is the confrontation of stereotypes. King uses humor to dismantle common misconceptions about Indigenous peoples, exposing the absurdity of these simplistic portrayals. For instance, many characters in the stories subvert expectations, offering complexity and humanity where mainstream media might offer caricature.

Indigenous Identity and Storytelling as Resistance

At its core, “One Good Story, That One” is about reclaiming narrative authority. King emphasizes how storytelling functions as a form of resistance against colonial erasure. Indigenous stories preserve histories, values, and languages that colonial narratives have sought to suppress. By elevating Indigenous perspectives, King challenges readers to recognize the ongoing impacts of colonization and the resilience of Indigenous cultures.

The collection also interrogates the role of the storyteller within the community. King often reflects on the responsibility that comes with storytelling, suggesting that stories have the power to heal, educate, and provoke change. This aligns with broader Indigenous epistemologies where oral traditions are central to cultural continuity.

Comparative Analysis: Thomas King and Contemporary Indigenous Writers

When placed alongside other Indigenous authors such as Lee Maracle, Sherman Alexie, or Eden Robinson, Thomas King’s “One Good Story, That One” stands out for its blend of humor and critique. While Maracle’s work often adopts a more direct activist tone and Alexie frequently highlights urban Indigenous experiences, King’s stories balance satire with a respect for traditional narrative forms.

The use of humor, in particular, is a strategic tool in King’s writing. It invites a wider audience to engage with difficult issues without alienation. This technique contrasts with some Indigenous literature that opts for a solemn or tragic tone, demonstrating the diversity of approaches within Indigenous literary circles.

Key Features of “One Good Story, That One”

- **Satirical Humor:** King employs satire to critique colonial narratives and contemporary social issues.
- **Hybrid Storytelling:** The collection weaves together oral traditions, myth, and contemporary fiction.
- **Political Commentary:** Stories often address themes of identity, power, and resistance.
- **Character Complexity:** Characters defy stereotypes, offering nuanced representations of Indigenous peoples.
- **Accessible Language:** King’s conversational tone makes the collection approachable for diverse readerships.

Impact and Reception in Indigenous Literature

Since its publication, “One Good Story, That One” has been recognized as an important text in Canadian and Indigenous literature. It has been included in academic curricula and cited in discussions about narrative sovereignty and postcolonial literature. Scholars praise King for his ability to engage readers through humor while addressing serious issues related to colonialism and cultural survival.

The collection’s impact is also evident in how it has influenced emerging Indigenous writers who see storytelling as a means to reclaim history and advocate for social justice. King’s emphasis on the power of “one good story” resonates with broader movements to preserve Indigenous languages and

traditions through narrative.

Pros and Cons of the Collection

- **Pros:**

- Engages readers with humor and wit.
- Challenges stereotypes and dominant narratives.
- Offers a diverse range of stories reflecting Indigenous experiences.
- Accessible to both Indigenous and non-Indigenous audiences.

- **Cons:**

- Some readers unfamiliar with Indigenous contexts may miss nuanced references.
- The satirical tone may not appeal to those expecting straightforward narratives.

The nuanced critique embedded in King's stories requires attentive reading, but this depth is part of what makes the collection a rich and rewarding experience.

Thomas King's Role Beyond Literature

Beyond “One Good Story, That One,” Thomas King is an influential figure in Indigenous activism, education, and media. His work as a professor and public speaker complements his literary contributions by fostering dialogue about Indigenous rights, sovereignty, and cultural preservation. This multifaceted engagement underscores the importance of storytelling as a tool not just for entertainment, but for transformative social change.

The book's title itself—“One Good Story, That One”—echoes King's belief in the enduring power of stories to shape perceptions and realities. It serves as a reminder that amidst a multitude of narratives, a single, well-told story can have profound impact.

In considering the legacy of “One Good Story, That One,” it is clear that Thomas King's work continues to challenge and inspire readers to rethink the stories they have been told—and the stories they tell themselves.

[Thomas King One Good Story That One](#)

thomas king one good story that one: One Good Story, that One Thomas King, 1993 The 10 stories in this collection are mischievously told, slyly exposing the underside of Native-white relations.

thomas king one good story that one: *And the Birds Began to Sing* , 2022-06-08 Taking as its starting-point the ambiguous heritage left by the British Empire to its former colonies, dominions and possessions, *And the Birds Began to Sing* marks a new departure in the interdisciplinary study of religion and literature. Gathered under the rubric Christianity and Colonialism, essays on Brian Moore, Timothy Findley, Margaret Atwood and Marian Engel, Thomas King, Les A. Murray, David Malouf, Mudrooroo and Philip McLaren, R.A.K. Mason, Maurice Gee, Keri Hulme, Epeli Hau'ofa, J.M. Coetzee, Christopher Okigbo, Chinua Achebe, Amos Tutuola and Ngugi wa Thiong'o explore literary portrayals of the effects of British Christianity upon settler and native cultures in Northern Ireland, Canada, Australia, New Zealand and the South Pacific, and the Africas. These essays share a sense of the dominant presence of Christianity as an inherited system of religious thought and practice to be adapted to changing post-colonial conditions or to be resisted as the lingering ideology of colonial times. In the second section of the collection, *Empire and World Religions*, essays on Paule Marshall and George Lamming, Jean Rhys, Olive Senior and Caribbean poetry, V.S. Naipaul, Anita Desai, Kamala Markandaya, and Bharati Mukherjee interrogate literature exploring relations between the scions of British imperialism and religious traditions other than Christianity. Expressly concerned with literary embodiments of belief-systems in post-colonial cultures (particularly West African

religions in the Caribbean and Hinduism on the Indian subcontinent), these essays also share a sense of Christianity as the pervasive presence of an ideological rhetoric among the economic, social and political dimensions of imperialism. In a polemical Afterword, the editor argues that modes of reading religion and literature in post-colonial cultures are characterised by a theodical preoccupation with a praxis of equity.

thomas king one good story that one: *Thomas King* Eva Gruber, 2012 Thomas King is one of North America's foremost Native writers, best known for his novels, including *Green Grass, Running Water*, for the *Dreadful Water* mysteries, and for collections of short stories such as *One Good Story, That One* and *A Short History of Indians in Canada*. But King is also a poet, a literary and cultural critic, and a noted filmmaker, photographer, and scriptwriter and performer for radio. His career and oeuvre have been validated by literary awards and by the inclusion of his writing in college and university curricula. Critical responses to King's work have been abundant, yet most of this criticism consists of journal articles, and to date only one book-length study of his work exists. *Thomas King: Works and Impact* fills this gap by providing an up-to-date, comprehensive overview of all major aspects of King's oeuvre as well as its reception and influence. It brings together expert scholars to discuss King's role in and impact on Native literature and its processes of canonization and to offer in-depth analyses of his multifaceted body of work. The volume will be of interest to students and scholars of literature, English, and Native American studies, and to King aficionados.

thomas king one good story that one: *Border Crossings* Arnold E. Davidson, Priscilla L. Walton, Priscilla L. Walton, Jennifer Courtney Elizabeth Andrews, 2003-01-01 Thomas King is the first Native writer to generate widespread interest in both Canada and the United States. He has been nominated twice for Governor General's Awards, and his first novel, *Medicine River*, has been transformed into a CBC movie. His books have been reviewed in publications such as *The New York Times Book Review*, *The Globe and Mail*, and *People* magazine. King is also the author of the serialized radio series *The Dead Dog Café* and is an accomplished photographer. *Border Crossings* is the first full-length study to explore King's art. Davidson, Walton, and Andrews employ a framework of postcolonial and border studies theory to examine the concepts of nation, race, and sexuality in King's work. They examine how King's art routinely explores cross-cultural dynamics, including Native rights and race relations, American and Canadian cultural interaction, and the artistic traditions of Europe and North America. The authors argue that, by situating these concepts within a comic framework, King avoids the polemics that often surface in cultural critiques. His writing engages, entertains, and educates. This provocative analysis of King's art reads across cultures and between borders, and makes an important contribution to the study of Native writing, Canadian and American literature, border studies, and humour studies.

thomas king one good story that one: One Good Story, that One Thomas King, 2000 Named in the University of Toronto Bookstore Review as one of the top 100 Canadian books of all time There is much more than one good story in this bestselling (over 10,000 copies sold) collection of short fiction. In fact, there are more than a few of the best examples of native storytelling ever published. Thomas King, author of the acclaimed *Medicine River* and *Green Grass, Running Water*, and the newly released *Truth and Bright Water*, has proven he has a magical gift, a fresh voice and a special brand of wit and comic imagination. *One Good Story, That One* is steeped in native oral tradition, led off by a sly creation tale, introducing the traditional native trickster coyote. Weaving the realities of native history and contemporary life through the story, King recounts a parodic version of the Garden of Eden story, slyly pulling our leg and our funnybone. A collection that is rich with strong characters, alive with crisp dialogue and shot through with the universal truths we are all searching for, *One Good Story, That One* is one great read.

thomas king one good story that one: *The Routledge Introduction to the Canadian Short Story* Maria Löschnigg, 2022-12-30 This volume aims to introduce undergraduates, graduates, and general readers to the diversity and richness of Canadian short story writing and to the narrative potential of short fiction in general. Addressing a wide spectrum of forms and themes, the book will familiarise readers with the development and cultural significance of Canadian short fiction from the

early 19th century to the present. A strong focus will be on the rich reservoir of short fiction produced in the past four decades and the way in which it has responded to the anxieties and crises of our time. Drawing on current critical debates, each chapter will highlight the interrelations between Canadian short fiction and historical and socio-cultural developments. Case studies will zoom in on specific thematic or aesthetic issues in an exemplary manner. The Routledge Introduction to the Canadian Short Story will provide an accessible and comprehensive overview ideal for students and general readers interested in the multifaceted and thriving medium of the short story in Canada.

thomas king one good story that one: Coyote Country Arnold E. Davidson, 1994 For most North Americans--Canadians as well as Americans--the term Western evokes images of the frontier, brave sheriffs and ruthless outlaws, good cowboys and bad Indians. As Arnold E. Davidson shows in this groundbreaking study, a number of Canada's most interesting and experimental Western writers parody, reverse, or otherwise defuse the paraphernalia of the classic U.S. Western. Lacking both a real and imagined frontier--Canadian settlers rode trains into the new territory, already policed by Mounties--the writers of Canadian Westerns were set a different task from their American counterparts and were subsequently freed to create some of the most complex and engrossing fiction yet produced in Canada. Davidson details the evolution of the U.S. and Canadian Western forms, tracing the divergence between the two as Canadian writers responded to their unique historical circumstances by reinventing the West as well as the Western and establishing a new literary landscape where author and reader could work out new possibilities of being. Surveying a range of texts by Canada's most innovative writers, with special attention to women writers and Native stories of Coyote, he provides close readings of novels by Howard O'Hagan, Sheila Watson, Robert Kroetsch, Aritha van Herk, Anne Cameron, Peter Such, W. O. Mitchell, Beatrice Culleton, and Thomas King. A unique study, *Coyote Country* offers at one and the same time a theory of Canadian Western fiction, a history of crosscultural paradigms of the West as manifested in novels, and an intensive reading of some of Canada's best literature.

thomas king one good story that one: Liminality and the Short Story Jochen Achilles, Ina Bergmann, 2014-12-05 This book is a study of the short story, one of the widest taught genres in English literature, from an innovative methodological perspective. Both liminality and the short story are well-researched phenomena, but the combination of both is not frequent. This book discusses the relevance of the concept of liminality for the short story genre and for short story cycles, emphasizing theoretical perspectives, methodological relevance and applicability. Liminality as a concept of demarcation and mediation between different processual stages, spatial complexes, and inner states is of obvious importance in an age of global mobility, digital networking, and interethnic transnationality. Over the last decade, many symposia, exhibitions, art, and publications have been produced which thematize liminality, covering a wide range of disciplines including literary, geographical, psychological and ethnicity studies. Liminal structuring is an essential aspect of the aesthetic composition of short stories and the cultural messages they convey. On account of its very brevity and episodic structure, the generic liminality of the short story privileges the depiction of transitional situations and fleeting moments of crisis or decision. It also addresses the moral transgressions, heterotopic orders, and forms of ambivalent self-reflection negotiated within the short story's confines. This innovative collection focuses on both the liminality of the short story and on liminality in the short story.

thomas king one good story that one: Double-Voicing the Canadian Short Story Laurie Kruk, 2016-05-27 *Double-Voicing the Canadian Short Story* is the first comparative study of eight internationally and nationally acclaimed writers of short fiction: Sandra Birdsell, Timothy Findley, Jack Hodgins, Thomas King, Alistair MacLeod, Olive Senior, Carol Shields and Guy Vanderhaeghe. With the 2013 Nobel Prize for Literature going to Alice Munro, the "master of the contemporary short story," this art form is receiving the recognition that has been its due and—as this book demonstrates—Canadian writers have long excelled in it. From theme to choice of narrative perspective, from emphasis on irony, satire and parody to uncovering the multiple layers that make

up contemporary Canadian English, the short story provides a powerful vehicle for a distinctively Canadian "double-voicing". The stories discussed here are compelling reflections on our most intimate roles and relationships and Kruk offers a thoughtful juxtaposition of themes of gender, mothers and sons, family storytelling, otherness in Canada and the politics of identity to name but a few. As a multi-author study, *Double-Voicing the Canadian Short Story* is broad in scope and its readings are valuable to Canadian literature as a whole, making the book of interest to students of Canadian literature or the short story, and to readers of both. Published in English.

thomas king one good story that one: Translating Canada Luise von Flotow, Reingard M. Nischik, 2007-10-25 In the last thirty years of the twentieth century, Canadian federal governments offered varying degrees of support for literary and other artistic endeavour. A corollary of this patronage of culture at home was an effort to make the resulting works available for audiences elsewhere in the world. Current developments in the study of translation and its influence as cultural transfer have made possible new assessments of such efforts to project a national image abroad. *Translating Canada* examines cultural materials exported by Canada in addition to those selected for acquisition by German publishers, theatres, and other culture brokers. It also considers the motivations of particular translators and the reception by German reviewers of works by a wide variety of Canadian writers -- novelists and poets, playwrights and children's authors, literary and social critics. Above all, the book maps for its readers a number of significant, though frequently unsuspected, roles that translation assumes in the intercultural negotiation of national images and values. The chapters in this collection will be of value to students, teachers, and scholars in a number of fields. Informed lay readers, too, will appreciate the authors' insights into the different ways in which translation has contributed to German reception of Canadian books and culture.

thomas king one good story that one: Crabtracks, 2021-12-28 The essays in this collection celebrate the signal achievement of Dieter Riemenschneider in helping found and consolidate the study of postcolonial anglophone literatures in Germany and Europe. As well as poems, a short story, drawings of the Indian scene (the first, and abiding, focus of this scholar's work), and 'letters' of reminiscence (one quite grave), there are revealing contributions of a literary-historical nature on the establishment of anglophone (especially African) literatures as an academic discipline within Germany, the UK, and Northern Europe generally, as well as a group of searching reflections on such topics of postcolonial import as globalization and the applicability of models to the literature of the indigene in Canada and Australia. The largest section is devoted to individual topics, each treatment implicitly keyed to approaches to the teaching of New Literatures texts. Writers covered include Anita Desai (landscape and memory), Salman Rushdie (painting in *The Moor's Last Sigh*), Charlotte Brontë (imperial discourse in *Jane Eyre*), Derek Walcott (*Omeros* and cultural cohabitation), and Witi Ihimaera (his rewriting of Katherine Mansfield). Topics dealt with include music and radio in West Africa, the African literary 'hit parade', the New Zealand prose poem, Canadian and Australian war fiction, the Middle Passage in the American and Caribbean novel, Paul Theroux's uneasy relations with V.S. Naipaul, and the colonial discourse of illness and recuperation. The volume closes with Dieter Riemenschneider's very first and most recent critical essays, the one a classic on Mulk Raj Anand, the other a challenging and doubtless controversial thesis on postcolonial minority writing. A select bibliography of Riemenschneider's work (books, edited publications, journal articles and book contributions, reviews and broadcasts) rounds off this substantial collection.

thomas king one good story that one: The Canadian Short Story Reingard M. Nischik, 2007 Beginning in the 1890s, reaching its first full realization by modernist writers in the 1920s, and brought to its heyday during the Canadian Renaissance starting in the 1960s, the short story has become Canada's flagship genre. It continues to attract the country's most accomplished and innovative writers today, among them Margaret Atwood, Mavis Gallant, Alice Munro, Carol Shields, and many others. Yet in contrast to the stature and popularity of the genre and the writers who partake in it, surprisingly little literary criticism and theory has been devoted to the Canadian short story. This collection redresses that imbalance by providing the first collection of critical

interpretations of a range of thirty well-known and often-anthologized Canadian short stories from the genre's beginnings through the twentieth century. A historical survey of the genre introduces the volume and a timeline comparing the genre's development in Canada, the US, and Great Britain via representative examples completes it. The collection is geared both to specialists in and to students of Canadian literature. For the latter it is of particular benefit that the volume provides not only a collection of interpretations, but a comprehensive introduction to the history of the Canadian short story. Reingard M. Nischik is professor and chair of American Literature at the University of Constance, Germany.

thomas king one good story that one: Native Writers and Canadian Writing W. H. New, 2011-11-01 Sometimes people are willing to listen only to those voices that confirm the conventions they already know. The unfamiliar makes them fear. Or makes them condescend. Neither fear nor condescension encourages listening. And no one who does not listen learns to hear. - W.H. New, "Learning to Listen." Native Writers and Canadian Writing is a co-publication with Canadian Literature - Canada's foremost literary journal - of a special double issue which focuses on literature by and about Canada's Native peoples and contains original articles and poems by both Native and non-Native writers. These not only reflect the growing prominence of contemporary Native writing but also direct the reader to the traditional literature from which it springs and which has been largely misunderstood by the non-Native community - myths, rituals, and songs having been interpreted more often as artistic "curiosities" rather than the masterworks of a different culture. Essays examining the conventional portrayals of Native people in literature touch on works which range from the eighteenth-century journals of explorer Alexander Mackenzie, to the novels of James Fenimore Cooper, and to early writers in Canada such as historian-humourist Thomas Chandler Haliburton. Studies of Native literature focus on the oral literary traditions of the Haida and Inuit and their transcribers and on modern works by playwright Tomson Highway and authors Lee Maracle and Thomas King, among others. These commentaries illuminate the way in which Native writers view themselves and their disparate worlds, their gifts for pathos, humour, and self-parody, and their search for their own voices and distinct forms of communication. Viewing Canada's Native peoples in historical, anthropological, and political contexts, the book exposes prejudices and misconceptions entrenched since colonial days regarding Native societies and their moral, spiritual, and political values - values embodied in their hereditary literature. Just as Native visual art has flourished in recent years, the book records the initiatives now being taken by Native societies to preserve and promote their own cultural identity through the spoken and written word. These include control of their own education, creative writing programs, projects to preserve still extant languages, folklore, songs, and rituals, and the founding of Native publishing houses. Not only are these endeavours valuable contributions to tribal cultures, but they also contribute to the past and ongoing literary heritage of Canada as a nation. Recognition of the place of Native literature as an integral part of the Canadian cultural scene is one of the main goals of Native Writers and Canadian Writing. As W.H. New points out, this collection is "a speaking place ... a series of opportunities to begin listening." Native Writers and Canadian Writing has been produced as one of the projects celebrating the 75th anniversary of the University of British Columbia.

thomas king one good story that one: Parallel Encounters Gillian Roberts, David Stirrup, 2014-03-24 The essays collected in iParallel Encounters 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.

thomas king one good story that one: The Oxford Handbook of Indigenous American Literature James Howard Cox, Daniel Heath Justice, 2014 Over the course of the last twenty years, Native American and Indigenous American literary studies has experienced a dramatic shift from a critical focus on identity and authenticity to the intellectual, cultural, political, historical, and tribal nation contexts from which these Indigenous literatures emerge. The Oxford Handbook of Indigenous American Literature reflects on these changes and provides a complete overview of the current state of the field. The Handbook's forty-three essays, organized into four sections, cover oral traditions, poetry, drama, non-fiction, fiction, and other forms of Indigenous American writing from the seventeenth through the twenty-first century. Part I attends to literary histories across a range of communities, providing, for example, analyses of Inuit, Chicana/o, Anishinaabe, and M'tis literary practices. Part II draws on earlier disciplinary and historical contexts to focus on specific genres, as authors discuss Indigenous non-fiction, emergent trans-Indigenous autobiography, Mexicanoh and Spanish poetry, Native drama in the U.S. and Canada, and even a new Indigenous children's literature canon. The third section delves into contemporary modes of critical inquiry to expound on politics of place, comparative Indigenism, trans-Indigenism, Native rhetoric, and the power of Indigenous writing to communities of readers. A final section thoroughly explores the geographical breadth and expanded definition of Indigenous American through detailed accounts of literature from Indian Territory, the Red Atlantic, the far North, Yucatán, Amerika Samoa, and Francophone Quebec. Together, the volume is the most comprehensive and expansive critical handbook of Indigenous American literatures published to date. It is the first to fully take into account the last twenty years of recovery and scholarship, and the first to most significantly address the diverse range of texts, secondary archives, writing traditions, literary histories, geographic and political contexts, and critical discourses in the field.

thomas king one good story that one: Encyclopedia of American Indian Literature Jennifer McClinton-Temple, Alan Velie, 2015-04-22 Presents an encyclopedia of American Indian literature in an alphabetical format listing authors and their works.

thomas king one good story that one: [Re]Gained in Translation II Sabine Dievenkorn, Shaul Levin, 2024-02-26 Times are changing, and with them, the norms and notions of correctness. Despite a wide-spread belief that the Bible, as a "sacred original," only allows one translation, if any, new translations are constantly produced and published for all kinds of audiences and purposes. The various paradigms marked by the theological, political, and historical correctness of the time, group, and identity and bound to certain ethics and axiomatic norms are reflected in almost every current translation project. Like its predecessor, the current volume brings together scholars working at the intersection of Translation Studies, Bible Studies, and Theology, all of which share a special point of interest concerning the status of the Scriptures as texts fundamentally based on the act of translation and its recurring character. It aims to breathe new life into Bible translation studies, unlock new perspectives and vistas of the field, and present a bigger picture of how Bible [re]translation works in society today.

thomas king one good story that one: The English Short Story in Canada Reingard M. Nischik, 2017-04-20 In 2013, the Nobel Prize for Literature was for the first time awarded to a short story writer, and to a Canadian, Alice Munro. The award focused international attention on a genre that had long been thriving in Canada, particularly since the 1960s. This book traces the development and highlights of the English-language Canadian short story from the late 19th century up to the present. The history as well as the theoretical approaches to the genre are covered, with in-depth examination of exemplary stories by prominent writers such as Margaret Atwood and Alice Munro.

thomas king one good story that one: The Routledge Concise History of Canadian Literature Richard J. Lane, 2012-04-27 The Routledge Concise History of Canadian Literature introduces the fiction, poetry and drama of Canada in its historical, political and cultural contexts. In this clear and structured volume, Richard Lane outlines: the history of Canadian literature from colonial times to the present key texts for Canadian First Peoples and the literature of Quebec the

impact of English translation, and the Canadian immigrant experience critical themes such as landscape, ethnicity, orality, textuality, war and nationhood contemporary debate on the canon, feminism, postcoloniality, queer theory, and cultural and ethnic diversity the work of canonical and lesser-known writers from Catherine Parr Traill and Susanna Moodie to Robert Service, Maria Campbell and Douglas Coupland. Written in an engaging and accessible style and offering a glossary, maps and further reading sections, this guidebook is a crucial resource for students working in the field of Canadian Literature.

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