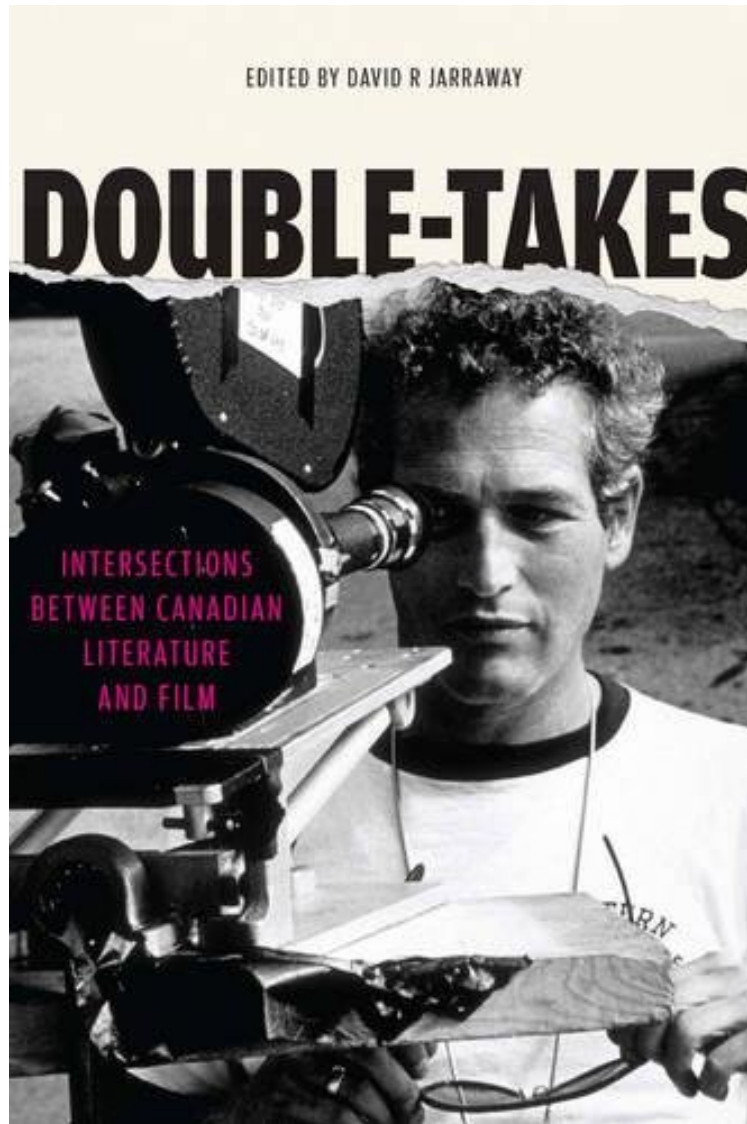


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## Double-Takes: Intersections between Canadian Literature and Film (Reappraisals: Canadian Writers)

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Over the past forty years, Canadian literature has found its way to the silver screen with increasing regularity. Beginning with the adaptation of Margaret Laurence's *A Jest of God* to the Hollywood film *Rachel, Rachel* in 1966, Canadian writing would appear to have found a doubly successful life for itself at the movies: from the critically acclaimed *Kamouraska* and *The Apprenticeship of Duddy Kravitz* in the 1970s through to the award-winning *Love and Human Remains* and *The English Patient* in the 1990s. With the more recent notoriety surrounding the Oscar-nominated *Away from Her*, and the screen appearances of *The Stone Angel* and *Fugitive Pieces*, this seems like an appropriate time for a collection of essays to reflect on the intersection between literary publication in Canada, and its various screen transformations. This volume discusses and debates several double-edged issues: the extent to which the literary artefact extends its artfulness to the film artefact, the degree to which literary communities stand to gain (or lose) in contact with film communities, and perhaps most of all, the measure by which a viable relation between fiction and film can be said to exist in Canada, and where that double-life precisely manifests itself, if at all.

About the Author David Jarraway is professor of American Literature and Culture at the University of Ottawa, and is the author of *Wallace Stevens and the Question of Belief: Metaphysician in the Dark* (1993) and *Going the Distance: Dissident Subjectivity in Modernist American Literature* (2003), both in the *Horizons in Theory and American Culture Series* at Louisiana State University Press.