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Autore	Mayer Evelyn P. <1980->
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Nota di contenuto	Cover; Acknowledgments; Contents; 1. Introduction: Border Contexts and the Notion of the Beyond; 1.1 Poetic Border Approaches; 1.1.1 "At the Un-National Monument along the Canadian Border"; 1.1.2 "Mending Wall"; 1.1.3 Echoing the Poetic in Border Fiction: The "Un-National" and Walls; 1.2 Beyond, "Betwixt, and Between"; 1.2.1 Literary Analysis: The Confluence of Border and North American Studies; 1.2.2 Interdisciplinary Significance: Borders, Borderlands, and De/Bordering; 1.2.3 Procedure: Situating Canada-U.S. Border Fiction 2. Theoretical Frame: At the Interface of Literatures, Cultures, and Borders 2.1 Poetic Prisms: The Cultural and Literary Turns in Border Studies; 2.1.1 Border(ing) Studies, Border Theory, and Border Poetics; 2.1.2 The Canada-U.S. Border/lands; 2.1.3 Border Conceptualizations: Parallax and Paradox; 2.2 Border Prisms: The Spatial Turn in North American Literatures and Cultures; 2.2.1 Transnational American Studies; 2.2.2 Transnational Canadian Studies; 2.2.3 Native/Indigenous Studies; 2.3 Beyond Disciplinary Boundaries; 2.3.1 North American Studies; 2.3.2 The Notion of "Worlding" 2.3.3 Comparative Border Studies 2.3.4 Palimpsests: Remapping and Rewriting ; 3 Thomas King's ""Truth & Bright Water"" (1999): Native

De/Bordering; 3.1 "Turtle Island": Border Crossings and Transgressions ; 3.1.1 Fluvial Boundary: The Stygian "Shield" ; 3.1.2 Unfinished Bridge: Ambiguous Ampersand ; 3.1.3 Cross-Border Communities: Truth & Bright Water; 3.1.4 Border Performance: State of the Art, Art of the State; 3.2 Diorama: Bordered Native-White Relations; 3.2.1 Pan-Tribalism: Haunting Past and "Happy Trails"; 3.2.2 Charades: Screening Stereotypes at the "Frontier" and Indian Days
3.2.3 Cousins: Transcending the Liminal Abyss3.2.4 Quilt: Palimpsest and Map; 3.3 Turning the Tide: Monroe Swimmer's "Survivance"; 3.3.1 Subversion: Monroe as Trickster; 3.3.2 Western Anthropology: Native Remains; 3.3.3 Colonial Legacy: Churches, Canvasses, and Carcasses ; 3.4 Summary ; 4. Howard Frank Mosher's ""On Kingdom Mountain"" (2007): Borderlands as Utopia; 4.1 Kingdom Rules: The Duchess and Subversion Strategies ; 4.1.1 "Lady Justice": Humor, Naming, Historical and Literary Allusions; 4.1.2 Religious Rewriting: Reclaiming by Renaming and Reappropriating
4.1.3 Dual Perspectives and "Second Sight": Ghosts, Mysteries, and Myths 4.2 "The Flying Lovebirds": The Clash and the Reversal of Stereotypes ; 4.2.1 The Duchess: Heiress of Kingdom Mountain and Memphremagog Abenaki; 4.2.2 The Aviator: Southern Mixed-Race "Stranger" "from Away"; 4.2.3 Community Borders: Representing Racial Relations in 1930 White Vermont ; 4.3 Blurred Color Lines: Kingdom Mountain as Utopian In-Between Space; 4.3.1 Contested Geopolitics: The Canada-U.S. Border and Kingdom Mountain; 4.3.2 Disconnected "Connector": Ecology vs. Economy, or Past vs. Present
4.3.3 Crossing the Mason-Dixon Line: En Route from Civil War to Civil Rights

Sommario/riassunto

The study centers on the presentation of the North American borderlands in the works of Canadian Native writer Thomas King's *Truth & Bright Water* (1999), American writer Howard Frank Mosher's *On Kingdom Mountain* (2007), and American writer Jim Lynch's *Border Songs* (2009). The three authors describe the peoples and places in the northeastern, middle and northwestern border regions of the USA and Canada. The novels address important border-oriented aspects such as indigeneity, the borderlands as historic territory and as utopian space, border crossing and transcendence, post-9/11 security issues

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