

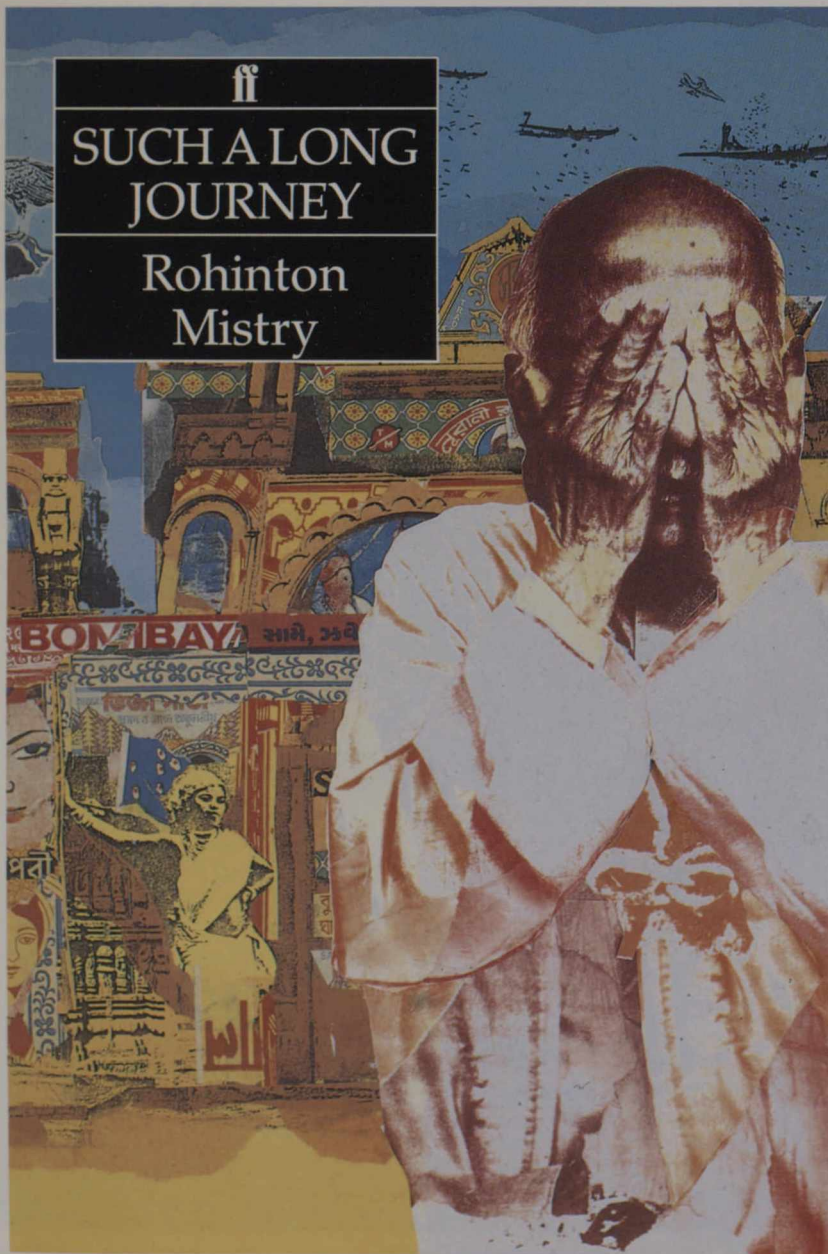
realism as we are led into those indeterminate areas on the borderlines of fantasy. When we begin one of these contemporary novels there is no knowing just where or when we will end up, and that makes reading an excitingly risky business, a rather adventurous kind of relaxation. Canadian novels are bringing new versions of the perennial challenge of fiction across the Atlantic in ever increasing numbers.

The visibility of these novels has already stimulated interest in other Canadian material, fictional and non-fictional. There are now two important collections of Canadian short stories published here by Faber (edited by Michael Ondaatje) and by Oxford University Press. There are two histories of Canadian literature available, and there is also the new 662 page *Oxford Companion to Canadian Theatre*. Rosemary Sullivan's

new biography of Elizabeth Smart (whose classic novel *By Grand Central Station I Sat Down and Wept* has been reissued) will be a feature publication in the autumn.

Canadian fiction represents images of difference and diversity as it speaks to British readers out of a culture which combines its European inheritances with distinctively other Native North American and non-European traditions. It is a challenge to monolithic structures of authority which is particularly attractive in this postmodern age. That challenge is Canada's gift to Britain and Europe. It is that same challenge which constitutes Canada's passport to international literary recognition.

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*‘This book must be a contender for a major literary prize’*

Publishing News Feb 91  
*Such a Long Journey*  
by Rohinton Mistry

