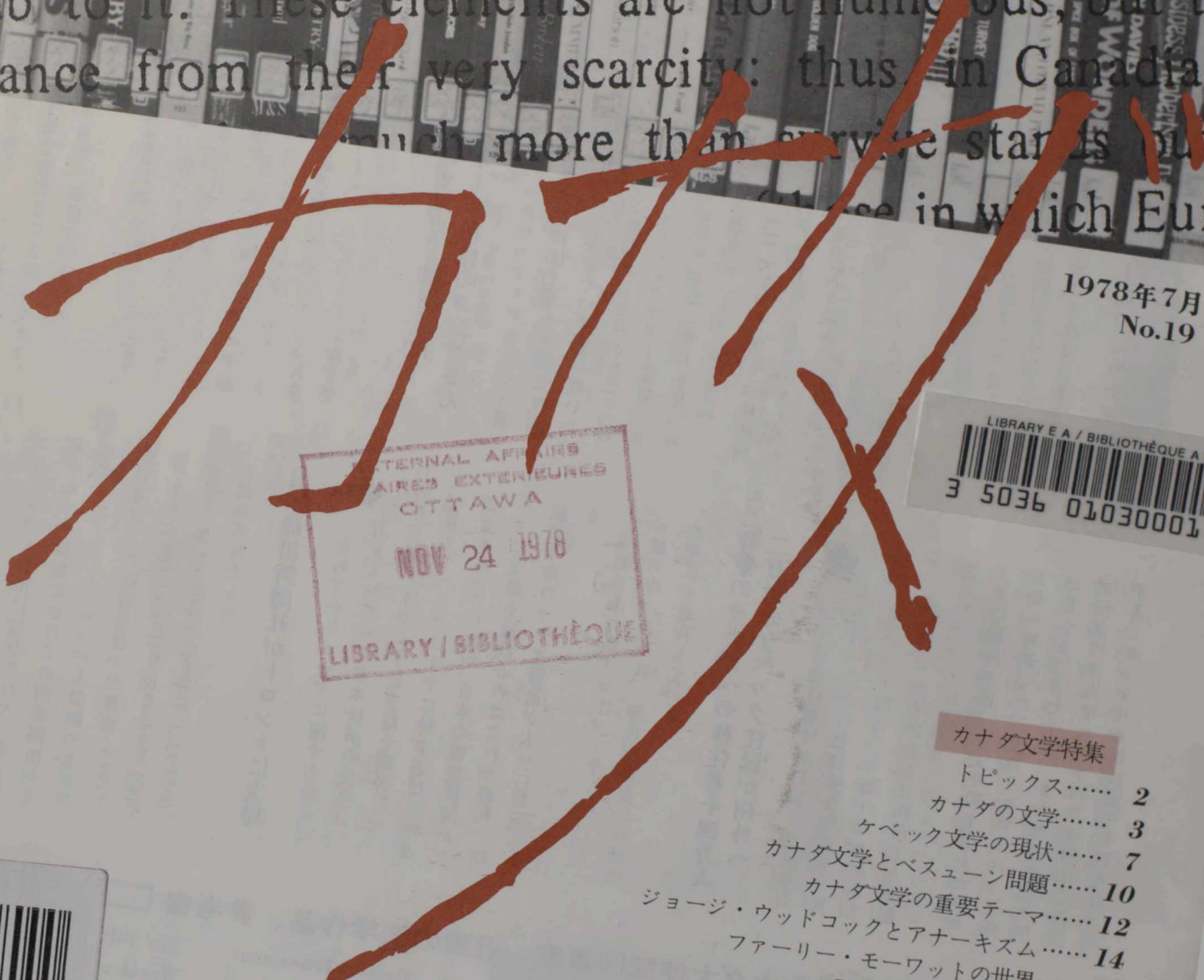


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reader must face the  
bre and negative, and that this to a large  
ection and a chosen definition of the national sensibility. (T  
artist takes his colouring from his environment, though h  
nsify it by adding a little murk of his own.) But in that lit  
e are elements which, although they are rooted in this neg  
scend it—the collective hero, the halting but authentic  
oughs made by characters who are almost hopelessly trap  
ments of affirmation that neither deny the negative gro  
cumb to it. These elements are not numerous, but they g  
nificance from their very scarcity: thus in Canadian lite  
much more than arrive starts but alm  
in which Europe



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発行  カナダ大使館