in search of a national voice: some similarities between Scottish and Canadian poetry 1860-1930

Abstract
The work is a study of poetry in Scotland and Canada in the period 1860-1930, with a special emphasis on the influence of nationalism. A discussion of the problems of literary nationalism in both countries is followed by a survey of national verse anthologies which illustrates the extent to which editors allowed their critical judgment to be coloured by the popular image of the national character. The importance of the Scottish vernacular and the Canadian wilderness to the establishment of a sense of national identity are considered in relation to a general discussion of language and nationalism. Two important elements in this discussion are the role of the untutored poet as a natural spokesman for his country and the swing from conservative poetic diction to a freer use of colloquial language during this period, and this portion of the thesis contains a survey of representative Scottish and Canadian poets. There is also a comparison of the difficulty of establishing an appropriate mode of expression in a new country with the problems encountered by Scots whose traditional way of life was being disrupted by the industrialization and urbanization of their society. The study concludes with a comparison of the two poets, E.J. Pratt and Hugh MacDiarmid, whose work marks a transition from poetic conservatism to the experimentation characteristic of many twentieth century writers. Finally, it is argued that although poets and critics lamented the failures of publishers and readers to support national poetry, there was considerable enthusiasm for local poetry in Scotland and Canada. It is maintained, however, that there was too clear a popular image of the Canadian or Scottish character, and that this prevented many poets from rising above mediocrity.
The similarities between the two are that both have strong colonial history and influence on their society, they are both agricultural-based when it comes to the economy, there is a lot of poverty and corruption, and there isn’t a whole lot of infrastructure in their rural areas. What are some similarities between Egyptian and Sumerian cultures? The Egyptian and Sumerian cultures believed in divine kingship. Both were agricultural societies with a literate class of scribes and a priestly class. What are some significant similarities between Roman culture and American culture? The early 1930s were not a good time for the new poetry. The Great Depression dampened creative activity in some poets and drove others into political action. The better-known, older and more conservative poets continued to publish, but the new movements, with the exception of Kennedy’s The Shrouding (1933), were still not accepted. In 1936 the situation changed with the appearance of the first serious offering of the new poetry in a pioneer anthology called New Provinces. Atwood and MacEwen, the first of a growing number of fine female poets, neatly divided the literary terrain between them: the former was restrained, ironic and modernist; the latter exuberant, mythic, passionate and romantically postmodernist in sensibility. French-Canadian poetry has had a history as long and distinguished as English-Canadian. The 1st book of poetry in French was printed in Montreal in 1830. However, the 2 poetries have developed in almost complete isolation from each other. In 1907 Robert W. Service’s Songs of a Sourdough, Kipling-style verse about the Klondike Gold Rush, became enormously popular: the book would go on to sell more than 3 million copies in the 20th century. His success would inspire other poets like Tom MacInnes. Marjorie Pickthall received much critical attention in this period. In 1915, John McCrae, serving as a surgeon in the Canadian Army, wrote the famous war poem “In Flanders Fields”.