
Salt Fish Girl Larissa Lai

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Daphne du Maurier Springer

Wayde Compton's debut story collection is imbued with the color of speculative fiction; one strand of stories follows the emergence of a volcanic island, which alternatively becomes the site of a radical Native peoples' occupation, a real-estate development, and finally a detention center for illegal immigrants. Moving from 2001 through to 2025, *The Outer Harbour* is at once a history book and a cautionary tale of the future, condensing and confounding our preconceived ideas around race, migration, gentrification, and home. Wayde

Compton is the author of three poetry collections. He is director of the Writer's Studio at Simon Fraser University.

Canadian Science Fiction, Fantasy, and Horror Routledge
When Fox is a Thousand is a lyrical, magical novel, rich with poetry and folklore and elements of the fairytale.

Larissa Lai interweaves three narrative voices and their attendant cultures: an elusive fox growing toward wisdom and her 1000 birthday, the ninth-century Taoist poet/nun Yu Hsuan-Chi (a real person executed in China for murder), and the oddly named Artemis, a young Asian-American woman living in contemporary Vancouver.
That Time I Loved You Rutgers University Press

A delightfully offbeat story that features an opinionated tortoise and her owner who find themselves in the middle of a life-changing mystery.
Audrey (a.k.a. Oddly) Flowers is living quietly in Oregon with Winnifred, her tortoise, when she finds out her dear father has been knocked into a coma back in Newfoundland. Despite her fear of flying, she goes to him,

but not before she reluctantly dumps Winnifred with her unreliable friends. Poor Winnifred. When Audrey disarms an Air Marshal en route to St. John's we begin to realize there's something, well, odd about her. And we soon know that Audrey's quest to discover who her father really was – and reunite with Winnifred – will be an adventure like no other. Excerpt: Winnifred is old. She might be three hundred. She came with the apartment. The previous tenant, a rock climber named Cliff, was embarking on a rock-climbing adventure that would not have been much fun for Winnifred. Back then her name was Iris. Cliff had inherited Iris from the previous tenant. Nobody knew how old Iris was or where she had come from originally. Now Cliff was moving out. He said, Would you like a tortoise. I would not say no to a tortoise, I said. I was alone in Portland and the trees were giant. I picked her up and she blinked at me with her upside-down eyelids. I felt instantly calm. Her eyes were soft brown. Her skin felt like an old elbow. I will build you a castle, I whispered. With a pool. And I was true to my word.

Culture, Identity, Commodity Duke University Press

Originally published by LINEBooks in 2008, *sybil unrest* by Larissa Lai and Rita Wong draws out the interconnections between feminism, environmentalism, and personal – political responsibility, highlighting and questioning notions of "human" and "female" evident in contemporary North American culture. It does so by referencing "Popular cultural icons, political figures, business slogans, transnational corporations, and other presences in our media – saturated world [which] populate the lines," in the words of a reviewer from Asian – Am – Lit – Fans online journal. Yet *sybil unrest* is more than a glorious odyssey through contemporary culture. Reviewer Sophie Mayer, writing on her blog on Chroma, compares *sybil unrest* to works by Anne Carson and Mary Shelley. And Lauren Fournier, writing in the Fall 2011 issue of West Coast Line, draws attention to the way *sybil*

unrest unlike the traditional avant-garde poetics, focused only on the cultural and aesthetic, expands outward into the cultural and political social worlds. This book marks its space in 21st century poetics in indelible ink. The focus away from an "I" and onto an interactive and malleable subjective takes this foray into the avant-garde and makes it into "a critique of 'human' as a species," as Sonnet L'Abbe remarks in the Autumn 2011 issue of Canadian Literature. *sybil unrest* is clever, filled with delirious wordplay, deprecation and a subtle humour that will catch you unawares and make you laugh out loud.

Slanting I, Imagining We Vintage Canada

A landmark book, "brilliant, thoughtful" (The Atlantic) and "raw and gorgeous" (LA Times), that fast-forwards the discussion of the central artistic issues of our time, from the bestselling author of *The Thing About Life Is That One Day You'll Be Dead*. Who owns ideas? How clear is the distinction between fiction and nonfiction? Has the velocity of digital culture rendered traditional modes obsolete? Exploring these and related questions, Shields orchestrates a chorus of voices, past and present, to reframe debates about the veracity of memoir and the relevance of the novel. He argues that our culture is obsessed with "reality," precisely because we experience hardly any, and urgently calls for new forms that embody and convey the fractured nature of contemporary experience.

Iron Goddess of Mercy Vintage

Forty years after *Roe v. Wade*, it is evident that the ideologies of "choices" and "rights," which have publicly framed reproductive politics in North America since the landmark legal decision, have been inadequate in making sense of the topic's complexities. In *Reproductive Acts*, Heather Latimer investigates what contemporary fiction and film can tell us about the divisive nature of these politics, and demonstrates how fictional representations of reproduction allow for readings of reproductive politics that are

critical of the terms of the debate itself. In an innovative argument about the power of fiction to engage and shape politics, Latimer analyzes works by authors such as Margaret Atwood, Kathy Acker, Toni Morrison, Larissa Lai, and director Alfonso Cuarón, among others, to claim that the unease surrounding reproduction, particularly the abortion debate, has increased both inside and outside the US over the last forty years. Fictional representation, Latimer argues, reveals reproductive politics to be deeply connected to cultural anxieties about gender, race, citizenship, and sexuality - anxieties that cannot be contained under the rules of individual rights or choices. Striking a balance between fictional, historical, and political analysis, *Reproductive Acts* makes a compelling argument for the vital role narrative plays in how we make sense of North American reproductive politics.

Come, Thou Tortoise Springer

It is the late twenty-first century, and Momo is the most celebrated dermal care technician in all of T City. Humanity has migrated to domes at the bottom of the sea to escape devastating climate change. The world is dominated by powerful media conglomerates and runs on exploited cyborg labor. Momo prefers to keep to herself, and anyway she's too busy for other relationships: her clients include some of the city's best-known media personalities. But after meeting her estranged mother, she begins to explore her true identity, a journey that leads to questioning the bounds of gender, memory, self, and reality. First published in Taiwan in 1995, *The Membranes* is a classic of queer speculative fiction in Chinese. Chi Ta-wei weaves dystopian tropes—heirloom animals, radiation-proof combat drones, sinister surveillance technologies—into a sensitive portrait of one young woman's quest for self-understanding. Predicting everything from fitness tracking to social media saturation, this visionary and sublime novel stands out for its queer and trans themes. *The Membranes* reveals the diversity and

originality of contemporary speculative fiction in Chinese, exploring gender and sexuality, technological domination, and regimes of capital, all while applying an unflinching self-reflexivity to the reader's own role. Ari Larissa Heinrich's translation brings Chi's hybrid punk sensibility to all readers interested in books that test the limits of where speculative fiction can go.

The Membranes Thomas Allen Publishers

From Lambda Literary Award winner Larissa Lai: a long poem full of rage, love, and despair seeking justice, seeking roots, seeking a "po-ethics" by which to live.

Automaton Biographies Columbia University Press

"California Sabers is the story of the California Hundred and Battalion, the only organized group of Californians to fight in the East during the Civil War. The 500 select men volunteered their enlistment bounty to pay their passage across Panama and on to Massachusetts, where they became the cadre of the 2nd Massachusetts Cavalry"-- Book jacket, front flap.

Reality Hunger Psychology Press

A young man from a small town discovers that the big city holds many secrets.

Reading China Against the Grain Indiana University Press

"... a sci-fi, fantasy, critical social commentary, poetry, and product of the postmodern. Calling this an 'Asian book' or a 'woman's book' limits its scope and depth, a book that delves into memory, both personal and historical. It is also a creative challenge to conventional discussions on immigration and geographic/cultural displacement by exposing the power dynamics in the process. At the same time, however, the circular setup of the novel, the watery motifs, and gendered violence situates the book within women's experiences. *Salt fish girl* is also laden with loss, denial, forgetting and abandonment that is a common thread in an asian diasporic experience. Larissa Lai's poetic and lucid writing style fits so well with the fantastical yet tactile tone of the book. It is dream-like and yet feels intensely real. A

delightful find. ... story about two Asian women -one a shapeshifter and the other obsessed with scent and her dead mother - who lived in very different times, but are somehow related ... And as a former Vancouverite, I also appreciated the book's run-down Pacific edge of the future setting."--Amazon.com reviews.

So Long Been Dreaming New Star Books

A meditation on the meaning of life in an increasingly global world, from acclaimed Chinese-Canadian author Xue Yiwei. Set in modern-day Montreal, *Celia, Misoka, I* is the story of a middle-aged Chinese man who has been living in the city for fifteen years. After the death of his wife, he begins to reflect on his past and how he has ended up alone in Canada, a solitary member of the Chinese diaspora. It is in this period of angst and uncertainty, during the most unusual of winters, that he meets two women by Beaver Lake, on Montreal's Mount Royal. They, too, have their own stories: stories of their own personal plights, which connect present to past, and West to East. The distinct paths taken by these three characters — Celia, Misoka, and "I" — span continents and decades, but, whether by chance or design, converge in Montreal, like mysterious figures in an ancient Chinese Zen painting. After coming together, the three begin to examine who they are, where they might belong, and how to navigate otherness and identity in a globalized world. A RARE MACHINES BOOK

Reproductive Acts Vintage Canada

In a perilous future where disposable duplicate bodies fulfill every legal and illicit whim of their decadent masters, life is cheap. No one knows that better than Albert Morris, a brash investigator with a knack for trouble, who has sent his own duplicates into deadly peril more times than he cares to remember. But when Morris takes on a ring of bootleggers making illegal copies of a famous actress, he stumbles upon a secret so explosive it has incited open warfare on the streets of Dittotown. Dr. Yosil Maharal, a brilliant researcher in artificial intelligence, has

suddenly vanished, just as he is on the verge of a revolutionary scientific breakthrough. Maharal's daughter, Ritu, believes he has been kidnapped-or worse. Aeneas Polom, a reclusive billionaire who appears in public only through his high-priced platinum duplicates, offers Morris unlimited resources to locate Maharal before his awesome discovery falls into the wrong hands. To uncover the truth, Morris must enter a shadowy, nightmare world of ghosts and golems where nothing -and no one-is what they seem, memory itself is suspect, and the line between life and death may no longer exist. David Brin's *Kiln People* is a 2003 Hugo Award Nominee for Best Novel. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

The Tiger Flu arsenal pulp press

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

Salt Fish Girl : a Novel Thomas Allen Publishers

So Long Been Dreaming: Postcolonial Science Fiction & Fantasy is an anthology of original new stories by leading African, Asian, South Asian and Aboriginal authors, as well as North American and British writers of color. Stories of imagined futures abound in Western writing. Writer and editor Nalo Hopkinson notes that the science fiction/fantasy genre "speaks so much about the experience of being alienated but contains so little writing by alienated people themselves." It's an oversight that Hopkinson and Mehan aim to correct with this anthology. The book depicts imagined futures from the perspectives of writers associated with what might loosely be termed the "third world." It includes stories that are bold, imaginative, edgy; stories that are centered in the worlds of the "developing" nations; stories that dare

to dream what we might develop into. The wealth of postcolonial literature has included many who have written insightfully about their pasts and presents. With *So Long Been Dreaming* they creatively address their futures. Contributors include: Opal Palmer Adisa, Tobias Buckell, Wayde Compton, Hiromi Goto, Andrea Hairston, Tamai Kobayashi, Karin Lowachee, devorah major, Carole McDonnell, Nnedi Okorafor-Mbachu, Eden Robinson, Nisi Shawl, Vandana Singh, Sheree Renee Thomas and Greg Van Eekhout. Nalo Hopkinson is the internationally-acclaimed author of *Brown Girl in the Ring*, *Skin Folk*, and *Salt Roads*. Her books have been nominated for the Hugo, Nebula, Tiptree, and Philip K. Dick Awards; *Skin Folk* won a World Fantasy Award and the Sunburst Award. Born in Jamaica, Nalo moved to Canada when she was sixteen. She lives in Toronto. Uppinder Mehan is a scholar of science fiction and postcolonial literature. A South Asian Canadian, he currently lives in Boston and teaches at Emerson College. *The Haraway Reader* Penguin

After a natural disaster has all but destroyed the earth, the orphaned and "defective" Leora, while searching for her sister, defies the oppressive laws of the land and joins a band of rebels trying to overthrow the government.

Techno-Orientalism Tordotcom

What will the future look like? To judge from many speculative fiction films and books, from *Blade Runner* to *Cloud Atlas*, the future will be full of cities that resemble Tokyo, Hong Kong, and Shanghai, and it will be populated mainly by cold, unfeeling citizens who act like robots. *Techno-Orientalism* investigates the phenomenon of imagining Asia and Asians in hypo- or hyper-technological terms in literary, cinematic, and new media representations, while critically examining the stereotype of Asians as both technologically advanced and intellectually primitive, in dire need of Western consciousness-raising. The collection's fourteen original essays trace the discourse of techno-orientalism across a wide array of media, from radio serials to

cyberpunk novels, from Sax Rohmer's *Dr. Fu Manchu* to *Firefly*. Applying a variety of theoretical, historical, and interpretive approaches, the contributors consider techno-orientalism a truly global phenomenon. In part, they tackle the key question of how these stereotypes serve to both express and assuage Western anxieties about Asia's growing cultural influence and economic dominance. Yet the book also examines artists who have appropriated techno-orientalist tropes in order to critique racist and imperialist attitudes. *Techno-Orientalism* is the first collection to define and critically analyze a phenomenon that pervades both science fiction and real-world news coverage of Asia. With essays on subjects ranging from wartime rhetoric of race and technology to science fiction by contemporary Asian American writers to the cultural implications of Korean gamers, this volume offers innovative perspectives and broadens conventional discussions in Asian American Cultural studies.

sybil unrest Hong Kong University Press

In *Migrant Futures* Aimee Bahng traces the cultural production of futurity by juxtaposing the practices of speculative finance against those of speculative fiction. While financial speculation creates a future based on predicting and mitigating risk for wealthy elites, the wide range of speculative novels, comics, films, and narratives Bahng examines imagines alternative futures that envision the multiple possibilities that exist beyond capital's reach. Whether presenting new spatial futures of the US-Mexico borderlands or inventing forms of kinship in Singapore in order to survive in an economy designed for the few, the varied texts Bahng analyzes illuminate how the futurity of speculative finance is experienced by those who find themselves mired in it. At the same time these displaced, undocumented, unbanked, and disavowed characters imagine alternative visions of the future that offer ways to bring forth new political economies, social structures, and subjectivities that exceed the framework of capitalism.

Celia, Misoka, I arsenal pulp press

In a house not at all reminiscent of "Little House on the Prairie", four Japanese-Canadian sisters struggle to escape the bonds of a family and

landscape as inhospitable as the sweltering prairie heat.

The Outer Harbour Wilfrid Laurier Univ. Press

First published in 1980 to high acclaim, *Burning Water* won a Governor General's Award for fiction that year. A rollicking chronicle of Captain Vancouver's search for the Northwest Passage, the book has over its career been mentioned in recommended lists of postmodern fiction, BC historical fiction, gay fiction and humour. This gives you some idea of the scope of what has been called Bowering's best novel. "I have sometimes said, kidding but not really kidding," writes its author, "that I attended to the spirit of the west coast, and told the story about the rivals for our land as an instance in which the commanders decided to make love, not war." As an accurate account of Vancouver's exploration of our coastline, *Burning Water* conveys the exact length 99 feet of the explorer's ship, and contains citations from his journals. As a work of fanciful fiction, things usually thought to be impossible transpire, without compromising the realism of the text.

Bowering recalls that his free hand with history particularly incensed the founder of the National Archives, who had written a biography of George Vancouver and complained in print that *Burning Water* differed too much from other, similar books in its field.