
Salt Fish Girl Larissa Lai

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The Tiger Flu arsenal pulp 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.

Reproductive Acts Essais Series

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.

"It's All There Right in Front of You" Indiana University

Press
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. **Migrant Futures Thomas Allen Publishers**
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**
The Lost Century arsenal pulp press
Other Conundrums, copublished with

Vancouver's Artspeak Gallery and the Kamloops Art Gallery, is an extraordinary collection of essays on Canadian artists of colour by Monika Kin Gagnon, one of Canada's most respected art writers and curators. The essays explore the history of cultural production in this country with an emphasis on race, cultural difference, and cultural hybridity. Using specific artists and exhibitions as a starting-point for Gagnon's discussions, these essays, and the artists she writes about, are firmly grounded in Canadian cultural events, artistic projects, and theoretical ideas concerning race and culture which have circulated in often disparate contexts for the last decade. The book makes a distinctively Canadian contribution to ongoing dialogues on issues of race and culture that have originated from artists, writers, and theorists from the US and Britain, and provides an important and relevatory context to the work of Canada's artists of colour. The book includes numerous colour and black and white images, and a foreword by award-winning writer Larissa Lai (When Fox Is a Thousand). Chapters include overviews of the work of such artists as Shani Mootoo, Paul Wong, Jamelie Hassan, and Dana Claxton. Other Conundrums is an essential snapshot of contemporary issues surrounding race and identity as revealed in visual art.

Celia, Misoka, I Salt Fish Girl

The 1980s and 1990s are a historically crucial period in the development of Asian Canadian literature. *Slanting I, Imagining We: Asian Canadian Literary Production* in the 1980s and 1990s contextualizes and reanimates the urgency of that period, illustrates its historical specificities, and shows how the concerns of that moment—from cultural appropriation to race essentialism to shifting models of the state—continue to resonate for contemporary discussions of race and literature in Canada. Larissa Lai takes up the term “Asian Canadian” as a term of emergence, in the sense that it is constantly produced differently, and always in relation to other terms—often “whiteness” but also Indigeneity, queerness, feminism, African Canadian, and Asian American. In the 1980s and 1990s, “Asian Canadian” erupted in conjunction with the post-structural recognition of the instability of the subject. But paradoxically it also came into being through activist work, and so depended on an imagined stability that never fully materialized. *Slanting I, Imagining We* interrogates this fraught

tension and the relational nature of the term through a range of texts and events, including the Gold Mountain Blues scandal, the conference *Writing Thru Race*, and the self-writings of Evelyn Lau and Wayson Choy.

So Long Been Dreaming Palgrave Macmillan
Ecofeminist Science Fiction: International Perspectives on Gender, Ecology, and Literature provides guidance in navigating some of the most pressing dangers we face today. Science fiction helps us face problems that threaten the very existence of humankind by giving us the emotional distance to see our current situation from afar, separated in our imaginations through time, space, or circumstance. Extrapolating from contemporary science, science fiction allows a critique of modern society, imagining more life-affirming alternatives. In this collection, ecocritics from five continents scrutinize science fiction for insights into the fundamental changes we need to make to survive and thrive as a species. Contributors examine ecofeminist themes in films, such as *Avatar*, *Star Wars*, and *The Stepford Wives*, as well as television series including *Doctor Who* and *Westworld*. Other scholars explore an internationally diverse group of both canonical and lesser-known science fiction writers including Oreet Ashery, Iraj Fazel Bakhsheshi, Liu Cixin, Louise Erdrich, Hanns Heinz Ewers, Larissa Lai, Ursula K. Le Guin, Chen Qiufan, Mary Doria Russell, Larissa Sansour, Karen Traviss, and

Jeanette Winterson. Ecofeminist Science Fiction explores the origins of human-caused environmental change in the twin oppressions of women and of nature, driven by patriarchal power and ideologies. Female embodiment is examined through diverse natural and artificial forms, and queer ecologies challenge heteronormativity. The links between war and environmental destruction are analyzed, and the capitalist motivations and means for exploiting nature are critiqued through postcolonial perspectives.

The Kappa Child arsenal pulp 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. **Canadian Science Fiction, Fantasy, and Horror** Calgary : Red Deer Press

This thesis considers how Larissa Lai's ecofeminist novel *Salt Fish Girl* (2002) usefully intervenes in debates about genetic engineering by challenging corporatist narratives of techno-scientific progress and control. With reference to a fictitious but familiar social system that increasingly serves the interests of big corporations and thus seems to be

out of the control of individuals, Lai foregrounds the unintended consequences of genetic engineering, including the capacity for engineered or mutated bodies to subvert the various policies and practices that seek to control and devalue them. Rather than being eliminated by genetic engineering, mutations and mutated bodies are unavoidable products of the process. By subverting the principles on which they were created, Lai's unruly mutant bodies offer the possibility of alternatives to the corporate social structure that seeks to regulate and normalize individuals. Kiln People Dundurn An Amazon Best Book of the Month (Literature & Fiction) In this exquisite American debut, Carriane Leung evokes the legacies of Cheever and Munro with a haunting depiction of 1970s suburbia. In her "compact gem of a collection" (*Globe & Mail*), Carriane Leung enlivens a singular group of characters sharing a shiny new subdivision in 1970s Toronto. Marilyn greets new neighbors with fresh-baked cookies before she starts stealing from them. Stay-at-home-wife Francesca believes passion is just one yard away, only in the arms of another man. And Darren doesn't understand why his mother insists he keep his head down, even though he gets good grades like his white friends. When a series of inexplicable suicides begin to haunt their community, no one is

more fascinated by the terrible phenomenon than young June. The daughter of Chinese immigrants, she sits hawk-eyed at the center, bearing witness to the truth behind pulled curtains: the affairs, the racism, the hidden abuses. Leung bursts onto the American literary stage with prose remarkably attuned to the tenuous, and perhaps deceptive, idea of happiness among these picket-fenced lives.

Ecofeminist Science Fiction Grand Central Publishing

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.

California Sabers University of Arizona Press

As a means to escape her abusive past, Monique Cummings, tired of the pain that has become her life, seeks refuge in a lesbian existence, transforming herself into a street thug and seeking adventurous sexual experiences to satisfy her desires. Original.

China Fictions, English Language Liveright Publishing

To judge from many speculative fiction films and books, 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.

Before I Was a Critic I Was a Human Being Routledge

Delia hates Jayne because of how she treated her in high school, so it's very disturbing when they are unexpectedly thrown together for a class project. Jayne has lost sixty pounds since high school and is gorgeous. She is just Delia's type to---if she wasn't so straight, homophobic, and a bitch. Shavonne is smart, soft-spoken, and sweet. The kind of girl you take home to Mama. Too bad she is stuck in an abusive relationship with her live-in girlfriend Tracy. Nobody, not even her best friend Delia, has a clue. Delia also never would have guessed that Shavonne has a secret crush on her. Then there is Stacy. She is rich, goal-oriented, beautiful, and in a relationship with a handsome man who adores her completely. Her life is going as planned, until one day she spots Kendal. Handsome, sexy, laid-back Kendal who would be Stacy's type if she wasn't already involved, and then there's one other big obstacle...

Reality Hunger Arsenal Pulp Press
What do literary dystopias reflect about the times? In *Blast*, *Corrupt*, *Dismantle*, *Erase*,

contributors address this amorphous but pervasive genre, using diverse critical methodologies to examine how North America is conveyed or portrayed in a perceived age of crisis, accelerated uncertainty, and political volatility. Drawing from contemporary novels such as Cormac McCarthy's *The Road*, Neil Gaiman's *American Gods*, and the work of Margaret Atwood and William Gibson (to name a few), this book examines dystopian literature produced by North American authors between the signing of NAFTA (1994) and the tenth anniversary of 9/11 (2011). As the texts illustrate, awareness of and deep concern about perceived vulnerabilities—ends of water, oil, food, capitalism, empires, stable climates, ways of life, non-human species, and entire human civilizations—have become central to public discourse over the same period. By asking questions such as “What are the distinctive qualities of post-NAFTA North American dystopian literature?” and “What does this literature reflect about the tensions and contradictions of the inchoate continental community of North America?” *Blast*, *Corrupt*, *Dismantle*, *Erase* serves to

resituate dystopian writing within a particular geo-social setting and introduce a productive means to understand both North American dystopian writing and its relevant engagements with a restricted, mapped reality.

Automaton Biographies Kensington Books
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, Wayne 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.

When Fox is a Thousand arsenal pulp press
This volume introduces black science fiction, fantasy, and speculative fiction writers to the generations of readers who have not had the chance to explore the scope and diversity among African-American writers.

Drowning in Fire Wilfrid Laurier Univ. Press
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.

Sinuous arsenal pulp press
Josh Henneha has always been a traveler, drowning in dreams, burning with desires. As a young boy growing up within the Muskogee Creek Nation in rural Oklahoma, Josh experiences a yearning for something he

cannot tame. Quiet and skinny and shy, he feels out of place, at once inflamed and ashamed by his attraction to other boys. Driven by a need to understand himself and his history, Josh struggles to reconcile the conflicting voices he hears—from the messages of sin and scorn of the non-Indian Christian churches his parents attend in order to assimilate, to the powerful stories of his older Creek relatives, which have been the center of his upbringing, memory, and ongoing experience. In his fevered and passionate dreams, Josh catches a glimpse of something that makes the Muskogee Creek world come alive. Lifted by his great-aunt Lucille's tales of her own wild girlhood, Josh learns to fly back through time, to relive his people's history, and uncover a hidden legacy of triumphs and betrayals, ceremonies and secrets he can forge into a new sense of himself. When as a man, Josh rediscovers the boyhood friend who first stirred his desires, he realizes a transcendent love that helps take him even deeper into the Creek world he has explored all along in his imagination. Interweaving past and present, history and story, explicit realism and dreamlike visions, Craig Womack's *Drowning in Fire* explores a young man's journey to understand his cultural and sexual identity within a framework drawn from the community of his origins. A

groundbreaking and provocative coming-of-age story, *Drowning in Fire* is a vividly realized novel by an impressive literary talent.

Girls Just Don't Do That Vintage Canada

When a young Asian man becomes involved with a male prostitute in New York, he learns that there is a fine line between both passion and exploitation and cultural and personal identity, in an intense novel that combines the turbulent history of Southeast Asia with present-day culture. Tour.