

## Salt Fish Girl Larissa Lai

When people should go to the book stores, search instigation by shop, shelf by shelf, it is in point of fact problematic. This is why we give the book compilations in this website. It will categorically ease you to look guide Salt Fish Girl Larissa Lai as you such as.

By searching the title, publisher, or authors of guide you in reality want, you can discover them rapidly. In the house, workplace, or perhaps in your method can be every best place within net connections. If you intend to download and install the Salt Fish Girl Larissa Lai, it is very simple then, before currently we extend the member to buy and make bargains to download and install Salt Fish Girl Larissa Lai consequently simple!



**The Juniper Tree** Arsenal Pulp Press  
The first collection of short fiction from the award-winning novelist.

**Tracing the Lines** Vintage Canada

A modern reimagining of a classic fairy tale by one of most bewitching, idiosyncratic British writers of the twentieth century. Bella Winter has hit a low. Homeless and jobless, she is the mother of a toddler by a man whose name she didn't quite catch, and her once pretty face is disfigured by the scar she acquired in a car accident. Friendless and without family, she's recently disentangled herself from a selfish and indifferent boyfriend and a cruel and indifferent mother. But she shares a quality common to Barbara Comyns's other heroines: a bracingly unsentimental ability to carry on. Before too long, Bella has found not only a job but a vocation; not only a place to live but a home and a makeshift family. As Comyns's novel progresses, the story echoes and inverts the Brothers Grimm's macabre tale *The Juniper Tree*. Will Bella's hard-won restoration to life and love come at the cost of the happiness of others?

**Iron Goddess of Mercy** Indiana University Press

An evocative novel that links the lives of a ninth-century poet/nun and a contemporary Asian-American woman.

**Sisters of the Forsaken Stars** Wilfrid Laurier Univ. Press

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. This publication meets the Epub Accessibility requirements and it also meets the Web Content Accessibility Guidelines (WCAG-AA). It is screen-reader friendly and is accessible to persons with disabilities. A simple book with few images, which is defined with accessible structural markup. This book contains various accessibility features such as alternative text for images, table of contents, page-list, landmark, reading order and semantic structure.

**Weedflower** McGill-Queen's Press - MQUP

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 trillionaire 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. **Dear Cyborgs** Rutgers University Press  
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.

**The Tiger Flu** New Star Books

One of Vol. 1 Brooklyn's Favorite Fiction Books of 2017, a Literary Hub Staff Favorite Book of 2017, and one of BOMB Magazine's "Looking Back on 2017: Literature" Selections. "Wondrous . . . [A] sense of the erratic and tangential quality of everyday life—even if it's displaced into a bizarre, parallel world—drifts off the page, into the world you see, after reading *Dear Cyborgs*." —Hua Hsu, *The New Yorker*  
In a small Midwestern town, two Asian American boys bond over their outcast status and a mutual love of comic books. Meanwhile, in an alternative or perhaps future universe, a team of superheroes ponder modern society during their time off. Between black-ops missions and rescuing hostages, they swap stories of artistic malaise and muse on the seemingly inescapable grip of market economics. Gleefully toying with the conventions of the novel, *Dear Cyborgs* weaves together the story of a friendship's dissolution with a provocative and timely meditation on protest. Through a series of linked monologues, a lively cast of characters explores narratives of resistance—protest

art, eco-terrorists, Occupy squatters, pyromaniacal militants—and the extent to which any of these can truly withstand and influence the cold demands of contemporary capitalism. All the while, a mysterious cybernetic book of clairvoyance beckons, and trusted allies start to disappear. Entwining comic-book villains with cultural critiques, Eugene Lim's *Dear Cyborgs* is a fleet-footed literary exploration of power, friendship, and creativity. Ambitious and knowing, it combines detective pulps, subversive philosophy, and Hollywood chase scenes, unfolding like the composites and revelations of a dream.

#### Come, Thou Tortoise Dundurn

*Iron Goddess of Mercy* by Lambda Literary Award winner Larissa Lai (for the novel *The Tiger Flu*) is a long poem that captures the vengeful yet hopeful movement of the Furies mid-whirl and dance with them through the horror of the long now. Inspired by the tumultuous history of Hong Kong, from the Japanese and British occupations to the ongoing pro-democracy protests, the poem interrogates the complicated notion of identity, offering a prism through which the term "Asian" can be understood to make sense of a complex set of relations. The self crystallizes in moments of solidity, only to dissolve and whirl away again. The poet is a windsock, catching all the affect that blows at her and ballooning to fullness, only to empty again when the wind changes direction. *Iron Goddess of Mercy* is a game of mah jong played deep into the night, an endless gamble. Presented in sixty-four fragments to honor the sixty-four hexagrams of the I Ching, *Iron Goddess of Mercy* also borrows from *haibun*, a traditional Japanese form of travel writing in which each diary entry closes with a haiku. The poem dizzies, turns on itself. It rants, it curses, it writes love letters, but as the *Iron Goddess* is ever changing, so is the object of her address: a maenad, Kool-Aid, Chiang Kai-shek, the economy, a clown, freedom of speech, a brother, a bother, a typist, a monster, a machine, Iris Chang, Hannah Arendt, the Greek warrior Achilles, or a deer caught in the headlights. Finally, a balm to the poem's devastating passion and fury, *Iron Goddess of Mercy* is also a type of oolong tea, a most fragrant infusion said to have been a gift from the compassionate bodhisattva Guan Yin. Summoning the ghosts of history and politics, *Iron Goddess of Mercy* explores the complexities of identity through the lens of rage and empowerment. This publication meets the EPUB Accessibility requirements and it also meets the Web Content Accessibility Guidelines (WCAG-AA). It is screen-reader friendly and is accessible to persons with disabilities. A Simple book with few images, which is defined with accessible structural markup. This book contains various accessibility features such as alternative text for images, table of contents, page-list, landmark, reading order and semantic structure.

#### California Sabers arsenal pulp 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.

#### Vietnamica New Star Books

A superb new graphic memoir in which an inspired artist/storyteller reveals the road that brought his family to where they are today: *Vietnamica* GB Tran is a young Vietnamese American artist who grew up distant from (and largely indifferent to) his family's history. Born and raised in South Carolina as a son of immigrants, he knew that his parents had fled Vietnam during the fall of Saigon. But even as they struggled to adapt to life in America, they preferred to forget the past—and to focus on their children's future. It was only in his late twenties that GB began to learn their extraordinary story. When his last surviving grandparents die within months of each other, GB visits Vietnam for the first time and begins to learn the tragic history of his family, and of the homeland they left behind. In this family saga played out in the shadow of history, GB uncovers the root of his father's remoteness and why his mother had remained in an often fractious marriage; why his grandfather had abandoned his own family to fight for the Viet Cong; why his grandmother had had an affair with a French soldier. GB learns that his parents had taken harrowing flight from Saigon during the final hours of the war not because they thought America was better but because they were afraid of what would happen if they stayed. They entered America—a foreign land they couldn't even imagine—where family connections dissolved and shared history was lost within a span of a single generation. In telling his family's story, GB finds his own place in this saga of hardship and heroism. *Vietnamica* is a visually stunning portrait of survival, escape, and reinvention—and of the gift of the American immigrants' dream, passed on to their children. *Vietnamica* is an unforgettable story of family revelation and reconnection—and a new graphic-memoir classic.

Celia, Misoka, I University of Arizona Press *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.

*Burning Water* 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.

*Ecofeminist Science Fiction* arsenal pulp press

*Canadian Science Fiction, Fantasy, and Horror: Bridging the Solitudes* exposes the limitations of the solitudes concept so often applied uncritically to the Canadian experience. This volume examines Canadian and Québécois literature of

the fantastic across its genres—such as science fiction, fantasy, horror, indigenous futurism, and others—and considers how its interrogation of colonialism, nationalism, race, and gender works to bridge multiple solitudes. Utilizing a transnational lens, this volume reveals how the fantastic is ready-made for exploring, in non-literal terms, the complex and problematic nature of intercultural engagement.

**Lives of the Monster Dogs FSG Originals**  
The sisters of the Order of Saint Rita navigate the far reaches of space and challenges of faith in *Sisters of the Forsaken Stars*, the follow-up to Lina Rather's *Sisters of the Vast Black*, winner of the Golden Crown Literary Society Award. "We lit the spark, maybe we should be here for the flames." Not long ago, Earth's colonies and space stations threw off the yoke of planet Earth's tyrannical rule. Decades later, trouble is brewing in the Four Systems, and Old Earth is flexing its power in a bid to regain control over its lost territories. The Order of Saint Rita—whose mission is to provide aid and mercy to those in need—bore witness to and defied Central Governance's atrocities on the remote planet Phyoosonga III. The sisters have been running ever since, staying under the radar while still trying to honor their calling. Despite the sisters' secrecy, the story of their defiance is spreading like wildfire, spearheaded by a growing anti-Earth religious movement calling for revolution. Faced with staying silent or speaking up, the Order of Saint Rita must decide the role they will play—and what hand they will have—in reshaping the galaxy. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

**When Fox is a Thousand** arsenal pulp press  
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.

**sybil unrest Farrar, Straus & Giroux**  
Life is never as perfect as it seems. Tensions that have lurked beneath the surface of a shiny new subdivision rise up, in new fiction from the author of the Toronto Book Award—shortlisted *The Wondrous Woo* *The suburbs of the 1970s* promised to be heaven on earth—new houses, new status, happiness guaranteed. But in a Scarborough subdivision populated by newcomers from all over the world, a series of sudden catastrophic events reveals that not everyone's dreams come true. Moving from house to house, Carrienne Leung explores the inner lives behind the tidy front gardens and picture-perfect windows, always returning to June, an irrepressible adolescent Chinese-Canadian coming of age in this shifting world. Through June and her neighbours, Leung depicts the fine line where childhood meets the realities of adult life, and examines, with insight and sharp prose, how difficult it is to be true to ourselves at any age.

**Critical Collaborations arsenal pulp 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.

**Automaton Biographies Duke University Press**

**Critical Collaborations: Indigeneity, Diaspora, and Ecology in Canadian Literary Studies** is the third volume of essays produced as part of the TransCanada conferences project. The essays gathered in *Critical Collaborations* constitute a call for collaboration and kinship across disciplinary, political,

institutional, and community borders. They are tied together through a simultaneous call for resistance—to Eurocentrism, corporatization, rationalism, and the fantasy of total systems of knowledge—and a call for critical collaborations. These collaborations seek to forge connections without perceived identity—linking concepts and communities without violating the differences that constitute them, seeking epistemic kinships while maintaining a willingness to not-know. In this way, they form a critical conversation between seemingly distinct areas and demonstrate fundamental allegiances between diasporic and indigenous scholarship, transnational and local knowledges, legal and eco-critical methodologies. Links are forged between Indigenous knowledge and ecological and social justice, creative critical reading, and ambidextrous epistemologies, unmaking the nation through translocalism and unsettling histories of colonial complicity through a poetics of relation. Together, these essays reveal how the critical methodologies brought to bear on literary studies can both challenge and exceed disciplinary structures, presenting new forms of strategic transdisciplinarity that expand the possibilities of Canadian literary studies while also emphasizing humility, complicity, and the limits of knowledge.

**That Time I Loved You Rodopi**  
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

**Blast, Corrupt, Dismantle, Erase** 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.