
Salt Fish Girl Larissa Lai

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The Fifth Son New Star Books

A stunning novel about a community of parthenogenic women under siege after the end of the world.

Critical Collaborations HarperCollins

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.

The Tiger Flu Schocken

The world is anything but unfamiliar with diaspora: Jewish, African, Armenian, Roma-Gipsy, Filipino/a, Tamil, Irish or Italian, even Japanese. But few have carried so global a resonance as that of China. What, then, of

literary-cultural expression, the huge body of fiction which has addressed itself to that plurality of lives and geographies and which has come to be known as "After China"? This collection of essays offers bearings on those written in English, and in which both memory and story are central, spanning the USA to Australia, Canada to the UK, Hong Kong to Singapore, with yet others of more transnational nature. This collection opens with a reprise of woman-authored Chinese American fiction using Maxine Hong Kingston and Amy Tan as departure points. In turn follow readings of the oeuvres of Tan and Frank Chin. A comparative essay takes up novels by Canadian, American and Australian authors from the

perspective of migrancy as fracture. Chinese Canada comes into view in accounts of SKY Lee, Wayson Choy, Evelyn Lau and Larissa Lai. Australia under Chinese literary auspices is given a comparative mapping through the fiction of Brian Castro and Ouyang Yu. The English language "China fiction" of Singapore and Hong Kong is located in essays centred, respectively, on Martin Booth and Po Wah Lam, and Hwee Hwee Tan and Colin Cheong. The collection rounds out with portraits of Timothy Mo as British transnational author, a selection of contextual Chinese British stories and art, and the phenomenon of "Chinese Chick Lit" novels. China Fictions/English Language will be of interest to readers drawn both to "After China" as diasporic literary heritage and comparative literature in general. *Kiln People* Calgary : Red Deer 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.

The Dogs of Babel 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.

Slanting I, Imagining We Routledge

"Part exoskeletal enjambment, part shared soft biology, Automaton Biographies wends through creative industries and uncommon commons, picking up the shards of both our latent futures and our Polaroid pasts."—Mark Nowak, poet The first poetry book by

novelist Larissa Lai (*When Fox is a Thousand*) is a multilayered "autobiography" that puts an ear to the white noise of advertising, pop music, CNN, and biotechnology, exploring the problem of what it means to exist on the boundaries of "human." Lai, who teaches English at the University of British Columbia in Vancouver, is prominent within the women's, LGBT, and Asian American communities. China Fictions, English Language University of Arizona Press

Through an analysis of a wide array of contemporary Chinese literature from inside and outside of China, this volume considers some of the ways in which China and Chineseness are understood and imagined. Using the central theme of the way in which

literature has the potential to both reinforce and to undermine a national imaginary, the volume contains chapters offering new perspectives on well-known authors, from Jin Yucheng to Nobel Prize winning Mo Yan, as well as chapters focusing on authors rarely included in discussions of contemporary Chinese literature, such as the expatriate authors Larissa Lai and Xiaolu Guo. The volume is complemented by chapters covering more marginalized literary figures throughout history, such as Macau-born poet Yiling, the Malaysian-born novelist Zhang Guixing, and the ethnically Korean author Kim Hak-ch'ŏl. Invested in issues ranging from identity and representation, to translation and grammar, it is one of the few publications of its kind devoting comparable attention to authors from Mainland China, authors from Manchuria, Macau, and Taiwan, and throughout the global Chinese diaspora. Reading China Against the Grain:

Imagining Communities is a rich resource of literary criticism for students and scholars of Chinese studies, sinophone studies, and comparative literature

The Outer Harbour Columbia University Press

Twelve-year-old Sumiko feels her life has been made up of two parts: before Pearl Harbor and after it. The good part and the bad part. Raised on a flower farm in California, Sumiko is used to being the only Japanese girl in her class. Even when the other kids tease her, she always has had her flowers and family to go home to. That all changes after the horrific events of Pearl Harbor. Other Americans start to suspect that all Japanese people are

spies for the emperor, even if, like Sumiko, they were born in the United States! As suspicions grow, Sumiko and her family find themselves being shipped to an internment camp in one of the hottest deserts in the United States. The vivid color of her previous life is gone forever, and now dust storms regularly choke the sky and seep into every crack of the military barrack that is her new "home." Sumiko soon discovers that the camp is on an Indian reservation and that the Japanese are as unwanted there as they'd been at home. But then she meets a young Mohave boy who might just become her first real friend...if he can ever stop being angry about the fact that the internment camp is on his tribe's land.

With searing insight and clarity, Newbery Medal-winning author Cynthia Kadohata explores an important and painful topic through the eyes of a young girl who yearns to belong. *Weedflower* is the story of the rewards and challenges of a friendship across the racial divide, as well as the based-on-real-life story of how the meeting of Japanese Americans and Native Americans changed the future of both.

Tracing the Lines arsenal pulp press Daphne du Maurier: Writing, Identity and the Gothic Imagination is the first full-length evaluation of du Maurier's fiction and the first critical study of du Maurier as a Gothic writer. Horner and

Zlosnik argue that the fears at the heart of du Maurier's Gothic fictions reflect both personal and broader cultural anxieties concerning sexual and social identity. Using the most recent work in Gothic and gender studies they enter the current debate on the nature of Female Gothic and raise questions about du Maurier's relationship to such a tradition.

Dark Matter arsenal pulp press
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

Salt Fish Girl Duke University Press

A superb new graphic memoir in which an inspired artist/storyteller reveals the road that brought his family to where they are today: Vietnamerica 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. Vietnamerica is a visually stunning portrait of survival, escape, and reinvention—and of the gift of the American immigrants’ dream, passed on to their children. Vietnamerica is an unforgettable story of family revelation and reconnection—and a new graphic-memoir classic.

Come, Thou Tortoise Talonbooks

Like an artist's retrospective, *Tracing the Lines* marks a milestone in the life of an important

public intellectual.

Techno-Orientalism Macmillan

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.

Migrant Futures Grand Central Publishing
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.

Hopeful Monsters Rutgers University Press

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. With beautiful and enchanting prose, and a sure narrative hand, Lai combines Chinese mythology, the sexual politics of medieval China, and modern-day Vancouver to masterfully revise the myth of the Fox (a figure who can inhibit women’s bodies in order to cause mischief). Her potent imagination and considerable verbal skill result in a tale that continues to haunt long after the story is told. First published to wide acclaim in 1995 and out of print since 2001, this new edition of *When Fox is a*

Thousand, published by Arsenal Pulp Press for the first time, features a new foreword by the author.

Celia, Misoka, I arsenal pulp press

The first collection of short fiction from the award-winning novelist.

When Fox is a Thousand arsenal pulp press
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, Carriane 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.

sybil unrest Tordotcom

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 Phyo Songa 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.

Reading China Against the Grain

Dundurn

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

When Fox is a Thousand Little, Brown
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.