

# Read Free Salt Fish Girl Larissa Lai Pdf Free Copy

**Salt Fish Girl** **The Tiger Flu** **When Fox is a Thousand** *Automaton Biographies* **Iron Goddess of Mercy** *sybil unrest* **Ecofeminist Science Fiction** **So Long Been Dreaming** **Hopeful Monsters** **Burning Water** *Migrant Futures* **Little Fish** **Yankee Girl** **Reading China** **Against the Grain** **California Sabers** **Celia, Misoka, I** **Iron Goddess of Mercy** **Oracle Bone** **China Fictions, English Language** **Slanting I. Imagining We Build Your House Around My Body** **Canadian Science Fiction, Fantasy, and Horror** **The Beantown Girls** **Girl in a Cage Before I Was a Critic I Was a Human Being** **A Cold Wind from Idaho** **Ten Little Dumplings** **Girls who Bite Back** **The Girl Who Wrote Loneliness: A Novel** **A Book of Tongues** **The Lost Century** **Arborescent Blast, Corrupt, Dismantle, Erase The Outer Harbour** **The Kappa Child** *Critical Ecofeminism* **Techno-Orientalism** **Dirty River** *Reading China Against the Grain* **The Fat Years**

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 colour. 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 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. With an introduction by Hugo and Nebula Award-winner Samuel R. Delany. Contributors to *So Long Been Dreaming* are Opal Palmer Adisa, Celu Amberstone, Ven Begamudre, Tobias S. Buckell, Wayde Compton, Andrea Hairston, Maya Khankhoje, Tamai Kobayashi, Larissa Lai, Karin Lowachee, devorah major, Suzette Mayr, Carole McDonnell, Nnedi Okorafor-Mbachu, Eden Robinson, Nisi Shawl, Vandana Singh, Sheree R. Thomas, and Greg van Eekhout. 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 world is anything but unfamiliar with diaspora: Jewish, African, Armenian, Roma-Gypsy, 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. WINNER, Lambda Literary Award; Firecracker Award for Fiction; \$60,000 Amazon Canada First Novel Award When thirty-year-old trans woman Wendy Reimer comes across

evidence that her late grandfather—a devout Mennonite farmer—might have been transgender himself, she dismisses this revelation, having other problems at hand. But as she and her friends struggle to cope with their increasingly volatile lives—which range from alcoholism, to sex work, to suicide—Wendy grows increasingly drawn to the lost pieces of her grandfather’s life, becoming determined to unravel the mystery of his truth. Alternately warm-hearted and dark-spirited, desperate and mirthful, *Little Fish* explores the winter of discontent in the life of one transgender woman as her past and future become irrevocably entwined. Banned in China, this controversial and politically charged novel tells the story of the search for an entire month erased from official Chinese history. Beijing, sometime in the near future: a month has gone missing from official records. No one has any memory of it, and no one could care less—except for a small circle of friends, who will stop at nothing to get to the bottom of the sinister cheerfulness and amnesia that have possessed the Chinese nation. When they kidnap a high-ranking official and force him to reveal all, what they learn—not only about their leaders, but also about their own people—stuns them to the core. It is a message that will astound the world. A kind of *Brave New World* reflecting the China of our times, *The Fat Years* is a complex novel of ideas that reveals all too chillingly the machinations of the postmodern totalitarian state, and sets in sharp relief the importance of remembering the past to protect the future. A stunning novel about a community of parthenogenic women under siege after the end of the world. 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. *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. 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 Part puzzle, part revenge tale, part ghost story, this ingenious novel spins half a century of Vietnamese history and folklore into “a thrilling read, acrobatic and filled with verve” (*The New York Times* Editors’ Choice). FINALIST FOR THE CENTER FOR FICTION’S FIRST NOVEL PRIZE • LONGLISTED FOR THE WOMEN’S PRIZE FOR FICTION • ONE OF THE BEST BOOKS OF THE YEAR: *The New York Times* Book Review, NPR, *Good Housekeeping*, *Kirkus Reviews* “Fiction as daring and accomplished as Violet Kupersmith’s first novel reignites my love of the form and its kaleidoscopic possibilities.”—David Mitchell, author of *Cloud Atlas* Two young women go missing decades apart. Both are fearless, both are lost. And both will have their revenge. 1986: The teenage daughter of a wealthy Vietnamese family loses her way in an abandoned rubber plantation while fleeing her angry father and is forever changed. 2011: A young, unhappy Vietnamese American woman disappears from her new home in Saigon without a trace. The fates of these two women are inescapably linked, bound together by past generations, by ghosts and ancestors, by the history of possessed bodies and

possessed lands. Alongside them, we meet a young boy who is sent to a boarding school for the métis children of French expatriates, just before Vietnam declares its independence from colonial rule; two Frenchmen who are trying to start a business with the Vietnam War on the horizon; and the employees of the Saigon Spirit Eradication Co., who find themselves investigating strange occurrences in a farmhouse on the edge of a forest. Each new character and timeline brings us one step closer to understanding what binds them all. *Build Your House Around My Body* takes us from colonial mansions to ramshackle zoos, from sweaty nightclubs to the jostling seats of motorbikes, from ex-pat flats to sizzling back-alley street carts. Spanning more than fifty years of Vietnamese history and barreling toward an unforgettable conclusion, this is a time-traveling, heart-pounding, border-crossing fever dream of a novel that will haunt you long after the last page. 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. Australian feminist philosopher Val Plumwood coined the term “critical ecofeminism” to “situate humans in ecological terms and non-humans in ethical terms,” for “the two tasks are interconnected, and cannot be addressed properly in isolation from each other.” Various using the terms “critical ecological feminism,” “critical anti-dualist ecological feminism,” and “critical ecofeminism,” Plumwood’s work developed amid a range of perspectives describing feminist intersections with ecopolitical issues—i.e., toxic production and toxic wastes, indigenous sovereignty, global economic justice, species justice, colonialism and dominant masculinity. Well over a decade before the emergence of posthumanist theory and the new materialisms, Plumwood’s critical ecofeminist framework articulates an implicit posthumanism and respect for the animacy of all earthothers, exposing the linkages among diverse forms of oppression, and providing a theoretical basis for further activist coalitions and interdisciplinary scholarship. Had Plumwood lived another ten years, she might have described her work as “Anthropocene Ecofeminism,” “Critical Material Ecofeminism,” “Posthumanist Anticolonial Ecofeminism”—all of these inflections are present in her work. Here, *Critical Ecofeminism* advances upon Plumwood’s intellectual, activist, and scholarly work by exploring its implications for a range of contemporary perspectives and issues—critical animal studies, plant studies, sustainability studies, environmental justice, climate change and climate justice, masculinities and sexualities. With the insights available through a critical ecofeminism, these diverse eco-justice perspectives become more robust. 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. “Gemma Files has one of the great dark imaginations in fiction?visionary, transgressive, and totally original.” —Jeff VanderMeer In *Gemma Files*’s “boundary-busting horror–fantasy debut,” former Confederate chaplain Asher Rook has cheated death and now possesses a dark magic (Publishers Weekly). He uses his power to terrorize the Wild West, leading a gang of outlaws, thieves, and killers, with his cruel lieutenant and lover, Chess Pargeter, by his side. Pinkerton agent Ed Morrow is going undercover to infiltrate the gang, armed with a shotgun and a device that measures sorcerous energy. His job is to gain knowledge of Rook’s power and unlock its secrets. But there is someone else who has Rook in her sights: the Lady of Traps and Snares, a bloodthirsty Mayan goddess who will stop at nothing to satisfy her own desires. Caught between the good, the bad, and the unholy, Morrow will have to ride out a storm of magical mayhem to survive, in this debut novel, the first book of Files’s “weird Western Hexslinger trilogy . . . [which] is chock full of hellish horrors” (Mike Allen, author of *Unseaming*). “Ridiculously vivid . . . A magic-riddled, horror-strewn West with hexes running around wrecking reality and a spectrum of queer characters.” —Tor.com “Definitely promising—tantalizing, even, because it sets up such a fertile scenario and hammers home the themes of love, sacrifice, and apotheosis.” —Strange Horizons “Truly one-of-a-kind: violent, carnal and creepy.” —Fangoria 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. Lambda Literary Award finalist In 1996, poet Leah Lakshmi Piepzna-Samarasinha ran away from America with two backpacks and ended up in Canada, where she discovered queer anarcho-punk love and revolution, yet remained haunted by the reasons she left home in the first place. This passionate and riveting memoir is a mixtape of dreams and nightmares, of immigration court lineups and queer South Asian dance nights; it reveals how a disabled queer woman of color and abuse survivor navigates the dirty river of the past and, as the subtitle suggests, "dreams her way home." Leah Lakshmi Piepzna-Samarasinha's poetry book *Love Cake* won a Lambda Literary Award. The first collection of short fiction from the award-winning novelist. Bombshell spies, slayers, witches and assassins: kick-ass female stars have taken over blockbuster movies like *Charlie's Angels* and *Kill Bill* as well as prime time TV hits such as *Buffy the Vampire Slayer* and *Charmed*. These characters kill as quickly as they break down in tears, and beat guys up as easily as they toss them into bed. With very few exceptions, they're young, white, beautiful, straight and skinny. How are young women to respond to these images of women who fight (or bite) back? As the product of corporate media, are these icons of 'female power' merely cons? This one-of-a-kind anthology of new fiction, essays, and comics recognises the seductiveness as well as the limitations of such contemporary pop culture heroines. Contributors -- including Nalo Hopkinson, Larissa Lai, Shary Boyle, Nikki Stafford, Mariko Tamaki, Sonja Ahlers and Sherwin Tjia -- critique constructs of female power and invent alternative role models. 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. As English armies invade Scotland in 1306, eleven-year-old Princess Marjorie, daughter of the newly crowned Scottish king, Robert the Bruce, is captured by England's King Edward Longshanks and held in a cage on public display. Valerie's voice is as sweet as honey. She's the obvious choice to star in the *Nativity*. But this is Mississippi, 1964, and Valerie is the first black student to attend her school. Alice is torn between standing up for Valerie and being popular with the in-crowd. It takes a tragedy for Alice to find the courage to act. A truly resonant story about racism and doing the right thing, based on the author's own experiences. With internet links to recommended websites about the American Civil Rights Movement. "A wonderful book about the power of friendship which will appeal to all ages." - School Librarian Journal 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. *Literary Nonfiction*. *Asian & Asian American Studies*. *Native American Studies*. *Women's Studies*. *BEFORE I WAS A CRITIC I WAS A HUMAN BEING* is the debut collection of essays by Amy Fung. In it, Fung takes a closer examination at Canada's mythologies of multiculturalism, settler colonialism, and identity through the lens of a national art critic. Following the tangents of a foreign-born perspective and the complexities and complicities in participating in ongoing acts of colonial violence, the book as a whole takes the form of a very long land acknowledgment. Taken individually, each piece roots itself in the learning and unlearning process of a first-generation settler immigrant as she unfurls each region's sense of place and identity. "I am most definitely the kind of white American who breathes a sigh of relief whenever I cross the border and this compulsively readable document of the multiple states of discomfort, belonging and questioning that constitute Amy Fung's citizenship both complicates that sensation as well as telling me more about Canada than all the trips I've taken so far. That flatness can be equated with modernism and the absolute erasure of indigenous rights is the kind of poetry I live for. Amy is an awesome writer and her sheer skill and playfulness at the absolute noun and especially verb level where writing lives make the hours I've spent with this knowing and moving book about place and placelessness among the most valuable ones of my reading life. Wow, thank you, Amy."--Eileen Myles "As an Indigenous/Haudenosaunee writer and reader, I recognize within the pages of Amy Fung's book that she does not try to convince us that she is a native rights ally but shows us with language as she moulds the term 'ally' into a verb. *BEFORE I WAS A CRITIC I WAS A HUMAN BEING* does not pluck the weed from the top of the grassline but removes and exposes the roots to announce that humanity is what's normal and commonplace. Her work, as a writer ally, boils down to two simple things: remembering and reminding. Amy does this concisely, without pretension or want of reward. She is remembering her humanity in a time when a multitude of inhumane messages ambush us every day. Amy also reminds the reader to nurture their own humanity. Her experienced journalist voice is tempered with the creativity of a poet to help send her medicine out into a culturally divisive world through her book."--Janet Rogers "In this compelling work, Amy Fung breathes life and relevance into

criticality. To explicate colonial and racist norms comprising 150+ years of this state and white settler civility, she carefully and unflinchingly seeks to right her own complicity. Her retrospective stance is both attentive and productive. Through *BEFORE I WAS A CRITIC I WAS A HUMAN BEING*, we reach a better understanding of this moment of contemporary art in Canada and beyond."--Cecily Nicholson

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.

If one son is lucky, then ten must be great luck indeed! But where does that leave an only daughter? Based on a true family story, this inspiring picture book about a different perspective tells the tale of a girl determined to be seen, who finds her own voice and makes her own luck. In the city of Fengfu, there lives a very special family -- special because they have ten sons who do everything together. Their parents call them their ten little dumplings, as both sons and dumplings are auspicious. But if you look closely, you'll see that someone else is there, listening, studying, learning and discovering her own talent -- a sister. As this little girl grows up in the shadow of her brothers, her determination and persistence help her to create her own path in the world. . . . and becomes the wisdom she passes on to her own daughter, her own little dumpling. Based on a short film made by the author, inspired by her father's family in Taiwan, *Ten Little Dumplings* looks at some unhappy truths about the place of girls in our world in an accessible, inspiring and hopeful way.

*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 highly anticipated release of the most personal novel by Kyung-Sook Shin, who first burst on to the literary scene with the *New York Times* bestseller, *Please Look After Mom*. Homesick and alone, a teen-aged girl has just arrived in Seoul to work in a factory. Her family, still in the countryside, is too impoverished to keep sending her to school, so she works long, sun-less days on a stereo-assembly line, struggling through night school every evening in order to achieve her dream of becoming a writer. Korea's brightest literary star sets this complex and nuanced coming-of-age story against the backdrop of Korea's industrial sweatshops of the 1970's and takes on the extreme exploitation, oppression, and urbanization that helped catapult Korea's economy out of the ashes of war. But it was girls like Shin's heroine who formed the bottom of Seoul's rapidly changing social hierarchy, forgotten and ignored. Richly autobiographical, *The Girl Who Wrote Loneliness* lays bare the conflict and confusion Shin faces as she confronts her past and the sweeping social change of the past half-century. Cited in Korea as one of the most important literary novels of the decade, this novel cements Shin's legacy as one of the most insightful and exciting writers of her generation. 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. 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. "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. "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.

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'?! 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

1944: Fiona Denning has her entire future planned out. She'll work in city hall, marry her fiancé when he returns from the war, and settle down in the Boston suburbs. But when her fiancé is reported missing after being shot down in Germany, Fiona's long-held plans are shattered. Poems about the Japanese-American internment camps and their effects on generations of Japanese-Americans. Lambda Literary Award winner Larissa Lai (*The Tiger Flu*) returns with a sprawling historical novel about war, colonialism and queer experience during Japan's occupation of Hong Kong during World War II. On the eve of the return of the British Crown Colony of Hong Kong to China in 1997, young Ophelia asks her peculiar great-aunt Violet about the Japanese occupation of Hong Kong during World War II and the disappearance of her uncle Theo. From Violet, she learns the story of her grandmother, Emily. Emily's marriage—three times—to her father's mortal enemy causes a stir among three very different Hong Kong Chinese families, as well as among the young cricketers at the Hong Kong Cricket Club, who've just witnessed King Edward VIII's abdication to marry Wallis Simpson. But the class and race pettiness of the scandal around Emily's marriage is violently disrupted by the Japanese Imperial Army's invasion of Hong Kong on Christmas Day, 1941, which plunges the colony into a landscape of violence none of its inhabitants escape from unscathed, least of all Emily. When her situation becomes dire, Violet, along with a crew of unlikely cosmopolitans determines to rescue Emily from the wrath of the person she thought loved her the most, her husband, Cosk-Wing. In the middle of it all, a strange match of timeless Test cricket unfolds, in which the ball has an agency all its own.

With great heart, *The Lost Century* explores the intersections of Asian relations, queer Asian history, underground resistance, the violence of war, and the rise of modern China? a sprawling novel of betrayal, epic violence and intimate passions. 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. "... 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. When Fox Is a Thousand is a retelling of an old Chinese folktale. In Larissa Lai's novel, a fox spirit comes to haunt Artemis Wong, a young woman living in contemporary Vancouver. The Fox brings with her the history of another haunting, that of the Tang Dynasty poet Yu Hsuan-Chi, who was accused of having murdered the young maid servant who once worked for her. Part history, part fairytale, part urban discontent, this novel cracks open all preconceptions about Asian women, gender, sexuality, family, faith, and the flow of time. In 7th-century China, life is rife with magic, fox spirits, and demons. Xie, the demon lover of the empress Wu Zhao, believes he must possess the oracle bone, which will bestow immortal powers on him. In his way is Qilan, an eccentric Daoist nun, who is training the orphan girl Ling to avenge her parents' murder. 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. Ghosts, doppelgängers, and a man who turns into a tree: a startling fiction debut that strives to articulate the Asian immigrant body.

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