

Monkey Beach Eden Robinson

In a novel set in Canada, on the Haisla reservation of Kitamaat, a young Native American woman's visions facilitate a journey of self-discovery that will take her into the heart of her troubled society.

The inspiration for the Netflix original series *Mismatched!* Everyone is talking about this New York Times bestselling rom-com that Mindy Kaling called “utterly charming!” *Eleanor & Park* meets Bollywood in this hilarious and heartfelt novel about two Indian-American teens whose parents conspire to arrange their marriage. Dimple Shah has it all figured out. With graduation behind her, she’s more than ready for a break from her family, from Mamma’s inexplicable obsession with her finding the “Ideal Indian Husband.” Ugh. Dimple knows they must respect her principles on some level, though. If they truly believed she needed a husband right now, they wouldn’t have paid for her to attend a summer program for aspiring web developers...right? Rishi Patel is a hopeless romantic. So when his parents tell him that his future wife will be attending the same summer program as him—wherein he’ll have to woo her—he’s totally on board. Because as silly as it sounds to most people in his life, Rishi wants to be arranged, believes in the power of tradition, stability, and being a part of something much bigger than himself. The Shahs and Patels didn’t mean to start turning the wheels on this “suggested arrangement” so early in their children’s lives, but when they noticed them both gravitate toward the same summer program, they figured, Why not? Dimple and Rishi may think they have each other figured out. But when opposites clash, love works hard to prove itself in the most unexpected ways.

A great recurring character in a series you love becomes an old friend. You learn about their strange quirks and their haunted pasts and root for them every time they face danger. But where do some of the most fascinating sleuths in the mystery and thriller world really come from? What was the real-life location that inspired Michael Connelly to make Harry Bosch a Vietnam vet tunnel rat? Why is Jack Reacher a drifter? How did a brief encounter in Botswana inspire Alexander McCall Smith to create Precious Ramotswe? In *The Lineup*, some of the top mystery writers in the world tell about the genesis of their most beloved characters -- or, in some cases, let their creations do the talking.

This book of new critical essays and interviews with writers interrogates the current usage of the term and the category of the post-colonial as a theoretical concept, discourse and state of mind. By looking at contemporary writing in English throughout the world, it critically revises the current practice of post-colonial studies and calls attention to its significant weaknesses.

INTERNATIONAL BESTSELLER “Wonderfully wicked and deliciously dark, *The Witches of New York* had me totally spellbound. Reminiscent of *Jonathan Strange & Mr Norrell*, Ami McKay has written a book brimming with atmosphere, intrigue, and a cast of mesmerising characters. I loved it.” — Hazel Gaynor, New York Times bestselling author of *The Girl Who Came Home* *Respectable Lady Seeks Dependable Shop Girl*. Those averse to magic need not apply. New York in the spring of 1880 is a place alive with wonder and curiosity. Determined to learn the truth about the world, its residents enthusiastically engage in both scientific experimentation and spiritualist pursuits. Séances are the entertainment of choice in exclusive social circles, and many

enterprising women—some possessed of true intuitive powers, and some gifted with the art of performance—find work as mediums. Enter Adelaide Thom and Eleanor St. Clair. At their humble teashop, Tea and Sympathy, they provide a place for whispered confessions, secret cures, and spiritual assignments for a select society of ladies, who speak the right words and ask the right questions. But the profile of Tea and Sympathy is about to change with the fortuitous arrival of Beatrice Dunn. When seventeen-year-old Beatrice leaves the safety of her village to answer an ad that reads "Respectable Lady Seeks Dependable Shop Girl. Those averse to magic need not apply," she has little inclination of what the job will demand of her. Beatrice doesn't know it yet, but she is no ordinary small-town girl; she has great spiritual gifts—ones that will serve as her greatest asset and also place her in grave danger. Under the tutelage of Adelaide and Eleanor, Beatrice comes to harness many of her powers, but not even they can prepare her for the evils lurking in the darkest corners of the city or the courage it will take to face them.

Edamura Makoto likes to say he's the best con artist in Japan, but his bragging has caught the attention of another grifter. Laurent Thierry needs Makoto's help to pull off a huge scam that will make them both rich! The plan is to fly to L.A. and sell fake goods to a shady Hollywood movie producer. But how can you trust your business partner when you're both career criminals?

In March 2010 the Canadian Literature Centre hosted award-winning novelist and storyteller Eden Robinson at the 4th annual Henry Kreisel Lecture. Robinson shared an intimate look into the intricacies of family, culture, and place through her talk, "The Sasquatch at Home." Robinson's disarming honesty and wry irony shine through her depictions of her and her mother's trip to Graceland, the Potlatch where she and her sister received their Indian names, how her parents first met in Bella Bella (Waglisla, British Columbia) and a wilderness outing where she and her father try to get a look at b'gwus, the Sasquatch. Readers of memoir; Indigenous literatures, histories and cultures; and fans of Robinson's delightful, poignant, sometimes quirky tales will love *The Sasquatch at Home*.

Essays explore how historically specific literary texts engage with epistemological questions in relation to material and social forms as well as representation. Literature is discussed as a culturally embedded form of knowledge production in its own right, which deploys narrative and poetic methods of exploration to establish a dissident archive.

"Monkey Beach creates a vivid contemporary landscape that draws the reader deep into a traditional world, a hidden universe of premonition, pain and power."
--Thomas King
Tragedy strikes a Native community when the Hill family's handsome seventeen-year-old son, Jimmy, mysteriously vanishes at sea. Left behind to cope during the search-and-rescue effort is his sister, Lisamarie, a wayward teenager with a dark secret. She sets off alone in search of Jimmy through the Douglas Channel and heads for Monkey Beach—a shore famed for its sasquatch sightings. Infused by turns with darkness and humour, *Monkey Beach* is a spellbinding voyage into the long, cool shadows of B.C.'s Coast Mountains, blending teen culture, Haisla lore, nature spirits and human tenderness into a multi-layered story of loss and redemption.

From the best-selling author of *The Saturday Night Ghost Club* comes this collection of seven brilliantly cinematic short stories. Set in the Niagara Falls of Craig Davidson's imagination—known as "Cataract City"—the superb stories of *Cascade* shine a shimmering light on this slightly seedy, slightly magical, slightly haunted place. The six gems in this collection each illuminate familial relationships in a singular way: A mother and her infant son fight to survive a car crash in a remote wintry landscape outside of town. Fraternal twins at a juvenile detention center reach a dangerous crisis point in their entwined lives. A pregnant social worker grapples with the prospect of parenthood as a custody case takes a dire turn. A hardboiled ex-firefighter goes after a serial arsonist with a flair for the theatrical even as his own troubled sister is drawn toward the flames. These are just some of the unforgettable characters animating this stellar collection that crackles with Davidson's superb craft and kinetic energy: in the steel-tipped prose, in the psychological perspicacity, and in the endearing humor. A *Washington Post*, NPR, and BuzzFeed Best Book of the Year • Shortlisted for the Booker Prize "More than timely, the novel feels timeless, solid, like a forgotten classic recently resurfaced — a brutal, beguiling fairy tale about humanity. But at its core, *The New Wilderness* is really about motherhood, and about the world we make (or unmake) for our children." — *Washington Post* "5 of 5 stars. Gripping, fierce, terrifying examination of what people are capable of when they want to survive in both the best and worst ways. Loved this." — Roxane Gay via Twitter

Margaret Atwood meets Miranda July in this wildly imaginative debut novel of a mother's battle to save her daughter in a world ravaged by climate change; A prescient and suspenseful book from the author of the acclaimed story collection, *Man V. Nature*. Bea's five-year-old daughter, Agnes, is slowly wasting away, consumed by the smog and pollution of the overdeveloped metropolis that most of the population now calls home. If they stay in the city, Agnes will die. There is only one alternative: the Wilderness State, the last swath of untouched, protected land, where people have always been forbidden. Until now. Bea, Agnes, and eighteen others volunteer to live in the Wilderness State, guinea pigs in an experiment to see if humans can exist in nature without destroying it. Living as nomadic hunter-gatherers, they slowly and painfully learn to survive in an unpredictable, dangerous land, bickering and battling for power and control as they betray and save one another. But as Agnes embraces the wild freedom of this new existence, Bea realizes that saving her daughter's life means losing her in a different way. The farther they get from civilization, the more their bond is tested in astonishing and heartbreaking ways. At once a blazing lament of our contempt for nature and a deeply humane portrayal of motherhood and what it means to be human, *The New Wilderness* is an extraordinary novel from a one-of-a-kind literary force.

In the richly interdisciplinary study, *Challenging Addiction in Canadian Literature and Classrooms*, Cara Fabre argues that popular culture in its many forms contributes to common assumptions about the causes, and personal and social

implications, of addiction. Recent fictional depictions of addiction significantly refute the idea that addiction is caused by poor individual choices or solely by disease through the connections the authors draw between substance use and poverty, colonialism, and gender-based violence. With particular interest in the pervasive myth of the "Drunken Indian", Fabre asserts that these novels reimagine addiction as social suffering rather than individual pathology or moral failure. Fabre builds on the growing body of humanities research that brings literature into active engagement with other fields of study including biomedical and cognitive behavioural models of addiction, medical and health policies of harm reduction, and the practices of Alcoholics Anonymous. The book further engages with critical pedagogical strategies to teach critical awareness of stereotypes of addiction and to encourage the potential of literary analysis as a form of social activism.

CANADA READS 2020 WINNER NATIONAL BESTSELLER 2020 LAMBDA LITERARY AWARD WINNER How do you find yourself when the world tells you that you don't exist? Samra Habib has spent most of her life searching for the safety to be herself. As an Ahmadi Muslim growing up in Pakistan, she faced regular threats from Islamic extremists who believed the small, dynamic sect to be blasphemous. From her parents, she internalized the lesson that revealing her identity could put her in grave danger. When her family came to Canada as refugees, Samra encountered a whole new host of challenges: bullies, racism, the threat of poverty, and an arranged marriage. Backed into a corner, her need for a safe space--in which to grow and nurture her creative, feminist spirit--became dire. The men in her life wanted to police her, the women in her life had only shown her the example of pious obedience, and her body was a problem to be solved. So begins an exploration of faith, art, love, and queer sexuality, a journey that takes her to the far reaches of the globe to uncover a truth that was within her all along. A triumphant memoir of forgiveness and family, both chosen and not, *We Have Always Been Here* is a rallying cry for anyone who has ever felt out of place and a testament to the power of fearlessly inhabiting one's truest self.

NATIONAL BESTSELLER • "A gripping American-on-the-run thriller . . . a brilliant coming-of-age tale and a touching exploration of father-daughter relationships."—Newsweek "One part Quentin Tarantino, one part Scheherazade, and twelve parts wild innovation."—Ann Patchett, #1 New York Times bestselling author of *Commonwealth* **NAMED ONE OF PASTE'S BEST NOVELS OF THE DECADE** • **NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR** • *The Washington Post* • *Paste* Samuel Hawley isn't like the other fathers in Olympus, Massachusetts. A loner who spent years living on the run, he raised his beloved daughter, Loo, on the road, moving from motel to motel, always watching his back. Now that Loo's a teenager, Hawley wants only to give her a normal life. In his late wife's hometown, he finds work as a fisherman, while Loo struggles to fit in at the local high school. Growing more and more curious about the mother she

never knew, Loo begins to investigate. Soon, everywhere she turns, she encounters the mysteries of her parents' lives before she was born. This hidden past is made all the more real by the twelve scars her father carries on his body. Each scar is from a bullet Hawley took over the course of his criminal career. Each is a memory: of another place on the map, another thrilling close call, another moment of love lost and found. As Loo uncovers a history that's darker than she could have known, the demons of her father's past spill over into the present—and together both Hawley and Loo must face a reckoning yet to come. Praise for *The Twelve Lives of Samuel Hawley* “A master class in literary suspense.”—*The Washington Post* “Tinti depicts brutality and compassion with exquisite sensitivity, creating a powerful overlay of love and pain.”—*The New Yorker* “Hannah Tinti's beautifully constructed second novel . . . uses the scars on Hawley's body—all twelve bullet wounds, one by one—to show who he is, what he's done, and why the past chases and clings to him with such tenacity.”—*The Boston Globe* “*The Twelve Lives of Samuel Hawley* is an adventure epic with the deeper resonance of myth. . . . Tinti exhibits an aptitude for shining a piercing light into the corners of her characters' hearts and minds.”—*O: The Oprah Magazine*

Former high school classmates reckon with the death of a friend in this stunning debut novel. Along the Intracoastal waterways of North Florida, Daniel and Aubrey navigated adolescence with the electric intensity that radiates from young people defined by otherness: Aubrey, a self-identified "Southern cracker" and Daniel, the mixed-race son of Jamaican immigrants. When the news of Aubrey's death reaches Daniel in New York, years after they'd lost contact, he is left to grapple with the legacy of his precious and imperfect love for her. At ease now in his own queerness, he is nonetheless drawn back to the muggy haze of his Palm Coast upbringing, tinged by racism and poverty, to find out what happened to Aubrey. Along the way, he reconsiders his and his family's history, both in Jamaica and in this place he once called home. Buoyed by his teenage track-team buddies—Twig, a long-distance runner; Desmond, a sprinter; Egypt, Des's girlfriend; and Jess, a chef—Daniel begins a frantic search for meaning in Aubrey's death, recklessly confronting the drunken country boy he believes may have killed her. Sensitive to the complexities of class, race, and sexuality both in the American South and in Jamaica, *All the Water I've Seen Is Running* is a novel of uncommon tenderness, grief, and joy. All the while, it evokes the beauty and threat of the place Daniel calls home—where the river meets the ocean. Growing up a tough, wild tomboy, swimming, fighting and fishing in the remote Native village of Kitamaat, where the land slips into the green ocean on the northern edge of the world and strange things bubble below the surface, LisaMarie has always been different. Visited by ghosts and shapeshifters, tormented by premonitions, she can't escape the sense that something terrible is waiting for her at the end of the line. Then one day her little brother Jimmy goes missing at sea, and as LisaMarie sits waiting for news, aged nineteen but feeling

a hundred, she sorts through the blackest secrets of her damaged life, in search of hope. Wild, sensuous and terrifying, MONKEY BEACH binds our most primal fears to an exquisitely haunting landscape in an unforgettable modern ghost story.

Dark, cutting, and coursed through with bright flashes of humour, crystalline imagery, and razor-sharp detail, *I Become a Delight to My Enemies* is a gut-wrenchingly powerful, breathtakingly beautiful meditation on the violence and shame inflicted on the female body and psyche. An experimental fiction, *I Become a Delight to My Enemies* uses many different voices and forms to tell the stories of the women who live in an uncanny Town, uncovering their experiences of shame, fear, cruelty, and transcendence. Sara Peters combines poetry and short prose vignettes to create a singular, unflinching portrait of a Town in which the lives of girls and women are shaped by the brutality meted upon them and by their acts of defiance and yearning towards places of safety and belonging. Through lucid detail, sparkling imagery and illumination, Peters' individual characters and the collective of The Town leap vividly, fully formed off the page. A hybrid in form, *I Become a Delight to My Enemies* is an awe-inspiring example of the exquisite force of words to shock and to move, from a writer of exceptional talent and potential.

At three years old, Garnet Raven is taken from his home on an Ojibway reserve and placed in a series of foster homes. In his mid-teens, he escapes at the first available opportunity only to find himself cast adrift on the streets of the big city, trying to avoid its bleak underbelly. By age twenty, Garnet is in jail. While there, he receives an unexpected letter from his long-forgotten native family, and the sudden communication from his past spurs him to return to the reserve following his release from jail. Deciding to stay awhile, Garnet's life is changed completely when he is initiated into the ways of the Ojibway - both ancient and modern - by Keeper, a friend of his grandfather, and one of the last founts of their people's history. Garnet comes to discover his sense of place - and of self.

WHERE DO YOU BEGIN TELLING SOMEONE THEIR WORLD IS NOT THE ONLY ONE? While Stacey, a 17-year-old Native girl, struggles to save her family and community from a devastating influenza epidemic, a white classmate's suicide hints that the village is threatened by forces more sinister and powerful than the epidemic itself. *Ravensong*, the first novel of celebrated author Lee Maracle, tells an extraordinary story about a young woman's quest for answers, combining both tragedy and joy in its unforgettable depiction of an urban Native community in the 1950s. Maracle speaks unflinchingly of the gulf between two cultures: a gulf that Raven says must be bridged. Evocative and prescient, filled with oral traditions, humour, and deep insight, *Ravensong* is more than just a novel—it is a necessary story for our time. Understanding the origin of fecal pollution is essential in assessing potential health risks as well as for determining the actions necessary to remediate the quality of waters contaminated by fecal matter. As a result, microbial source tracking (MST) has emerged as a field that has evolved and diversified rapidly since the first approaches were described only a decade ago. In response to the emergence of MST, there have been three large multi-laboratory method comparison studies (two in the US and one in Europe), plus numerous workshops, book chapters, and review articles dedicated to synthesizing information on the topic. Furthermore, a federal (USEPA) guide document

describing the uses and limitations of MST methods was published in 2005, and a book dedicated to MST as an emerging issue in food safety was published in 2007. These documents provide a collective body of literature on MST that is both conflicting and complementary, often repetitious, and difficult to condense and interpret. In addition, it does not reflect the current diversity of MST approaches with different organisms, newer methodologies such as quantitative PCR, and anthropogenic chemicals, nor does it embrace the scope of MST research being conducted around the world. The three editors of the book, all with extensive MST expertise, have developed chapters and invited authors who reflect the rich diversity and truly international scope of MST. The unifying theme throughout the book is the design of more standardized approaches to MST that include performance criteria (regardless of method or organism), plus recommendations for field study design and MST implementation. The editors intend that this book will serve as a valuable reference for all those who are involved with

A brand new collection of Vinyl Cafe stories, from the inimitable Stuart McLean, featuring a worldlier and wiser Dave and Morley Dave and Morley are growing older, Steph and Sam are growing up. Moving out and moving on. Dave and Morley's marriage has mellowed and deepened like a fine wine, Sam has developed a palate for girls and Gruyere, and Steph's found happiness with an artist who photographs roadkill. Everyone's growing wiser and worldlier--well, almost everyone. Yes, Dave still has trouble with the automatic car wash, defibrillators, and hot yoga, but he's come to appreciate Mary Turlington, and that's saying quite a bit. In this brand new collection of Vinyl Cafe stories, the more things change, the more things stay the same...

The debut novel from the author of *Summer at Gaglow*, called "a near-seamless meshing of family feeling, history and imagination" by the New York Times Book Review *Escaping gray London in 1972*, a beautiful, determined mother takes her daughters, aged 5 and 7, to Morocco in search of adventure, a better life, and maybe love. *Hideous Kinky* follows two little English girls -- the five-year-old narrator and Bea, her seven-year-old sister -- as they struggle to establish some semblance of normal life on a trip to Morocco with their hippie mother, Julia. Once in Marrakech, Julia immerses herself in Sufism and her quest for personal fulfillment, while her daughters rebel -- the older by trying to recreate her English life, the younger by turning her hopes for a father on a most unlikely candidate. Shocking and wonderful, *Hideous Kinky* is at once melancholy and hopeful. A remarkable debut novel from one of England's finest young writers, *Hideous Kinky* was inspired by the author's own experiences as a child. Esther Freud, daughter of the artist Lucian Freud and great-granddaughter of Sigmund Freud, lived in Marrakech for one and a half years with her older sister Bella and her mother. *Hideous Kinky* is now a major motion picture starring Kate Winslet ("*Titanic*," "*Sense and Sensibility*").

A concise introduction to a core and popular area of literary studies. Provides extended case studies which survey and summarise key critical debates and as such are invaluable for teaching. Places the emphasis on the text first and theory second, thus providing a unique and much needed approach to postcolonial literature, which in the past has been maligned for being theory driven. Takes an historical approach, thus covering a good range of texts that have generated lots of critical discussion and evaluative materials. Written clearly for an undergraduate reader, with introductory overviews at the start of each chapter.

"Storying Presence: Aboriginal Literature, Critical Strategies, and Eden Robinson's *Monkey Beach*" is an examination of some of the many issues that have emerged in current discussions of Native literature and an interpretation of how they relate to Eden Robinson's highly successful *Monkey Beach* (2000). This project first examines and reviews the current criticism on *Monkey Beach* and argues that critics have largely evaluated the novel with terms and concepts that emphasize Native identity questions in the text. Moreover, these critics formulate identity questions in language that draws on a dichotomy of civilization and savagery. Gerald Vizenor's theories of deconstruction draw attention away from identity questions and instead shed light on ways in which Robinson builds relationships between her characters, examines human potential for violence, and makes use of humour. Robinson creates a narrative of what Vizenor calls survivance by refusing to imbue her characters with identifiable cultural markers, thus stretching what readers might imagine are the borders of Native cultures. However, *Money Beach* simultaneously refers to a distinctly Haida epistemology, and, thus the novel must also be interpreted using an indigenous approach that highlights the relationship between the novels' characters and the land. Although postmodernist and indigenist approaches are in many ways opposed, Robinson uses them in conjunction. Referencing a classic Haida oral narrative, this spectacular full-color graphic novel blends traditional Haida imagery with Japanese manga to tell the powerful story of Red, an orphaned leader so blinded by revenge that he leads his community to the brink of war and destruction. When raiders attack his village, young Red escapes dramatically. But his sister Jaada is whisked away. The loss of Jaada breeds a seething anger, and Red sets out to find his sister and exact revenge on her captors. Tragic and timeless, Red's story is reminiscent of such classic tales as *Oedipus Rex*, *Macbeth*, and *King Lear*. Not only an affecting story, *Red* is an innovation in contemporary storytelling from the creator of *Haida Manga* and the author of *Flight of the Hummingbird*; it consists of 108 pages of hand-painted illustrations, and when arranged the panels create a Haida formline image 13 feet long. A miniature version of the panel in full-color is on the inside jacket.

Following the Scotiabank Giller Prize-shortlisted *Son of a Trickster* comes *Trickster Drift*, the second book in Eden Robinson's captivating *Trickster* trilogy. In an effort to keep all forms of magic at bay, Jared, 17, has quit drugs and drinking. But his troubles are not over: now he's being stalked by David, his mom's ex--a preppy, khaki-wearing psycho with a proclivity for rib-breaking. And his mother, Maggie, a living, breathing badass as well as a witch, can't protect him like she used to because he's moved away from Kitimat to Vancouver for school. Even though he's got a year of sobriety under his belt (no thanks to his enabling, ever-partying mom), Jared also struggles with the temptation of drinking. And he's got to get his grades up, find a job that doesn't involve weed cookies, and somehow live peacefully with his Aunt Mave, who has been estranged from the family ever since she tried to "rescue" him as a baby from his mother. An indigenous activist and writer, Mave smothers him with pet names and hugs, but she is blind to the real dangers that lurk around them--the spirits

and supernatural activity that fill her apartment. As the son of a Trickster, Jared is a magnet for magic, whether he hates it or not—he sees ghosts, he sees the monster moving underneath his Aunt Georgina's skin, he sees the creature that comes out of his bedroom wall and creepily wants to suck his toes. He also still hears the Trickster in his head, and other voices too. When the David situation becomes a crisis, Jared can't ignore his true nature any longer.

A young Native American woman remembers her volatile childhood as she searches for her lost brother in the Canadian wilds in an extraordinary, critically acclaimed debut novel. As she races along Canada's Douglas Channel in her speedboat—heading toward the place where her younger brother Jimmy, presumed drowned, was last seen—twenty-year-old Lisamarie Hill recalls her younger days. A volatile and precocious Native girl growing up in Kitimaat, the Haisla Indian reservation located five hundred miles north of Vancouver, Lisa came of age standing with her feet firmly planted in two different worlds: the spiritual realm of the Haisla and the sobering “real” world with its dangerous temptations of violence, drugs, and despair. From her beloved grandmother, Mama-oo, she learned of tradition and magic; from her adored, Elvis-loving uncle Mick, a Native rights activist on a perilous course, she learned to see clearly, to speak her mind, and never to bow down. But the tragedies that have scarred her life and ultimately led her to these frigid waters cannot destroy her indomitable spirit, even though the ghosts that speak to her in the night warn her that the worst may be yet to come. Easily one of the most admired debut novels to appear in many a decade, Eden Robinson's *Monkey Beach* was immediately greeted with universal acclaim—called “gripping” by the *San Diego Union-Tribune*, “wonderful” by the *Milwaukee Journal Sentinel*, and “glorious” by the *Globe and Mail*, earning nominations for numerous literary awards before receiving the Ethel Wilson Fiction Prize. Evocative, moving, haunting, and devastatingly funny, it is an extraordinary read from a brilliant literary voice that must be heard.

Strange Truths in Undiscovered Lands examines the ways in which Shelley developed a 'Romantic geography' to provide visionary alternatives to an earth devastated by a new type of European colonialism and global expansion.

#1 National Bestseller Finalist, CBC Canada Reads Finalist, Scotiabank Giller Prize
By turns savage, biting, funny, poetic, and heartbreaking, Megan Gail Coles's debut novel rips into the inner lives of a wicked cast of characters, exposing class, gender, and racial tensions over the course of one Valentine's Day in the dead of a winter storm. Valentine's Day, the longest day of the year. A fierce blizzard is threatening to tear a strip off the city, while inside The Hazel restaurant a storm system of sex, betrayal, addiction, and hurt is breaking overhead. Iris, a young hostess, is forced to pull a double despite resolving to avoid the charming chef and his wealthy restaurateur wife. Just tables over, Damian, a hungover and self-loathing server, is trying to navigate a potential punch-up with a pair of lit customers who remain oblivious to the rising

temperature in the dining room. Meanwhile Olive, a young woman far from her northern home, watches it all unfurl from the fast and frozen street. Through rolling blackouts, we glimpse the truth behind the shroud of scathing lies and unrelenting abuse, and discover that resilience proves most enduring in the dead of this winter's tale.

Kai and Caleb Goodacre have been kidnapped just as rumors of a cult sweeping across the reservation leads Maggie and Hastiin to investigate an outpost, and what they find there will challenge everything they've come to know in this "badass" (The New York Times) action-packed sequel to Trail of Lightning. It's been four weeks since the bloody showdown at Black Mesa, and Maggie Hoskie, Diné monster hunter, is trying to make the best of things. Only her latest bounty hunt has gone sideways, she's lost her only friend, Kai Arviso, and she's somehow found herself responsible for a girl with a strange clan power. Then the Goodacre twins show up at Maggie's door with the news that Kai and the youngest Goodacre, Caleb, have fallen in with a mysterious cult, led by a figure out of Navajo legend called the White Locust. The Goodacres are convinced that Kai's a true believer, but Maggie suspects there's more to Kai's new faith than meets the eye. She vows to track down the White Locust, then rescue Kai and make things right between them. Her search leads her beyond the Walls of Dinétah and straight into the horrors of the Big Water world outside. With the aid of a motley collection of allies, Maggie must battle body harvesters, newborn casino gods and, ultimately, the White Locust himself. But the cult leader is nothing like she suspected, and Kai might not need rescuing after all. When the full scope of the White Locust's plans are revealed, Maggie's burgeoning trust in her friends, and herself, will be pushed to the breaking point, and not everyone will survive.

NATIONAL BESTSELLER In the third book of her brilliant and captivating Trickster Trilogy, Eden Robinson delivers an explosive, surprising and satisfying resolution to the story. All Jared Martin had ever wanted was to be normal, which was already hard enough when he had to cope with Maggie, his hard-partying, gun-toting, literal witch of a mother, Indigenous teen life and his own addictions. When he wakes up naked, dangerously dehydrated and confused in the basement of his mom's old house in Kitimat, some of the people he loves--the ones who don't see the magic he attracts--just think he fell off the wagon after a tough year of sobriety. The truth for Jared is so much worse. He finally knows for sure that he is the only one of his bio dad Wee'git's 535 children who is a Trickster too, a shapeshifter with a free pass to other dimensions. Sarah, his ex, is happy he's a magical being, but everyone else he loves is either pissed with him, or in mortal danger from the dark forces he's accidentally unleashed, or both. The scariest of those dark forces is his Aunt Georgina, a maniacal ogress hungry for his power, who has sent her posse of flesh-eating coy-wolves to track him down. Even though his mother resents like hell that Jared has taken after his dad, she is also determined that no one is going to hurt her son. For Maggie it's

simple--Kill or be killed, bucko. Soon Jared is at the centre of an all-out war--a horrifying place to be for the universe's sweetest Trickster, whose first instinct is not mischief and mind games but to make the world a kinder, safer, place. Born into a magical Cree world in snowy northern Manitoba, Champion and Ooneemeetoo Okimasis are all too soon torn from their family and thrust into the hostile world of a Catholic residential school. Their language is forbidden, their names are changed to Jeremiah and Gabriel, and both boys are abused by priests. As young men, estranged from their own people and alienated from the culture imposed upon them, the Okimasis brothers fight to survive. Wherever they go, the Fur Queen--a wily, shape-shifting trickster--watches over them with a protective eye. For Jeremiah and Gabriel are destined to be artists. Through music and dance they soar.

A young man with a questionable past must survive a nightmare of terror and torture in this dark and powerful thriller from one of Canada's most acclaimed contemporary authors *The Downtown Eastside* in Vancouver, Canada, is about as close to urban hell as you can get in the Western Hemisphere. Yet in this cauldron of drugs, shattered dreams, and extreme violence, Tom Bauer and his girlfriend, Paulie—both ex-junkies and parents of baby Melody—are trying to make a life for themselves. For years, Tom, an epileptic, was firmly under the thumb of his psychopathic criminal cousin Jeremy, who dragged Tom down into a netherworld of addiction, prostitution, pornography, sadism, and murder. But those days are over, or so Tom believes—until the day that he returns home from work to find two vicious thugs waiting for him and Paulie, and little Mel gone. What happens next will change Tom's life forever and outdo every horror that still dwells in the shadows of his memory. In this sequel to her critically acclaimed novella "Contact Sports," author Eden Robinson returns to the gritty urban landscape of inner-city Vancouver and offers a disturbing view of human lives on a razor's edge. A story that jumps freely backward and forward in time, presented in a brilliant and unconventional tapestry of literary styles, Robinson's second novel is truly a mind-blowing experience that will thrill, move, enthrall, and horrify readers in equal measure. A small group of women from a reserve called Tobique embarrassed the Canadian government in front of the world and brought the plight of Native women and Native experience to the eyes of millions. These are their stories about growing up Native and female. It is the story of a struggle to end one hundred years of legislated sexual discrimination against Native women in Canada. Their struggle started with the occupation of a band office, continued with a hundred-mile march to Ottawa, and ended up in the United Nations.

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.

The lives of the inhabitants of two towns, Truth and Bright Water, separated by a river running between Montana and an Ottawa Indian reservation, intertwine over the course of a summer as seen through the eyes of two young boys, Tecumseh and his cousin Lum, in a novel about life, love, family secrets, and growing up. Reprint.

This comprehensive volume brings together a distinguished editorial team, including some of the field's pioneers, to explore the aims, practice, and historical context of interfaith collaboration. Explores in full the background, history, objectives, and discourse between the leaders and practitioners of the world's major religions Examines relations between religions from around the world, moving well beyond the common focus on Christianity, to also cover over 12 major religions Features a wealth of case studies on contemporary interreligious dialogue Charts a long-term shift away from a competitive rivalry between belief systems, and a change in focus towards the more respectful, cooperative approach reflected in institutions such as the World Council of Churches Includes up-to-date commentary on the growing dialogue of recent years, written by some of the leading figures working in the field of interfaith discourse Shortlisted for the Scotiabank Giller Prize: With striking originality and precision, Eden Robinson, the author of the classic *Monkey Beach* and winner of the Writers' Trust of Canada Fellowship, blends humour with heartbreak in this compelling coming-of-age novel. Everyday teen existence meets indigenous beliefs, crazy family dynamics, and cannibalistic river otters . . . The exciting first novel in her trickster trilogy. Everyone knows a guy like Jared: the burnout kid in high school who sells weed cookies and has a scary mom who's often wasted and wielding some kind of weapon. Jared does smoke and drink too much, and he does make the best cookies in town, and his mom is a mess, but he's also a kid who has an immense capacity for compassion and an impulse to watch over people more than twice his age, and he can't rely on anyone for consistent love and support, except for his flatulent pit bull, Baby Killer (he calls her Baby)--and now she's dead. Jared can't count on his mom to stay sober and stick around to take care of him. He can't rely on his dad to pay the bills and support his new wife and step-daughter. Jared is only sixteen but feels like he is the one who must stabilize his family's life, even look out for his elderly neighbours. But he struggles to keep everything afloat...and sometimes he blacks out. And he puzzles over why his maternal grandmother has never liked him, why she says he's the son of a trickster, that he isn't human. Mind you, ravens speak to him--even when he's not stoned. You think you know Jared, but you don't.

From a writer whom the *New York Times* dubbed Canada's "Generation X laureate" comes a quartet of haunting, unforgettable tales of young people stuck in the inescapable prison of family A *New York Times* Notable Book and winner of Britain's prestigious Winifred Holtby Memorial Prize, *Traplines* is the book that introduced the world to Canadian author Eden Robinson. In three stories and a novella, Robinson explodes the idea of family as a nurturing safe haven through a progression of domestic

horrors experienced by her young, often helpless protagonists. With her mesmerizing, dark skill, the author ushers us into these worlds of violence and abuse, where family loyalty sometimes means turning a blind eye to murder, and survival itself can be viewed as an act of betrayal. In the title story, for a teenager named Will growing up on a Native reserve in northwestern Canada, guilt, race, and blind fidelity are the shackles chaining him to the everyday cruelty and abuse he is forced to endure. In “Dogs in Winter,” a girl recalls life with her serial-killer mother and fears for her own future. A young teen and the sadistic, psychopathic cousin who comes to live with him engage in a cat-and-mouse game that soon escalates out of control in “Contact Sports,” while in the final story, “Queen of the North,” a young Native girl deals in her own way with sexual molestation at the hands of a pedophile uncle. Each of these tales is vivid, intense, and disturbing, and Robinson renders them unforgettable with her deft flair for storytelling and a surprising touch of humor.

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