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MAYS BAKER

Sex and the Citizen Raincoast Books
 As *Contradictory Indianness* shows, a postcolonial Caribbean aesthetics that has from its inception privileged inclusivity, interraciality, and resistance against Old World colonial orders requires taking into account Indo-Caribbean writers and their reimagining of Indianness in the region. Whereas, for instance, forms of Indo-Caribbean cultural expression in music, cuisine, or religion are more readily accepted as creolizing (thus, Caribbeanizing) processes, an Indo-Caribbean literary imaginary has rarely been studied as such. Discussing the work of Ismith Khan, Harold Sonny Ladoo, Totaram Sanadhya, LalBihari Sharma, and Shani Mootoo, *Contradictory Indianness* maintains that the writers' engagement with the regional and transnational poetics of the Caribbean underscores symbolic bridges between cultural worlds conventionally set apart—the Africanized and Indianized—and distinguishes between cultural worlds assumed to be the same—indenture and South Asian Indianness. This book privileges Indo-Caribbean fiction as a creolizing literary imaginary to broaden its study beyond a narrow canon that has, inadvertently or not, enabled monolithic and unidimensional perceptions of Indian cultural identity and evolution in the Caribbean, and continued to impose a fragmentary and disconnected study of (post)indenture aesthetics within indenture's own transnational cartography.
Saltwater in the Blood Houghton Mifflin Harcourt
 A poetry book by the author of *God Loves Hair*: a bold and timely interrogation of skin.
Impossible Desires Open Road + Grove/Atlantic
 Blossoming from a correspondence between Luce Irigaray and Michael Marder, *Through Vegetal Being* is an intense personal, philosophical, and political meditation on the significance of the vegetal for our lives, our ways of thinking, and our relations with human and nonhuman beings. The vegetal world has the potential to rescue our planet and our species and offers us a way to abandon past metaphysics without falling into nihilism. Luce Irigaray has argued in her philosophical work that living and coexisting are deficient unless we recognize sexual difference as a crucial dimension of our existence. Michael Marder believes the same is true for vegetal difference. Irigaray and Marder consider how plants contribute to human development by sustaining our breathing, nourishing our senses, and keeping our bodies and minds alive. They note the importance of returning to ancient Greek tradition and engaging with Eastern teachings to revive a culture closer to nature. As a result, we can reestablish roots

when we are displaced and recover the vital energy we need to improve our sensibility and relation to others. This generative discussion points toward a more universal way of becoming human that is embedded in the vegetal world.

The Chosen Place, The Timeless People Book*hug Press
 An elderly schoolteacher recalls the single act of youthful passion that changed her life forever. A young gardener has an unsettling encounter with a suburban housewife. A teenage girl strikes up an unlikely friendship with a lonely bachelor. In these twelve haunting stories award-winning writer Mary Costello examines the passions and perils of everyday life with startling insight, casting a light into the darkest corners of the human heart.

Shapes of Silence McGill-Queen's Press - MQUP
A Song in the Night is a verse-by-verse devotional commentary of a true story. Of a sensual, marital, love story. Of a shepherd married to a shepherdess, probably Abishag of I King's 1 and 2 and a seducer who would distract the girl's attention from her husband-lover, her Savior. Solomon is the culprit here for these events took place during his time of grievous, spiritual demise. A time recorded when God Himself pled for the king's spiritual renewal. Captive in Solomon's harem, too, the Daughters of Jerusalem constantly witness the girl's solvent testimony - one of watching, waiting, praying for rescue via her husband-lord's soon return. They become increasingly aware that the girl's husband is Messiah to her and eventually laud the truth of it themselves. A reunion ensues later as Shepherd and Bride return together to celebrate with The Daughters portending the prophetic Dance of Mahanaim, that is -"of two camps". A time yet future when the Judeo-Christian ethic will joyously become one ethic, one ethos, one epoch! Israel and The Church together, forever, happily encompassing Jerusalem. While Yeshua/Shepherd graciously sits - the King! *A Song in the Night* will clearly present the "The Song". A book which for centuries has been left unattended, not understood, not interpreted, and archived into abysmal ambiguity. Read on, for to the Lord all song of praise is due. For in Him our song begins and ends.

Love After Love Temple University Press
 To the residents of Miguel Street, a derelict corner of Trinidad's capital, their neighbourhood is a complete world, where everybody is quite different from everybody else. There's Popo the carpenter, who neglects his livelihood to build "the thing without a name;" Man-man, who goes from running for public office to staging his own crucifixion; Big Foot, the dreaded bully with glass tear ducts; and the lovely Mrs. Hereira, in thrall to her monstrous husband. Their lives (and the legends their neighbours construct around them) are rendered by V. S. Naipaul with Dickensian verve and Chekhovian compassion in this tender, funny novel.

A Song in the Night Duke University Press
 Oliver (philosophy, Vanderbilt U.) does not attempt to apply psychoanalysis to oppression. Rather she transforms psychoanalytic concepts such as alienation, melancholy, and shame into social concepts by developing a psychoanalytic theory based on a notion of the individual or psyche that is thoroughly social. The psyche and the social world are so

Gothic Canada Grove Press
 Soon to be an Apple TV+ animated series starring Golden Globe nominee Beanie Feldstein and Emmy Award winner Jane Lynch, it's no secret that *Harriet the Spy* is a timeless classic that kids will love! Harriet M. Welsch is a spy. In her notebook, she writes down everything she knows about everyone, even her classmates and her best friends. Then Harriet loses track of her notebook, and it ends up in the wrong hands. Before she can stop them, her friends have read the always truthful, sometimes awful things she's written about each of them. Will Harriet find a way to put her life and her friendships back together? "What the novel showed me as a child is that words have the power to hurt, but they can also heal, and that it's much better in the long run to use this power for good than for evil."—New York Times bestselling author Meg Cabot

Queer Postcolonial Narratives and the Ethics of Witnessing Rutgers University Press
 Aspiring photographer Dunya Noor discovers early on that her curious spirit, rebellious nature, and very curly hair are a recipe for disaster in 1980s Syria. And at the tender age of thirteen, she is exiled to live with her grandparents in England. Many years later in London, she meets Hilal, the son of a humble tailor from Aleppo and no match for Dunya, daughter of the great heart surgeon Joseph Noor. But, dreamy, restless Dunya falls in love with Hilal and they decide to return to Syria together, embarking on a journey that will change them both forever. Rana Haddad's vivid and satirical debut novel captures the essence of life under the Assad dictatorship, in all its rigid absurdity. With humor and an unexpected playfulness, this is a story of love and light against the forces of conservatism and oppression.

He Drown She in the Sea Grove/Atlantic, Inc.
 My mother was an Anglican My father was a priest Together they prayed real hard When spring came (and the Pitch Lake overflowed) They reaped the smoothest stones you've ever seen From internationally celebrated writer and visual artist Shani Mootoo comes *Cane | Fire*, an immersive and vivid collection that marks a long-awaited return to poetry. Akin to a poetic memoir, past and present are in conversation with each other throughout this evocative, sensual collection as the narrator moves from Ireland to San Fernando, and finally to Canada. The reinterpretations and translation of this journey and associated

family history give the present meaning. Through these deeply personal poems, and Mootoo's own artwork, we begin to understand how a life can not only be shaped, but even reimagined.

Polar Vortex AuthorHouse

When Malika loses her longed for daughter at birth, it is not the only loss in the family: the surviving twin - a boy - loses the love of his mother. He grows up needing to be the daughter his mother wants. This is a moving family portrait, richly coloured by the vibrant culture and landscape of India, where history, religion and gender collide in a family scarred by the past and struggling with the present.

Cane Fire House of Anansi

Celebrated novelist Shani Mootoo, author of the award-winning *Cereus Blooms at Night*, turns her hand to poetry in a nuanced and lively exploration of desire, identity and personal exile. In haunting and astonishing language, shot through with the speech and rhythms of her native Trinidad, Mootoo walks a breathtaking tightrope-between cultures and identities, between geographical locations, between memory and desire. In a set of bittersweet love poems, she tenderly exposes the contradictions in loving another woman; in a series of exhilarating riffs on language and the effects of colonization, she marries English words to Trinidadian intonation. Here are poems equally lush and philosophical, sensual and startling, spilling forth meaning from experience like blood-red seeds from a pomegranate.

We Need New Names National Geographic Books

Drawing from the insights of subaltern studies and postcolonial feminisms, Prama Tagore brings together the work of a diverse group of writers - Toni Morrison, Shani Mootoo, Louise Erdrich, M.K. Indira, Rashsundari Debi, and Mahasweta Devi. She focuses on the visceral, affective nature of their narratives and explores the way that personal and historical trauma, initially silenced, may be recorded across generations, as well as across complex national, racial, gender, and sexual lines.

The Splintered Glass University of Virginia Press

"A funny and exceptionally well-wrought romance that starts in disaster, ends in tragedy, and never loses sight of the manic and surreal in life" (Kirkus Reviews). Struggling writer Daniel Linnell is a charming, though hapless, young Londoner until he meets Laura, an unsettlingly feisty American who likes to go skydiving on weekends. In no time at all, Daniel finds himself falling for her. At the same time, he finds a new job as an obituarist, where his editor, Whittington, initiates him into the pecking order of journalists; the annual ritual of the drunken Obituaries Outing; and the secret cache of unexpurgated obits of the less-than-angelic, obits that will never see print—which Whittington keeps in a hollowed-out book in his office. With his editor's encouragement, Daniel begins to write a *Who's Who in Hell*—a mammoth compendium of the evil and damned. Begun for his own amusement, the book takes on a momentum of its own and garners him a publisher's advance. Meanwhile things with Laura are going so well that he's accompanying her to Kansas to meet her parents. His life is going swimmingly . . . until it takes a dive. "Thoroughly engaging, delightful and very funny . . . A coming-of-age story set in a post-Thatcherite world." —The New York Times Book Review

Even this Page is White Penguin Random House New Zealand Limited

"First published in Great Britain in 1992 by Allison & Busby, an imprint of Virgin Publishing Ltd." -- title page verso.

Miguel Street University of Alberta

By bringing queer theory to bear on ideas of diaspora, Gayatri Gopinath produces both a more compelling queer theory and a more nuanced understanding of diaspora. Focusing on queer female diasporic subjectivity, Gopinath develops a theory of diaspora apart from the logic of blood, authenticity, and patrilineal descent that she argues invariably forms the core of conventional formulations. She examines South Asian diasporic literature, film, and music in order to suggest alternative ways of conceptualizing community and collectivity across disparate geographic locations. Her agile readings challenge nationalist ideologies by bringing to light that which has been rendered illegible or impossible within diaspora: the impure, inauthentic, and nonreproductive. Gopinath juxtaposes diverse texts to indicate the range of oppositional practices, subjectivities, and visions of collectivity that fall outside not only mainstream narratives of diaspora, colonialism, and nationalism but also most projects of liberal feminism and gay and lesbian politics and theory. She considers British Asian music of the 1990s alongside alternative media and cultural practices. Among the fictional works she discusses are V. S. Naipaul's classic novel *A House for Mr. Biswas*, Ismat Chughtai's short story "The Quilt," Monica Ali's *Brick Lane*, Shyam Selvadurai's *Funny Boy*, and Shani Mootoo's *Cereus Blooms at Night*. Analyzing films including Deepa Mehta's controversial *Fire* and Mira Nair's *Monsoon Wedding*, she pays particular attention to how South Asian diasporic feminist filmmakers have reworked Bollywood's strategies of queer representation and to what is lost or gained in this process of translation. Gopinath's readings are dazzling, and her theoretical framework transformative and far-reaching.

Cereus Blooms at Night Doubleday Canada

Sex and the Citizen is a multidisciplinary collection of essays that draws on current anxieties about "legitimate" sexual identities and practices across the Caribbean to explore both the impact of globalization and the legacy of the region's history of sexual exploitation during colonialism, slavery, and indentureship. Speaking from within but also challenging the assumptions of feminism, literary and cultural studies, and queer studies, this volume questions prevailing oppositions between the backward, homophobic nation-state and the laid-back, service-with-a-smile paradise or between giving in ignominiously to the autocratic demands of the global north and equating postcolonial sovereignty with a "wholesome" heterosexual citizenry. The contributors use parliamentary legislation, novels, film, and other texts to examine Martinique's relationship to France; the diasporic relationships between the Dominican Republic and New York City, between India and Trinidad, and between Mexico's capital city and its Caribbean coast; "indigenous" names for sexual practices and desires in Suriname and the Eastern Caribbean; and other topics. This volume will appeal to readers interested in how sex has become an important register for considerations of citizenship, personal and political autonomy, and identity in the Caribbean and the global south. Contributors: Vanessa Agard-Jones * Odile Cazenave * Michelle Cliff * Susan Dayal * Alison Donnell * Donette Francis * Carmen Gillespie * Rosamond S. King * Antonia MacDonald-Smythe * Tejaswini Niranjana * Evelyn O'Callaghan * Tracy Robinson * Patricia Saunders * Yasmin Tambiah *

Omise'eke Natasha Tinsley * Rinaldo Walcott * M. S. Worrell

The Colonization of Psychic Space U of Minnesota Press

An exploration of how and why food matters in the culture and literature of the South Asian diaspora.

The Tusk That Did the Damage Watkins Media Limited

LONGLISTED 2014 - Scotiabank Giller Prize From the author of *Cereus Blooms at Night* and *Valmiki's Daughter*, both nominated for the Scotiabank Giller Prize, comes a haunting and courageous new novel. Written in vibrant, supple prose that vividly conjures both the tropical landscape of Trinidad and the muted winter cityscape of Toronto, *Moving Forward Sideways Like a Crab* is a passionate eulogy to a beloved parent, and a nuanced, moving tale about the struggle to embrace the complex realities of love and family ties. Jonathan Lewis-Adey was nine when his parents, who were raising him in a tree-lined Toronto neighbourhood, separated and his mother, Sid, vanished from his life. It was not until he was a grown man, and a promising writer with two books to his name, that Jonathan finally reconnected with his beloved parent—only to find, to his shock and dismay, that the woman he'd known as "Sid" had morphed into an elegant, courtly man named Sydney. In the decade following this discovery, Jonathan made regular pilgrimages from Toronto to visit Sydney, who now lived quietly in a well-appointed retreat in his native Trinidad. And on each visit, Jonathan struggled to overcome his confusion and anger at the choices Sydney had made, trying with increasing desperation to rediscover the parent he'd once adored inside this familiar stranger. As the novel opens, Jonathan has been summoned urgently to Trinidad where Sydney, now aged and dying, seems at last to offer him the gift he longs for: a winding story that moves forward sideways as it slowly peels away the layers of Sydney's life. But soon it becomes clear that when and where the story will end is up to Jonathan, and it is he who must decide what to do with Sydney's haunting legacy of love, loss, and acceptance.

Potiki Raincoast Books

These essays discuss trauma studies as refracted through literature, focusing on the many ways in which the terms 'cultural trauma' and 'personal trauma' intertwine in postcolonial fiction. In a catastrophic age such as the present, trauma itself may serve to provide linkage through cross-cultural understanding and new forms of community. Western colonization needs to be theorized in terms of the infliction of collective trauma, and the postcolonial process is itself a post-traumatic cultural formation and condition. Moreover, the West's claim on trauma studies (via the Holocaust) needs to be put in a perspective recuperating other, non-Western experiences. Geo-historical areas covered include Africa (genital alteration) and, more specifically, South Africa (apartheid), the Caribbean (racial and gendered violence in Trinidad; the trauma of Haiti), and Asia (total war in the Philippines; ethnic violence in India compared to 9/11). Special attention is devoted to Australia (Aboriginal and multicultural aspects of traumatic experience) and New Zealand (the Maori Battalion). Writers treated include J.M. Coetzee, Shani Mootoo, Edwidge Danticat, Richard Flanagan, Janette Turner Hospital, Andrew McGahan, Tim Winton, and Patricia Grace. Illuminating insights are provided by creative writers (Merlinda Bobis and Meena Alexander). Contributors: Meena Alexander, Heinz Antor, Barbara Arizti, Merlinda Bobis, Donna Coates, Marc Delrez, Maite Escudero, Isabel Fraile, Aitor Ibarrola-Armendriz, Susana Onega, Chantal Zabus.

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