



Sussex Academic
Press

Hackett Publishing

Mage Publishers

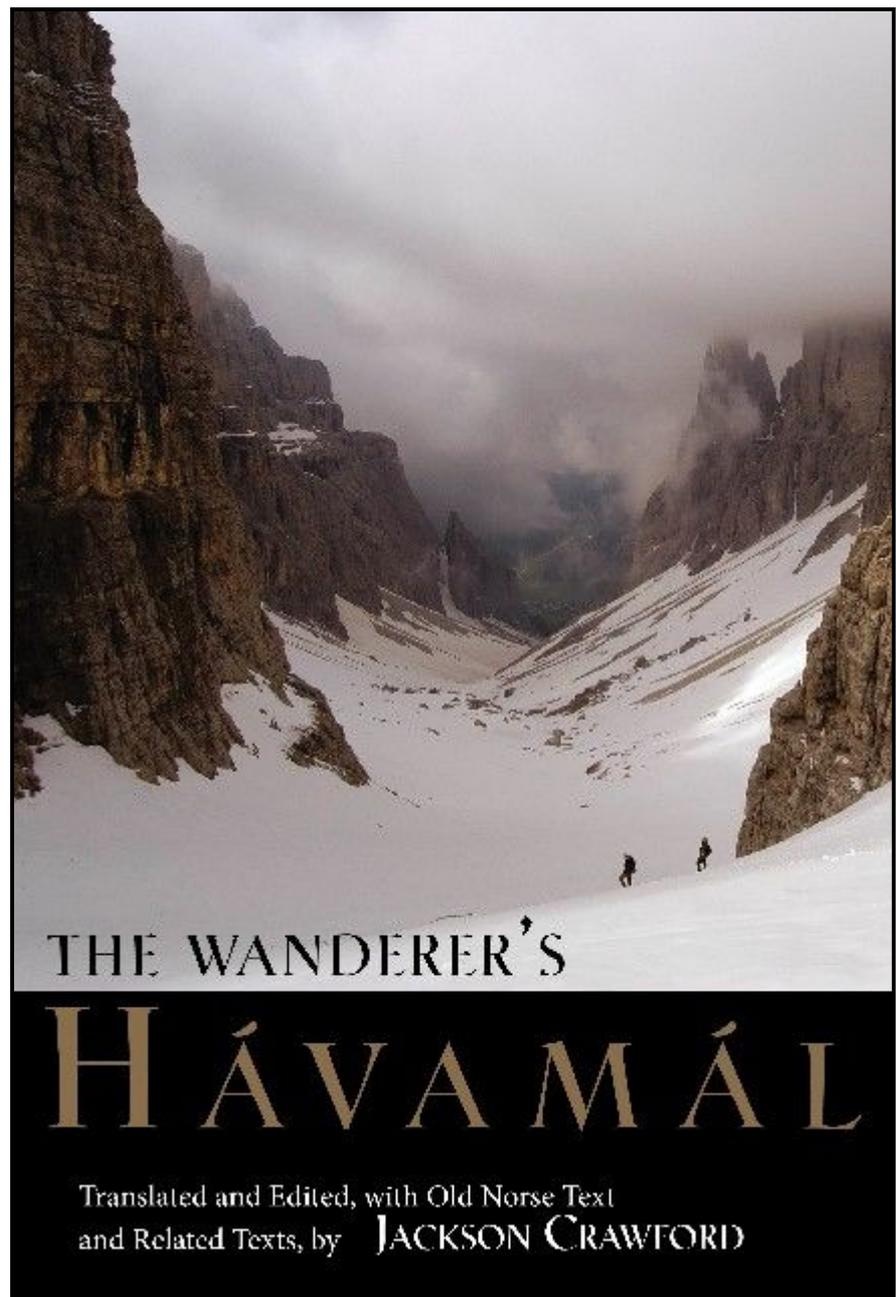
Otago University
Press

University of
Alberta Press

University of
Calgary Press

Wilfrid Laurier
University Press

Literature & Literary Studies

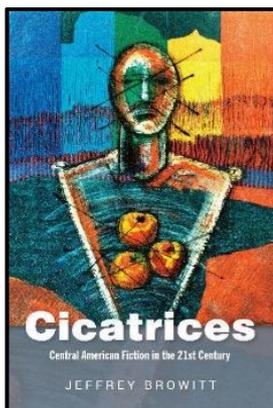


New Titles

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Sussex Academic Press



Cicatrices

Central American Fiction in the 21st Century

Jeffrey Browitt

Cicatrices provides an understanding of the mood in Central American fiction over the last five years. Many recent novels and short stories are aesthetic responses to a difficult social, political and economic landscape dominated by neoliberal adjustment, drug trafficking, corruption and the struggle to establish fully democratic societies. Herein is a mix of male and female authors spread across five Central American countries: Guatemala, Nicaragua, El Salvador, Costa Rica and Honduras. Thematic unity is provided by nomadism, migration and the inability to leave behind a violent past of armed conflict that bleeds into the present – scars that won't heal. An atmosphere of survival, exhaustion, dissipation and decay (in both the physical and moral sense) dominates, but also rays of hope: the writers testify to the triumph of the spirit as much as to its destruction.

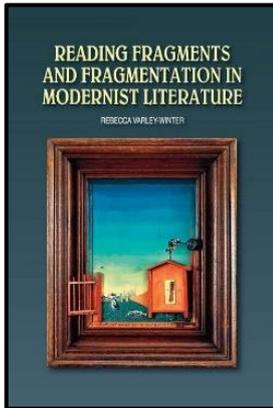
This vibrant literature speaks of existential crisis in a context of social precarity and lack of opportunity as people dis-embedded by civil war and its aftermath seek release and fulfillment through migration across borders into neighbouring countries or north to the United States or Europe. Whether external or internal, self-imposed or forced, migration brings in train the problem of mal-adaptation to new worlds and struggles with memory – an aesthetics of loss and solitude. Various narrative strategies are adopted to try to account for this contemporary social reality, including crime fiction as critical realism, as well as auto-fiction.

About the Author: Jeffrey Browitt is associate professor of Latin American Studies at the University of Technology Sydney. He is the author of numerous scholarly articles and books on Latin American literary and cultural studies. *Cicatrices* is a companion volume to *Contemporary Central American Fiction: Gender, Subjectivity and Affect* (2017) – “Browitt delivers a complex and impassioned reading of texts that should be of outmost interest to students and critics of Central American literature” (Professor Magdalena Perkowska, Spanish and Latin American Studies, Graduate Center, Hunter College CUNY)

HB 9781845199746 £50.00 November 2019 Sussex Academic Press 176 pages

PB 9781845199982 £25.00 November 2019 Sussex Academic Press 176 pages

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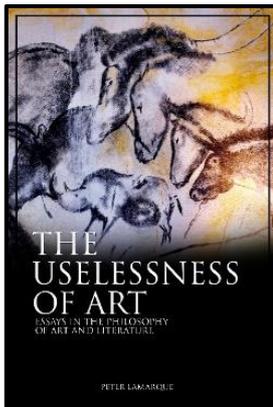
Reading Fragments and Fragmentation in Modernist Literature

Rebecca Varley-Winter

This book begins with the question: How are literary fragments defined as such? As a critical term, 'fragment' is more of a starting-point than a definition: Is part of the manuscript missing? Is it grammatically incomplete, using unfinished sentences? Is it *made to look* unfinished? 'Fragment' and 'fragmentation' have been used to describe damaged manuscripts; drafts; notes; subverted grammatical structures; the emergence of *vers libre* from formal verse; texts without linear plots; translations; quotations; and works titled 'Fragment' regardless of how formally complete they might appear. This book offers a phenomenological reading of modernist literary fragments, arguing that fragments create states of conflicted embodiment in which mind and body cannot cleanly separate. Drawing on the concept of aestheticism as an overstimulated body, each chapter connects fragments to experiences of physical and emotional ambiguity, exploring difficulties in speaking, writing and translating; spasms of laughter; and disrupted vision.

The author introduces fragmentation as an aspect of what Julia Kristeva and Hélène Cixous term 'écriture féminine', and offers new readings of the texts that Stéphane Mallarmé struggled to finish, associating his fragmentation with translation and the 'Crise' (Crisis) of *vers libre*. The author then considers the fragmentary affects of humour, ranging from Henri Bergson to Mina Loy and T. S. Eliot. Urban fragmentation is explored in Hope Mirrlees' *Paris: A Poem*, John Maynard Keynes' *The Economic Consequences of the Peace*, Félix Fénéon's *Nouvelles en trois lignes*, Apollinaire's *Zone*, and Walter Benjamin's *Arcades Project*. The author ultimately weighs the claim of literary fragmentation as an ethical commitment to detail, embedded in the living body, against a view of fragments as more numbed traces or disembodied remnants.

PB 9781845199609 £25.00 September 2019 Sussex Academic Press 256 pages



The Uselessness of Art

Essays in the Philosophy of Art and Literature

Peter Lamarque

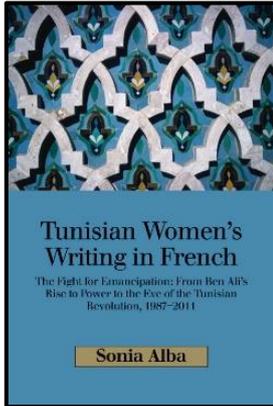
Oscar Wilde's famous quip "All art is quite useless" might not be as outrageous or demonstrably false as is often supposed. No-one denies that much art begins life with practical aims in mind: religious, moral, political, propagandistic, or the aggrandising of its subjects. But those works that survive the test of time will move into contexts where for new audiences any initial instrumental values recede and the works come to be valued "for their own sake". The book explores this idea and its ramifications.

The glorious Palaeolithic paintings on the walls of the Chauvet Cave present a stark example. In spite of total ignorance of their original purposes, we irresistibly describe the paintings as works of art and value them as such. Here we are at the very limits of what is meant by "art" and "aesthetic appreciation". Are we misusing these terms in such an application? The question goes to the heart of the scope and ambition of aesthetics. Must aesthetics in its pursuit of art and beauty inevitably be culture-bound? Or can it transcend cultural differences and speak meaningfully of universal values: timelessly human not merely historically relative?

The case of literature or film puts further pressure on the idea of art valued "for its own sake". Characters in works of literature and film or finely-honed emotions in poetry often give pleasure precisely because they resonate with our own lives and seem (in the great works) to say something profound about human existence. Is not this kind of insight why we value such works? Yet the conclusion is not quite as clear-cut as it might seem and the idea of valuing something "for its own sake" never quite goes away.

About the Author: Peter Lamarque is Professor of Philosophy at the University of York and was Editor of the *British Journal of Aesthetics* (1994–2008).

PB 9781845199562 £25.00 October 2019 Sussex Academic Press 240 pages



Tunisian Women's Writing in French The Fight for Emancipation: From Ben Ali's Rise to Power to the Eve of the Tunisian Revolution, 1987–2011

Sonia Alba

Tunisian women's literary production in French, published or set between the years 1987 and 2011 – from Tunisia's second president Zine El Abidine Ben Ali's rise to power to the eve of the Tunisian Revolution – reveals the role of women, their political engagement, and their resistance to patriarchal oppression.

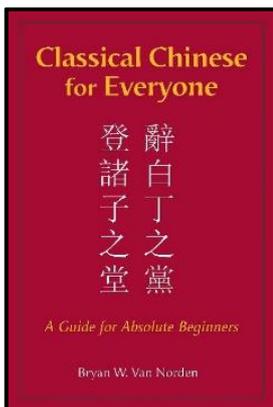
A great deal of media and scholarly attention has focused on the role of women during the Tunisian Revolution itself, yet few studies have considered women's literary and active engagement prior to the uprising. By contrast, this book focuses specifically on the time period leading to the Revolution. The book is structured around three chapters, each focusing on a different form of writing and on a number of contemporary Tunisian writers who have chosen to express themselves in French. Sonia Alba explores the complex ways in which the authors have attempted to deal with those issues – cultural, social and political – most relevant to them. This is the first study of Tunisian women's writing in French to compare and contrast key themes in three different genres within a single study and within the conceptual framework of subaltern counterpublics. The work is enhanced by the inclusion of extracts from previously unpublished authors' interviews.

Tunisian Women's Writing in French is essential reading for all Francophone and Postcolonial scholars, and for scholars and students working in Contemporary Women's Writing.

About the Author: Sonia Alba was awarded a PhD in French and Francophone Studies in 2017. She is a qualified teacher of modern foreign languages with extensive experience teaching in Higher Education. She has engaged in research in a number of academic institutions including the University of Oxford where she worked as an applied linguistics research assistant, and the University of Leicester where she worked as a Graduate Teaching Assistant in French. She currently works at Alliance française in Cayenne, French Guiana.

PB 9781789760392 £25.00 November 2019 Sussex Academic Press 224 pages

Hackett Publishing Company



Classical Chinese for Everyone A Guide for Absolute Beginners

Bryan W. Van Norden

In just thirteen brief, accessible chapters, this engaging little book takes "absolute beginners" from the most basic questions about the language (e.g., what does a classical Chinese character look like?) to reading and understanding selections from classical Chinese philosophical texts and Tang dynasty poetry.

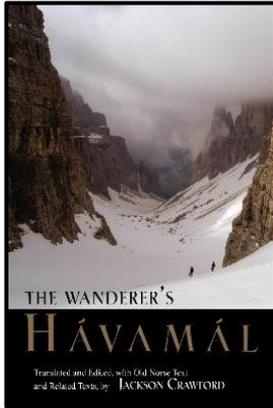
About the Author: Bryan Van Norden is Chair Professor in the School of Philosophy at Wuhan University (China) and James Monroe Taylor Chair of Philosophy at Vassar College (USA). He is author, editor, or translator of ten books on Chinese and comparative philosophy.

Reviews: "Van Norden has pulled off the seemingly impossible. With his direction, a serious student could make real headway in learning classical Chinese—while learning a great deal about early Chinese thought as well."

Robert E. Hegel, Washington University in St. Louis

HB 9781624668227 £44.99 October 2019 Hackett Publishing Company 168 pages

PB 9781624668210 £15.99 October 2019 Hackett Publishing Company 168 pages



The Wanderer's Hávamál

Translated by Jackson Crawford

The *Wanderer's Hávamál* features Jackson Crawford's complete, carefully revised English translation of the Old Norse poem *Hávamál*, newly annotated for this volume, together with facing original Old Norse text sourced directly from the *Codex Regius* manuscript.

Rounding out the volume are Crawford's classic *Cowboy Hávamál* and translations of other related texts central to understanding the character, wisdom, and mysteries of Óðinn (Odin). Portable and reader-friendly, it makes an ideal companion for both lovers of Old Norse mythology and those new to the wisdom of this central Eddic poem wherever they may find themselves.

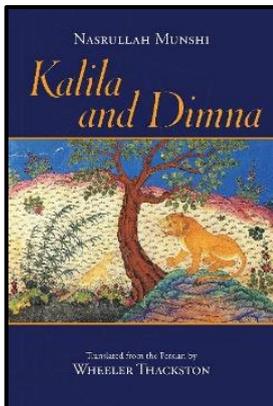
About the Author: Jackson Crawford, Ph.D., is Instructor of Nordic Studies and Coordinator of the Nordic Program, University of Colorado Boulder. A pioneer in the use of digital technology as a platform for educational outreach, he shares his expertise on Old Norse mythology and language at jacksonwcrawford.com. Visit Dr. Crawford's YouTube channel.

Reviews: "Jackson Crawford's new translation of *Hávamál* is a valuable addition to the rich textual history of this poem. Infused not only by his learning and understanding of the medieval language and culture but also by his own poetic creativity, this is a translation that is likely to bring *Hávamál* to a new audience. Of no less value is his more freely translated *Cowboy Hávamál*, which, even more than most translations, brings the vitality and poetic strength of this text to the fore."

Ármann Jakobsson, Professor of Icelandic and Comparative Cultural Studies, University of Iceland

HB 9781624668425 £24.99 November 2019 Hackett Publishing Company 216 pages

PB 9781624668357 £11.99 November 2019 Hackett Publishing Company 216 pages



Kalila and Dimna

Nasrullah Munshi Translated by Wheeler Thackston

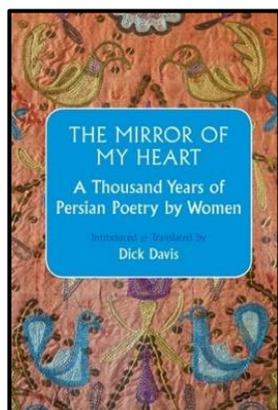
"This masterful translation of one of the most popular books of world literature makes available to an English readership the animal tales known collectively as *Kalila and Dimna*. Named after the two jackals of *Pancatantra* fame, this collection of stories is based on a 12th-century Persian translation of an 8th-century original Arabic rendition by Ibn al-Muqaffa'. Set within a frame narrative of counsels given to the Raja of India by his Brahmin minister, the engaging tales about cats and mice, storks and crabs, tortoises and geese, owls and crows, and princes and ascetics, function as cautionary illustrations of human predicaments and all-too-human vices and virtues.

Far from being a collection of children's fables, *Kalila and Dimna* is a Machiavellian mirror for princes containing advice on how to preserve oneself from one's enemies and get ahead at court and in life. The dialogues that constitute the bulk of the narrative harbor a dramatic immediacy, exerting a powerful effect even on a modern-day reader."

Maria Subtelny, University of Toronto

HB 9781624668098 £51.99 September 2019 Hackett Publishing Company 240 pages

PB 9781624668081 £17.99 September 2019 Hackett Publishing Company 240 pages



The Mirror of My Heart
A Thousand Years of Persian Poetry by Women

Dick Davis Translated by Dick Davis

I gaze into the mirror of my heart, /And though it's me who looks, it's you I see. So speaks one of the many distinctive voices in this new anthology of verse by women poets writing in Persian, most of whom have never been translated into English before; this is especially true of the pre-modern poets, such as the unnamed author of the lines above, known simply as the “daughter of Salar” or “the woman from Esfahan.”

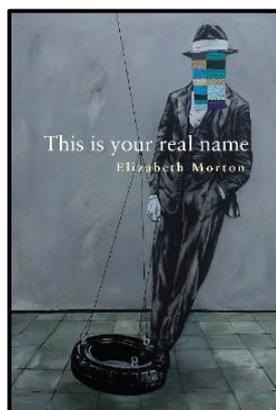
One of the very first Persian poets was a woman (Rabe’eh, who lived over a thousand years ago) and there have been women poets writing in Persian in virtually every generation since that time until the present. Before the twentieth century they tended to come from society’s social extremes. Many were princesses, a good number were hired entertainers of one kind or another, and they were active in many different countries – Iran of course, but also India, Afghanistan, and areas of central Asia that are now Uzbekistan, Turkmenistan, and Tajikistan. Not surprisingly, a lot of their poetry sounds like that of their male counterparts, but a lot doesn’t; there are distinctively bawdy and flirtatious poems by medieval women poets, poems from virtually every era in which the poet complains about her husband (sometimes light-heartedly, sometimes with poignant seriousness), touching poems on the death of a child, and many epigrams centered on little details that bring a life from hundreds of years ago vividly before our eyes.

In the nineteenth century we begin to see political poems, often very angry ones, by women demanding both the independence of Middle-Eastern countries from Western governments and women’s emancipation. Perhaps the most personal and intensely emotional poems are those of the last hundred years, in which we see local sensibilities rooted in a millennium of literary and social tradition responding to, and embracing or rejecting, the myriad multi-cultural strands that make up the modern world.

The Mirror of My Heart is a unique and captivating collection introduced and translated by Dick Davis, an acclaimed scholar and translator of Persian literature as well as a gifted poet in his own right. In his introduction he provides fascinating background detail on Persian poetry written by women through the ages, including common themes and motifs and a brief overview of Iranian history showing how women poets have been affected by the changing dynasties. From Rabe’eh in the tenth century to Fatemeh Ekhtesari in the twenty-first, each of the eighty-three poets in this volume is introduced in a short biographical note, while explanatory notes give further insight into the poems themselves.

About the Author: Dick Davis brings a unique array of gifts to the challenges of translating Hafez and his contemporaries. In his own right, he is a poet of great technical accomplishment and emotional depth. He is also the foremost English-speaking scholar of medieval Persian poetry now working in the West. Numerous honors testify to his talents.

HB 9781949445053 £42.99 September 2019 Mage Publishers 340 pages



This Is Your Real Name

Elizabeth Morton

In lieu of flowers, bring weeds. Elizabeth Morton's poems look unflinchingly at a raw and unstable world – the crash, the aftermath, the comeback, 'the black heat at the centre of things'.

The poems in Morton's second collection are charged with a visceral energy. This is poetry as incantation: an intense, larger-than-life, tactile experience.

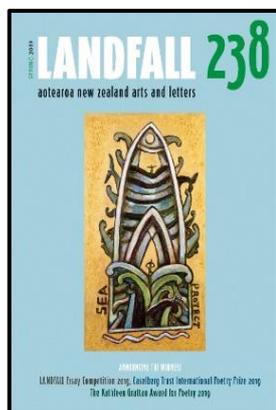
Underneath the surface of the contemporary world of Pokemon, The Cosby Show and hospital cubicles, the reader is drawn into a dreamscape of creeks and bogs, a fiery meadow and the guts of the sea. A blindman circles a Minotaur; a black horse rides through the pages.

As the reader finds handholds within Morton's poems, they may trace a dislocation between the voices here and the worlds into which they're thrown – a strangely askew New Zealand, a mythological America, in liminal spaces where identity and meaning become blurred and uncertain.

Jammed full of want, need, despair, love and politics, these are poems of archaeology and identity – where will we dig for our selves? By what names are we called? By whom are we known? This is darkly funny, unsettling writing that strips all the meat from the bones, 'always writing the same story'.

About the Author: Elizabeth Morton grew up in suburban Auckland. Her first poetry collection, *Wolf*, was published by Mākaro Press in 2017. She has placed, been shortlisted and highly commended for various prizes, including the 2015 Kathleen Grattan Award, and her poetry and prose have been published in New Zealand, the United Kingdom, the United States, Ireland, Australia, Canada and online. She has completed an MLitt in Creative Writing at the University of Glasgow.

PB 9781988531922 £14.00 February 2020 Otago University Press 72 pages



Landfall 238

Emma Neale

Featured artists

Nigel Brown, Holly Craig, Emil McAvoy

Awards and competitions

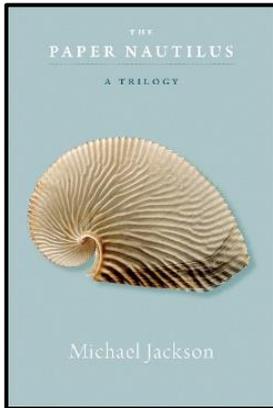
Results from the Kathleen Grattan Award for Poetry 2019, with judge's report by Jenny Bornholdt; results and winning essays from the *Landfall* Essay Competition 2019, with judge's report by Emma Neale; results from the Caselberg Trust International Poetry Prize 2019, with judge's report by Dinah Hawken.

About the Author: Emma Neale, who lives in Dunedin, has published six novels and five poetry collections, and edited several anthologies.

She is a former Robert Burns fellow (2012) and has received numerous awards and grants for her writing including the Janet Frame/NZSA Memorial Prize for Literature (2008), the University of Otago/Sir James Wallace Pah Residency (2014), and she was Philip and Diane Beatson/NZSA Writing Fellow in 2015.

Reviews: The most important and long-lasting journal in New Zealand's literature' – Oxford History of New Zealand Literature

PB 9781988531809 £15.00 November 2019 Otago University Press 208 pages



The Paper Nautilus

A Trilogy

Michael Jackson*

The Paper Nautilus is about loss – the forms it takes, how we go on living in the face of it, and the mysterious ways that new life and new beginnings are born of brokenness. The paper nautilus provides a vivid image of this interplay of death and rebirth since, for new life to begin, the angelically beautiful but fragile shell that sustained a former life must be shattered.

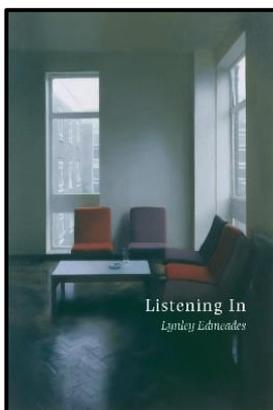
Michael Jackson has recourse to his ethnographic fieldwork among the Kuranko of Sierra Leone, as well as autobiography and fiction, in exploring his theme. This book crosses and blends genres most engagingly. Beginning as a series of essays, it gradually morphs into a mesmerising work of the imagination in which the boundary between author and other becomes blurred, and the line between fact and fiction erased.

About the Author: US-resident New Zealand writer **Michael Jackson** is the author of 35 works of anthropology, poetry, fiction and memoir, and is internationally renowned for his work in the field of existential anthropology. In New Zealand he is best known for his poetry and creative non-fiction. *Latitudes of Exile* was awarded the Commonwealth Poetry Prize in 1976, and *Wall* won the New Zealand Book Award for Poetry in 1981. His most recent books include *Harmattan: A philosophical fiction* (2015), *Selected Poems* (2016), and *The Varieties of Temporal Experience: Travels in philosophical, historical and ethnographic time* (2018).

Reviews: Through novels, poetry, and unorthodox theoretical texts, Michael Jackson has done more than any other living scholar to explore and expand forms of ethnographic writing. His encounters in Sierra Leone have inspired a series of publications that move progressively free from the bounds of standard genre – from classical monograph to fable analysis to oral history to a variety of biography/memoir hybrids – so as to explore various constellations of consistent themes including travel, struggle, storytelling, social interaction, and personal introspection.

Samuel Mark Anderson (American Ethnologist 43 (2), 2016)

PB 9781988531793 £19.00 November 2019 Otago University Press 224 pages



Listening In

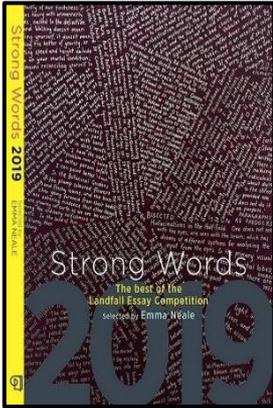
Lynley Edmeades

In this original second collection, Lynley Edmeades turns her attention to ideas of sound, listening and speech. *Listening In* is full of the verbal play and linguistic experimentation that characterised her first collection, but it also shows the poet pushing the form into new territories. Her poems show, often sardonically, how language can be undermined: linguistic registers are rife with uncertainties, ambiguities and accidental comedy.

She shuffles and reshuffles statements and texts, and assumes multiple perspectives with the skill of a ventriloquist. These poems probe political rhetoric and linguistic slippages with a sceptical eye, and highlight the role of listening – or the errors of listening – in everyday communication.

About the Author: **Lynley Edmeades** is a poet, essayist and scholar. Her first book of poetry, *As the Verb Tenses* (Otago University Press, 2016), was longlisted for the Ockham New Zealand Book Award for Poetry, and a finalist in the UNESCO Bridges of Struga Best First Book of Poetry. She has a PhD in avant-garde poetics, and lives in Dunedin with her partner.

PB 9781988531786 £14.00 September 2019 Otago University Press 74 pages



Strong Words 2019 The Best of the Landfall Essay Competition

Selected by Emma Neale

Judging her first *Landfall* Essay Competition in 2018, *Landfall* editor Emma Neale was seriously challenged. The overall high quality of the 90 submissions made it impossible to choose. After a nails-bitten-to-the-quick struggle, she optimistically submitted her 'shortlist' of 21 essays. The publisher had some strong words with her. Emma was told a shortlist needed to be shorter than 21. A lot shorter.

There were no fingernails left to chew. She wasn't flexible enough to bite her toes. The only thing left to gnaw down was the too-long list.

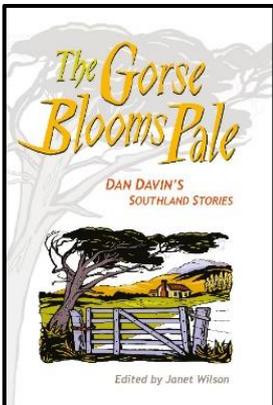
In the end she pared the list back to 10 but it seemed so wasteful not to be awarding many more prizes. The world needed to be able to read these damned fine essays.

That's when this book was born ...

Strong Words is a striking collection of essays that show what Virginia Woolf once described as the art that can at once 'sting us wide awake' and yet also 'fix us in a trance which is not sleep but rather an intensification of life'. It celebrates an extraordinary year in New Zealand writing.

About the Author: Emma Neale has published five novels and five poetry collections and edited several anthologies. She is a former Robert Burns fellow (2012) and has received numerous awards and grants for her writing including the Janet Frame/NZSA Memorial Prize for Literature (2008) and the University of Otago/Sir James Wallace Pah Residency (2014). She was the Philip and Diane Beatson/NZSA Writing Fellow in 2015. Emma received the Kathleen Grattan Award for 2011 for her poetry collection *The Truth Garden*, and was a finalist for the Acorn Foundation Fiction Prize at the Ockham New Zealand Book Awards 2017 for her novel *Billy Bird*. She holds a PhD in New Zealand Literature from University College London (UK).

PB 9781988531779 £14.00 November 2019 Otago University Press 184 pages



The Gorse Blooms Pale Dan Davin's Southland Stories

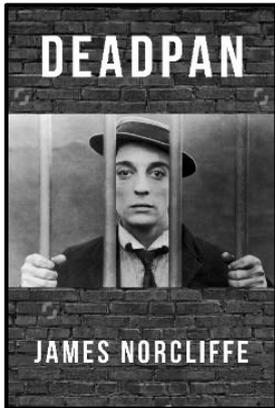
Edited by Janet Wilson

Dan Davin, one of New Zealand's acknowledged masters of the short story, was born in Invercargill in 1913. *The Gorse Blooms Pale* gathers together twenty-six stories and a selection of poems reflecting his experiences while growing up in an Irish–New Zealand family in Southland. Comic, haunting, poetic, profound and lyrical, the stories have a regional flavour quite unlike any other body of work in New Zealand literature. They insightfully capture the character of a close-knit rural community and its post-British social relationships and tribulations, with a flair equal to such other New Zealand writers as Sargeson, Frame, Middleton or Marshall. *The Gorse Blooms Pale* is a rare treasure in the landscape of twentieth-century New Zealand literature.

About the Author: Dan Davin was a New Zealand Rhodes scholar who became Academic Publisher at the Clarendon Press in Oxford. Throughout his career, in his spare time, he wrote both fiction and works of memoir, from his war novel *For the Rest of Their Lives* (1947) and Southland novels *Roads from Home* (1949) and *No Remittance* (1959) to his collection of war stories *The Salamander and the Fire* (1986).

Janet Wilson is Professor of English and Postcolonial Studies at the University of Northampton, UK, and formerly taught at the University of Otago. She has published widely on New Zealand postcolonial/diaspora writers such as Dan Davin, Fleur Adcock and Katherine Mansfield, and has an interest in globalisation and the short story and cosmopolitan war fictions. She recently coedited *Katherine Mansfield: New directions* (2019). She edits the *Journal of Postcolonial Writing* and convenes the AHRC-funded Diaspora Screen Media Network

HB 9781877372421 £23.00 January 2020 Otago University Press 304 pages



Deadpan

James Norcliffe

The title of James Norcliffe's tenth poetry collection points deftly to the way it conveys big emotions without cracking a smile or shedding a tear. In *Deadpan*, Norcliffe writes in an alert, compassionate yet sceptical voice.

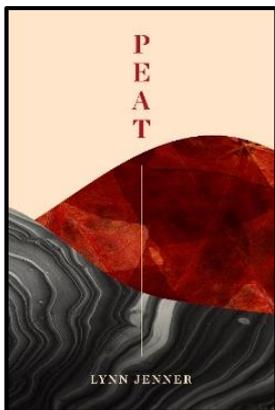
The book's first section, 'Poor Yorick', shares the thoughts of an introspective narrator as he contends with the travails of later life. 'In his hospital pyjamas', Yorick is by turns cheerful and beset by loss, laughing and weeping, comparing the stages of life (and death). The following sections – 'Scan', 'Trumpet Vine', 'Telegraph Road' and 'Travellers in a small Ford' – reach around to mine experience in a world where 'nothing lasts'; not childhood, place nor identity.

An appropriate response to this ephemeral world is to embrace ambiguity, uncertainty, absurdity and surrealism. 'Deadpan,' writes the author in his introductory essay, 'is the porter in Macbeth pausing to take a piss while there is that urgent banging at the gate. It is Buster Keaton standing unmoved as the building crashes down on top of him. It is my poker-faced Yorkshire grandfather playing two little dicky birds sitting on the wall.'

These poems are concise and contained, using supple, precise language and a gleam of dry and mordant wit. *Deadpan* is the work of a mature and technically astute poet who is one of New Zealand's leading writers.

About the Author: James Norcliffe has published nine collections of poetry, most recently *Dark Days at the Oxygen Café*. He is the award-winning writer of 11 novels for children and young people, including the YA fantasy *The Loblolly Boy*, which made the USSBY list of best foreign children's books published in the USA. He has a long-time association with *Takahē* magazine and the Canterbury Poets' Collective and is an editor for the online journal *Flash Frontier*.

PB 9781988531755 £14.00 November 2019 Otago University Press 100 pages



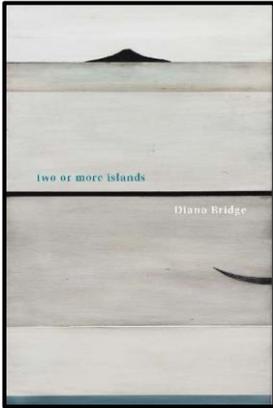
Peat

Lynn Jenner

Peat starts out as Lynn Jenner's study of the Kāpiti Expressway, built between 2013 and 2017 and passing, at its nearest point, about a kilometre from her own house. She decides to create a kind of archive of the construction of this so-called Road of National Significance. How did it come to be built? What is its character? Who will win and who will lose from its construction? What will be its impact on the local environment? Jenner begins a quest to find a fellow writer with different sensibilities to help her think about the natural world the road traverses. New Zealand-born poet, editor, art collector and philanthropist Charles Brasch is her choice. Researching Brasch will be her refuge from the constant pile-driving and the sprawling concrete, and perhaps the poet will offer some ways of thinking that will help her understand contemporary events. She reads and reflects on Brasch's memoir, some of his poems, his journals and his letters to the local paper. She thinks about Brasch in the context of his family and New Zealand in the 1940s-60s, and she reads local papers. She reads the official handouts about the road and listens to people in her local community when they talk about the road. From there Lynn Jenner carefully builds her unconventional text, layer upon layer, into an intelligent and beautifully refracted work that is haunting, fearless, and utterly compelling.

About the Author: Lynn Jenner is a writer and teacher of writing. She lives on the Kāpiti coast north of Wellington. Her first book, *Dear Sweet Harry* (AUP 2010) won the NZSA Jessie Mackay Prize for Best First Book of Poetry. Her second book, *Lost and Gone Away* (AUP 2015), was shortlisted in the non-fiction category of the Ockham New Zealand Book Awards in 2016. Lynn has a PhD in creative writing from the International Institute of Modern Letters at Victoria University.

PB 9781988531694 £18.99 October 2019 Otago University Press 286 pages



Two or More Islands

Diana Bridge

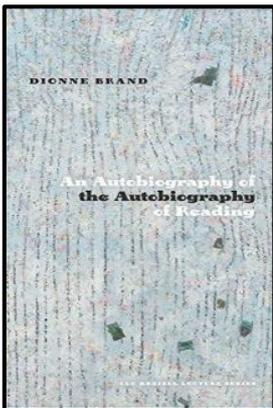
Diana Bridge's subjects are reflected through a range of cultural lenses. To engagement with Western and New Zealand literature should be added her immersion in the great Asian cultures of China and India. Her poetry is an intricate meshing of realities and possesses a remarkable depth and richness of perspective. These are poised, elegantly wrought poems, full of lively intelligence and verbal deftness. Since Baxter, most New Zealand poets have shied away from the use of myth in their poetry. In this collection, Bridge mines this vein for its deeply traditional and personal resonances. She knows, as firmly as did Jung, that 'myths give us pictures for our emotions'. Here, the poems that openly glance off myth are brief, fresh takes that centre on the heroines of Western Classical legend. They begin in an irony that is needed to cope with the sometimes shocking stories, then range through time to alight with radical brevity on Shakespeare and English history. The refrain of the past narrows down to the notion of the family, No one of us today is of the House of Atreus - Just meet the Family, I say. The book concludes with 'The Way a Stone Falls', 22 poems set in Southeast Asia. The sequence takes on board the Cambodian tragedy of last century by way of headless statues - taking a sideswipe at French colonialism. It confronts the hardest decision in the whole Hindu tradition, that of Arjuna in the Bhagavad Gita. This is how Bridge finds her way in the world - a place of trees and people and noise and contingency - with the assurance that myth tells her story as well as its own.

About the Author: Two or More Islands is the seventh collection of poetry by **Diana Bridge**.

In 2010 she was presented with the Lauris Edmond Memorial Award for Poetry, and in 2014 she won the Landfall Essay Competition with her essay 'An attachment to China'. Bridge won the Sarah Broom Poetry Prize in 2015. The chief judge, Irish poet Vona Groarke, described her work as 'possibly amongst the best being written anywhere right now'. The same year, Bridge was invited to take up a residency at the Writers' and Artists' Colony at Yaddo in upstate New York, the first New Zealander since Janet Frame to go there. In the Supplementary Garden: New and selected poems was longlisted for the Poetry Prize in the 2017 Ockham New Zealand Book Awards. She has studied Chinese language, literature and art history, and holds a PhD in Chinese poetry from the Australian National University.

PB 9781988531625 £14.99 September 2019 Otago University Press 80 pages

University of Alberta Press



An Autobiography of the Autobiography of Reading

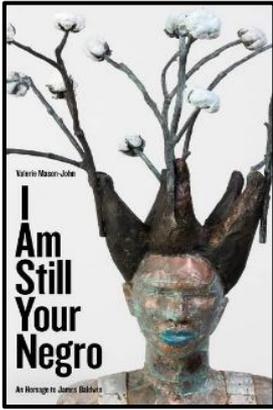
Dionne Brand

The geopolitics of empire had already prepared me for this...coloniality constructs outsides and insides—worlds to be chosen, disturbed, interpreted, and navigated—in order to live something like a real self.

Internationally acclaimed poet and novelist Dionne Brand reflects on her early reading of colonial literature and how it makes Black being inanimate. She explores her encounters with colonial, imperialist, and racist tropes; the ways that practices of reading and writing are shaped by those narrative structures; and the challenges of writing a narrative of Black life that attends to its own expression and its own consciousness.

About the Author: **Dionne Brand** is a Canadian poet, novelist, and essayist. She has won many awards, including the Governor General's Award for Poetry, the Griffin Poetry Prize, the Trillium Book Award, the Pat Lowther Award for Poetry, the Toronto Book Award, the OCM Bocas Fiction Prize, and the Blue Metropolis Violet Literary Prize. Brand is Professor in the School of English and Theatre Studies at the University of Guelph.

PB 9781772125085 £9.99 February 2020 University of Alberta Press 72 pages



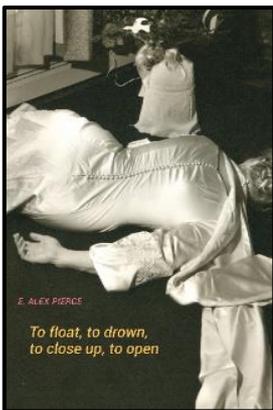
I Am Still Your Negro **An Homage to James Baldwin**

Valerie Mason-John, George Elliott Clarke

Good guys will grab you off the dance floor Put your clobber back on And Uber you home before you're hit upon - from "#MeToo" Valerie Mason-John's poetry collection, *I Am Still Your Negro*, blends spoken word and hashtags with villanelles, sonnets, and haiku to traverse the African Diaspora experience through place, time, and circumstance. Blak Inglis street vernacular, the cadence of enslaved people in the Americas, and patois and creole join the enduring spirit voice of Yaata, Supreme Being of the Kona people, to reveal narratives of liberation, entrapment, sexual assault, eating disorders, and rave culture. An emotive critique of colonization's bitter legacy, this collection will draw audiences of the spoken word genre and poetry readers who wish to broaden their knowledge about contemporary social justice issues.

About the Author: Valerie Mason-John. Poet, author, and public speaker Valerie Mason-John (a.k.a. "Queenie") highlights issues of the African Diaspora and the Black, female, Queer identity and resists the currently existing overt and covert forms of colonialism through her fierce and brave writing. She is the author of eight books. Her debut novel, *Borrowed Body*, won the 2006 Mind Book of the Year Award. She co-edited the award-winning anthology, *The Great Black North: Contemporary African Canadian Poetry* and co-produced blackhalifax.com. She lives in Vancouver. Find her online at valeriemason-john.com.

PB 9781772125108 £15.99 February 2020 University of Alberta Press 120 pages



To float, to drown, to close up, to open

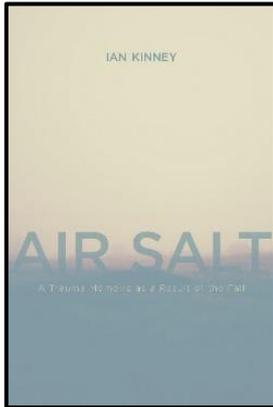
E. Alex Pierce

I cannot even say come to me. Come wind, come eye. Restless, see me.
Let me see.
— from "Vindauga"

The poems in E. Alex Pierce's new collection invite readers to meditate upon language embedded in landscape, and trace the formation of a young artist who begins in music, arrives at theatre, and ends in poetry. From striking individual poems such as "The fetch of the wind" and "The sky full of empty rooms" to the stunning stretched sonnet sequence "The Stanzas. Rooms."—which searches a passionate relationship with a photographer for the beginnings of a poet's voice—the collection moves from the fragmented textures of childhood memory in an East Coast village to the complex juxtaposition of art museums, performance, opera, and string quartets. These fiercely poised poems are layered and rich, with a sensuous attention to line and breath; a major new volume from an accomplished poet.

About the Author: E. Alex Pierce, author of *Vox Humana*, lives in Sable River, Nova Scotia. She conducts manuscript review workshops throughout Canada and is Senior Editor at Boularderie Island Press. She is currently Writer-in-Residence for the Shelburne County Arts Council.

PB 9781772124538 £15.99 January 2020 University of Alberta Press 96 pages



Air Salt

A Trauma Mémoire as a Result of the Fall

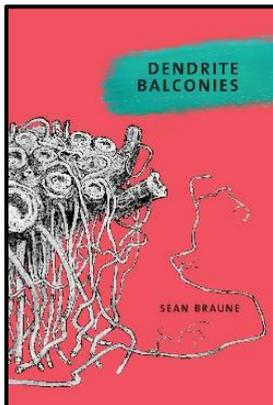
Ian Kinney

Ian Kinney fell seven stories, and he survived. In *Air Salt*, Kinney (un)writes his hospitalization and recovery, using poetry as neuro-rehabilitation. A memoir written by an amnesiac, this collection stitches splintered narratives with projective verse, cutting up and reassembling found text from Get Well Soon Cards, emails between friends, excerpts from personal journals, written records of eye witnesses, the police and EMS reports, relevant Real Estate listings, nurses' charts, doctors' notes, hospital brochures, and Kinney's Neuropsychological Assessment: all increasingly recombinant, all increasingly in chorus. Kinney re-sorts the writing to etch in itself a more essential expression, *Air Salt*.

A challenging, prototypic piece of posttraumatic writing, *Air Salt* accommodates narrative discord and juxtaposes heterogenous voices. It reflects the lived experience of trauma, continually (re)arranging distorted phrases, interrogating and (re)forming itself, and (re)fusing to compromise. *Air Salt* reintegrates a shattered body of local narratives and presses on.

About the Author: Ian Kinney holds an MA in creative writing from the Department of English, University of Calgary. His work has been short-listed for the Robert Kroetsch Award for Innovative Poetry. This bisexual settler poet lives in Calgary, and cares for his family's net-zero homestead on the Kainai territory between Lethbridge and Vulcan, Alberta.

PB 9781773851129 £14.99 November 2019 University of Calgary Press 128 pages



Dendrite Balconies

Sean Braune

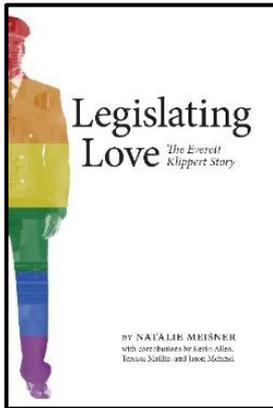
Text surrounds us. Text is everywhere, all the time, and the contemporary world is a codex to be deciphered and disassembled. In *Dendrite Balconies*, Sean Braune harvests the language that surrounds us—pieces and shards from other writers, conversations, and popular media—reassembling textual fragments into poetic sculptures.

Blending together conceptual writing and lyric poetry, Braune locates beauty in the chaotic landscape of the urban environment and the digital era. Full of smart, funny, insightful moments, this is a poetic montage that collapses experimental traditions into the noise and clang of urban space, and out of the silent cries of canons and libraries.

When the author dies, the reader is born. In *Dendrite Balconies*, the reader becomes a new author as Braune assembles frenetic, dissociative fragments of language into an aesthetic and sonic whole.

About the Author: Sean Braune is a poet, philosopher, and filmmaker. He is the author of four poetry chapbooks. His first book of philosophy was *Language Parasites*. *Nuptials* is his first feature-length film.

PB 9781773850955 £14.99 September 2019 University of Calgary Press 120 pages



Legislating Love The Everett Klippert Story

Natalie Meisner, Kevin Allen, Tereasa Maillie, Jason Mehmel

Aspiring historian Maxine is researching Canadian social policy when she discovers the story of Everett Klippert—the last Canadian man jailed simply for being gay. Maxine becomes fascinated with Everett’s case and with discovering the man beyond the headlines, a beloved Calgary bus driver on the downtown route who took care to brighten the day of his passengers, who played on the family baseball team and was everyone’s favorite uncle, and who, when he was confronted by police about his sexuality, refused to lie.

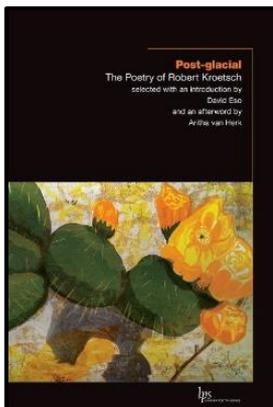
Inspired and captivated, Maxine interviews people who knew Everett Klippert. She connects with a senior at a local assisted living facility she knows only as Handsome, one of Klippert’s lovers and perhaps the only person who can truly illuminate the past. At the same time, Maxine is navigating her own new relationship with Métis comedian Tonya.

This absorbing, heartwarming play weaves together past and present in a multi-generational exploration of queer love. It tells the near-forgotten story of one of Canada’s quiet heroes and reminds us all that the past must be remembered as we work together for a better future.

About the Author: **Natalie Meisner** is a professor of English and Director of Changemaking at Mount Royal University. She is the author of *Double Pregnant*. **Jason Mehmel** is a writer, producer, and director living in Calgary, Alberta. He is the Artistic Director of the Sage Theatre, and directed the premier production of *Legislating Love*.

PB 9781773850818 £19.99 November 2019 University of Calgary Press 153 pages

Wilfrid Laurier University Press



Post-glacial The Poetry of Robert Kroetsch

Robert Kroetsch, Aritha van Herk Edited by David Eso

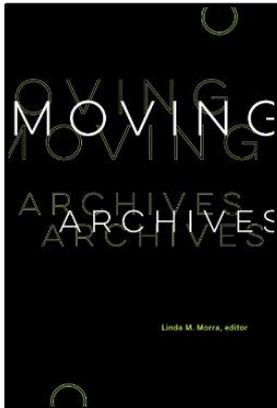
Post-glacial is a collection of poems by Robert Kroetsch selected by his former student David Eso. The book features Kroetsch’s iconic collection, *Completed Field Notes*, alongside rare work gathered from different stages of Kroetsch’s career. The book contains an afterword by Aritha van Herk.

Kroetsch’s poetry evolved from short lyric poetry in the 1960s to postmodern long poems in the 1970s and 80s. Kroetsch’s work in the 1990s and 2000s was marked by the production of experimental chapbooks. Yet it is in the 2000s that Kroetsch’s celebrated *The Hornbooks of Rita K* and his final collection, *Too Bad*, were published. *Post-glacial* presents the material in a thematic arc that follows daily, seasonal, and biographical topics. The collection moves from moods of morning, spring, and youth to shades of darkness, winter, and mourning.

In the introduction, Eso charts Kroetsch’s early attempts at poetry in his teenage and undergraduate years. Eso takes the title *Post-glacial* from the poem “Lonesome Writer Diptych” and proposes the term as an alternative to “postmodernism,” a term often used by critics to describe Kroetsch’s work. *Post-glacial* emphasizes the poet’s interest in landscape, ecology, history, the presence of absence, and the endurance of a living past.

About the Author: **Robert Kroetsch** was born in 1927 to the village of Heisler, in central Alberta. He taught at SUNY Binghamton, where he co-founded the journal *boundary 2*, and at the University of Manitoba. Kroetsch developed a significant reputation as an early adopter of postmodernism through his poetry, fiction, and critical essays.

PB 9781771124263 £14.99 October 2019 Wilfrid Laurier University Press 112 pages



Moving Archives

Edited by Linda M. Morra

The image of the dusty, undisturbed archive has been swept away in response to growing interest across disciplines in the materials they house and the desire to find and make meaning through an engagement with those materials. Archival studies scholars and archivists are developing related theoretical frameworks and practices that recognize that the archives are anything but static. Archival deposits are proliferating, and the architects, practitioners, and scholars engaged with them are scarcely able to keep abreast of them. Archives, archival theory, and archival practice are on the move.

But what of the archives that were once safely housed and have since been lost, or are under threat? What of the urgency that underscores the appeals made on behalf of these archives? As scholars in this volume argue, archives—their materialization, their preservation, and the research produced about them—are moving in a different way: they are involved in an emotionally engaged and charged process, one that acts equally upon archival subjects and those engaged with them. So too do archives at once represent members of various communities and the fields of study drawn to them.

Moving Archives grounds itself in the critical trajectory related to what Sara Ahmed calls “affective economies” to offer fresh insights about the process of archiving and approaching literary materials. These economies are not necessarily determined by ethical impulses, although many scholars have called out for such impulses to underwrite current archival practices; rather, they form the crucial affective contexts for the legitimization of archival caches in the present moment and for future use.

About the Author: Linda Morra is a full professor at Bishop's University. She was the Craig Dobbin Chair of Canadian Studies (2016-2017) at University College Dublin and a visiting scholar at Berkeley, University of California (2016). Her book *Unarrested Archives* (2014) was a finalist for the Gabrielle Roy Prize.

HB 9781771124027 £65.99 January 2020 Wilfrid Laurier University Press 232 pages



The Next Instalment

Serials, Sequels, and Adaptations of Nellie L. McClung, L.M. Montgomery, and Mazo de la Roche

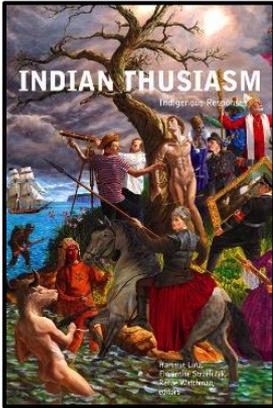
Wendy Roy

That was the question asked of early-twentieth-century authors Nellie L. McClung, L. M. Montgomery, and Mazo de la Roche, whose stories and novels appeared serially and kept readers and publishers in a state of anticipation. Each author answered through the writing and dissemination of further instalments. McClung's Pearlle Watson trilogy (1908–1921), Montgomery's Anne of Green Gables books (1908–1939), and de la Roche's Jalna novels (1927–1960) were read avidly not just as sequels but as serials in popular and literary newspapers and magazines. A number of the books were also adapted to stage, film, and television.

The Next Instalment argues that these three Canadian women writers, all born in the same decade of the late nineteenth century, were influenced by early-twentieth-century publication, marketing, and reading practices to become heavily invested in the cultural phenomenon of the continuing story. A close look at their serials, sequels, and adaptations reveals that, rather than existing as separate cultural productions, each is part of a cultural and material continuum that encourages repeated consumption through development and extension of the originary story. This work considers the effects that each mode of dissemination of a narrative has on the other.

About the Author: Wendy Roy is a professor of Canadian Literature at the University of Saskatchewan. She researches gender and culture in Canadian women's writing and is the author of *Maps of Difference: Canada, Women, and Travel* (2005) and co-editor of *Listening Up, Writing Down, and Looking Beyond: Interfaces of the Oral, Written, and Visual* (2012).

HB 9781771123914 £65.99 November 2019 Wilfrid Laurier University Press 440 pages



Indianthusiasm Indigenous Responses

Edited by Hartmut Lutz, Florentine Strzelczyk, Renae Watchman

Indianthusiasm refers to the European fascination with, and fantasies about, Indigenous peoples of North America, and has its roots in nineteenth-century German colonial imagination. Often manifested in romanticized representations of the past, Indianthusiasm has developed into a veritable industry in Germany and other European nations: there are Western and so-called “Indian” theme parks and a German hobbyist scene that attract people of all social backgrounds and ages to join camps and clubs that practise beading, powwow dancing, and Indigenous lifestyles.

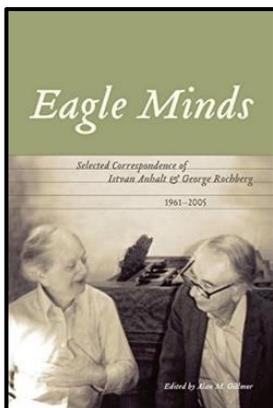
Containing interviews with twelve Indigenous authors, artists, and scholars who comment on the German fascination with North American Indigenous Peoples, *Indianthusiasm* is the first collection to present Indigenous critiques and assessments of this phenomenon. The volume connects two disciplines and strands of scholarship: German Studies and Indigenous Studies, focusing on how Indianthusiasm has created both barriers and opportunities for Indigenous peoples with Germans and in Germany.

About the Author: **Hartmut Lutz** taught North American Studies in Germany, specializing in Indigenous literatures. He won awards and professorships in North America and Europe.

Florentine Strzelczyk serves as Deputy Provost of the University of Calgary. She holds a PhD from UBC (1996). Her work has appeared in journals such as *Modernism/Modernity*; *German Quarterly*; *German Studies Review*; *Seminar*; and *Quarterly Review for Film & Video*.

Renae Watchman (Navajo) is originally from Shiprock, NM. She is an associate professor of English, cross-appointed with Indigenous Studies at Mount Royal University in Calgary. She is also a co-director of Academic Indigenization.

PB 9781771123990 £23.99 February 2020 Wilfrid Laurier University Press 262 pages



Eagle Minds

Selected Correspondence of Istvan Anhalt and George Rochberg (1961-2005)

Edited by Alan M. Gillmor

Eagle Minds—a selection from the correspondence between the Canadian composer and scholar Istvan Anhalt and his American counterpart George Rochberg—is a splendid chronicle and a penetrating analysis of the swerving socio-cultural movements of a volatile half-century as observed by two highly gifted individuals.

Beginning in 1961 and spanning forty-four years, their conversation embraces not only music but other forms of contemporary art, as well as politics, philosophy, religion, and mysticism. The letters chronicle the deepening of their friendship over the years, and the openness, honesty, and genuine warmth between them provide the reader with an intimate look at their personalities. A fascinating intellectual tension emerges between the two men as they record their individual responses to musical modernism, to changing political and social realities, and to their Jewish heritage and sense of place, one as a son of Ukrainian immigrants to the United States, the other as a refugee from war-torn Hungary.

Allowing us a privileged glimpse into the private lives and thoughts of these fascinating men, *Eagle Minds* is a valuable tool for scholars interested in North American composers in the late twentieth century and essential reading for anyone interested in the cultural and social history of that era.

About the Author: Editor **Alan M. Gillmor** taught at McGill University and Carleton University. He retired in 2003 as professor emeritus. His scholarly publications have appeared in professional journals both in North America and Europe, and his monograph on the French composer Erik Satie (1988, 1990) was shortlisted in 1990 for the Ottawa-Carleton Book Award for non-fiction.

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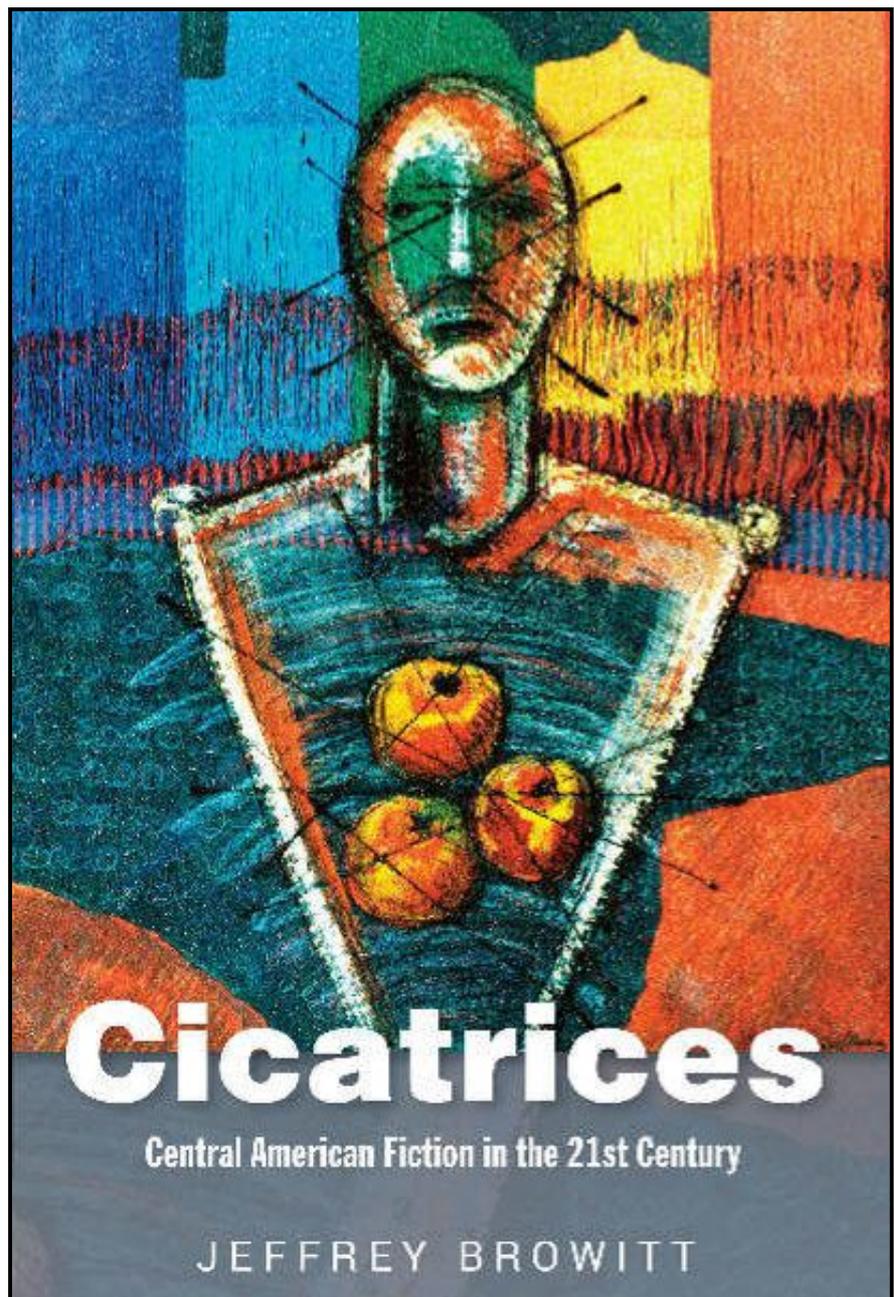
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