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## Acces PDF SOUCOUYANT BY DAVID CHARIANDY

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### JU93G7 - MARLEE JAKOB

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A modern retelling of the Camus classic that posits its story of infectious disease and quarantine in our contemporary age of social justice and rising inequity.

Vital, funny, moving and assured, *La Guerre, Yes Sir!* is a surrealist fable set in rural Quebec during WWI and one of the major achievements in Canadian fiction. Canadian Literature greeted its first appearance in these terms: It is the French-Canadian writer Roch Carrier who comes closest to the significance, power and artistry of Faulkner at his best . . . . He might well be able to do for French Canada what Faulkner did for the American South. The eagerly anticipated novel from the bestselling author of *A Student of Weather* and *Garbo Laughs*. Harry Boyd, a hard-bitten refugee from failure in Toronto television, has returned to a small radio station in the Canadian North. There, in Yellowknife, in the summer of 1975, he falls in love with a voice on air, though the real woman, Dido Paris, is both a surprise and even more than he imagined. Dido and Harry are part of the cast of eccentric, utterly loveable characters, all transplants from elsewhere, who form an unlikely group at the station. Their loves and longings, their rivalries and entanglements, the stories of their pasts and what brought each of them to the North, form the centre. One summer, on a canoe trip four of them make into the Arctic wilderness (following in the steps of the legendary Englishman John Hornby, who, along with his small party, starved to death in the barrens in 1927), they find the balance of love shifting, much as the balance of power in the North is being changed by the proposed Mackenzie Valley gas pipeline, which threatens to displace Native people from their land. Elizabeth Hay has been compared to Annie Proulx, Alice Hoffman, and Isabel Allende, yet she is uniquely herself. With unforgettable characters, vividly evoked settings, in this new novel, Hay brings to bear her skewering intelligence into the frailties of the human heart and her ability to tell a spellbinding story. Written in gorgeous prose, laced with dark humour, *Late Nights on Air* is Hay's most seductive and accomplished novel yet. On the shortest night of the year, a golden evening without end, Dido climbed the wooden steps to Pilot's Monument on top of the great Rock that formed the heart of old Yellowknife. In the Netherlands the light was long and gradual too, but more meadowy, more watery, or else hazier, depending on where you were. . . . Here, it was subarctic desert, virtually unpopulated, and the light was uniformly clear. On the road below, a small man in a black beret was bending over his tripod just as her father used to bend over his tape recorder. Her father's voice had become the wallpaper inside her skull, he'd made a home for himself there as improvised and unexpected as these little houses on the side of the Rock — houses with histories of instability, of changing from gambling den to barber shop to sheet metal shop to private home, and of being moved from one part of town to another since they had no foundations. —From *Late Nights On Air*

In this stunning book, photographer Brian Howell takes us into the world of celebrity impersonators—the faux famous people who make a living at pretending to be someone else. Taken at various impersonator conventions and stage shows throughout North America, the photographs are both startling and poignant—for all of the frivolity and double takes ("Isn't that Paris Hilton?") there is also a sense of the real person beneath the makeup and the artifice. Accompanying the portraits are first-person narratives by many of the subjects, many of whom feel personally close to those they are impersonating, even if they have never met them. In addition, in two essays, cultural critic Norbert Ruebsaat looks at the history of celebrity culture, and *Geist* magazine editor Stephen Osborne delves into the nature of photographing impersonators. As such, the book investigates the nature of fame in this era of celebrity blogs, stalkerazzi, and reality television—and how our obsession with famous people says as much about us as it does about them. Subjects include impersonators of: Bono Mike Myers (as Austin Powers) George W. Bush Mike Myers (as Dr. Evil) Hilary Clinton Jack Nicholson Johnny Depp Ozzy Osbourne Paris Hilton Colin Powell Saddam Hussein Elvis Presley Angelina Jolie Anna Nicole Smith Marilyn Manson Donald Trump Liza Minnelli Oprah Winfrey

Rinaldo Walcott's groundbreaking study of black culture in Canada, *Black Like Who?*, caused such an uproar upon its publication in 1997 that Insomniac Press has decided to publish a second revised edition of this perennial best-seller. With its incisive readings of hip-hop, film, literature, social unrest, sports, music and the electronic media, Walcott's book not only assesses the role of black Canadians in defining Canada, it also argues strenuously against any notion of an essentialist Canadian blackness. As erudite on the issue of American super-critic Henry Louis Gates' blindness to black Canadian realities as he is on the rap of the Dream Warriors and Maestro Fresh Wes, Walcott's essays are thought-provoking and always controversial in the best sense of the word. They have added and continue to add immeasurably to public debate.

"Compton pushes us to look beneath the surface—past those comforting tales of nationhood and racial solidarity—to the more nebulous and ever-shifting truth. This is a brilliant and original work that should be mandatory reading for any student of race and history."—Danzy Senna, author of *Caucasia After Canaan*, the first nonfiction book by acclaimed African Canadian poet Wayde Compton, repositions the North American discussion of race in the wake of the tumultuous twentieth century. Written from the perspective of someone who was born and lives outside of African American culture, it riffs on the concept of Canada as a promised land (or "Canaan") encoded in African American myth and song since the days of slavery. These varied essays, steeped in a kind of history rarely written about, explore the language of racial misrecognition (also known as "passing"), the failure of urban renewal, humor as a counterweight to "official" multiculturalism, the poetics of hip hop turntablism, and the impact of the Obama phenomenon on the way we speak about race itself. Compton marks the passing of old modes of antiracism and multiculturalism, and points toward what may or may not be a "post-racial" future, but will without doubt be a brave new world of cultural perception. After *Canaan* is a brilliant and thoughtful consideration of African (North) American culture as it attempts to redefine itself in the Obama era.

WINNER, Lambda Literary Award “You’re gonna need a rock and a whole lotta medicine” is a mantra that Jonny Appleseed, a young Two-Spirit/Indigiqueer, repeats to himself in this vivid and utterly compelling novel. Off the reserve and trying to find ways to live and love in the big city, Jonny becomes a cybersex worker who fetishizes himself in order to make a living. Self-ordained as an NDN glitter princess, Jonny has one week before he must return to the “rez,” and his former life, to attend the funeral of his stepfather. The next seven days are like a fevered dream: stories of love, trauma, sex, kinship, ambition, and the heartbreaking recollection of his beloved kokum (grandmother). Jonny’s life is a series of breakages, appendages, and linkages—and as he goes through the motions of preparing to return home, he learns how to put together the pieces of his life. Jonny Appleseed is a unique, shattering vision of First Nations life, full of grit, glitter, and dreams.

*Suite Française*, an extraordinary novel about village life in France just as it was plunged into chaos with the German invasion of 1940, was a publishing sensation ten years ago; Irène Némirovsky completed the two-volume book, part of a planned larger series, in the early 1940s before she was arrested in France and eventually sent to Auschwitz, where she died. The notebook containing the novels was preserved by her daughters but not examined until 1998; it was finally published in France in 2004 and became a huge international bestseller, including in the US, where it has sold over one million copies. This dramatic and stirring graphic novel, translated from the French and faithful to the spirit of Némirovsky's story, focuses on Book 1, entitled "Storm in June," in which a disparate group of Paris citizens flees the city ahead of the advancing German troops. However, their orderly plans to escape are eclipsed by the chaos spreading across the country, and their sense of civility and well-being is replaced by a raw desire to survive. A feature film version of *Suite Française*, starring Michelle Williams, Kristen Scott Thomas, and Margot Robbie, was recently released. Emmanuel Moynot is a graphic artist and the author of more than forty graphic novels published in France.

Critical Perspectives on David Chariandy considers new aspects of the author's novels, such as reparatory postcolonial aural transmission, middlebrow reception, animality, and myth in multidirectional cultural affiliation. It brings a fresh gaze on themes of memory, history, trauma, myth, second-generation issues.

In *The Gospel of Breaking*, Jillian Christmas confirms what followers of her performance and artistic curation have long known: there is magic in her words. Befitting someone who “speaks things into being,” Christmas extracts from family history, queer lineage, and the political landscape of a racialized life to create a rich, softly defiant collection of poems. Christmas draws a circle around the things she calls “holy”: the family line that cannot find its root but survived to fill the skies with radiant flesh; the body, broken and unbroken and broken and new again; the lover lost, the friend lost, and the loss itself; and the hands that hold them all with brilliant, tender care. Expansive and beautiful, these poems allow readers to swim in Jillian Christmas’s mother-tongue and to dream at her shores.

Anne Michaels’ spellbinding debut novel has quickly become one of the most beloved and talked-about books of the decade. As a young boy during the Second World War, Jakob Beer is rescued from the mud in Poland by an unlikely saviour, the scientist Athos Roussos, and he is taken to Greece, then, at war’s end, to Toronto. It is here that his loss gradually surfaces, as does the haunting question of his sister’s fate. Later in life, as a translator and a poet, and now with the glorious Michaela, Jakob meets Ben, a young professor whose own legacies of the war kindle within him a fascination with the older man and his writing. *Fugitive Pieces* is a work of rare vision that is at once lyrical, sensual, profound. With its vivid evocation of landscape and character, its unique excavation of memory and time, it is a wholly unforgettable novel that draws us into the lives of its characters with compassion and recognition.

Cosmo must journey to the past to understand his future in this humorous, heartbreaking, and brilliantly original debut novel. Cosmo’s granddad used to be the cleverest person he ever knew. That is, until his granddad’s mind began to fail. In a rare moment of clarity, his granddad gives Cosmo a key and pleads with Cosmo to go to the South Gates of Blackbrick Abbey, where his granddad promises an “answer to everything.” In the dead of night, Cosmo does just that. When Cosmo unlocks the rusty old gates, he is whisked back to Blackbrick of years past, along with his granddad—now just sixteen-years old and sharp as a tack—beautiful Maggie, and the absolutely dreadful Corporamore family. But much more than time travel adventure awaits Cosmo on the old, sprawling estate: he’ll also discover revealing truths about his granddad, his family, and himself. Abounding with humor and heart, this extraordinary novel is an original, unforgettable story about lost memories, lost times, and lost lives, reclaimed.

In a country that conceives of itself as a caring society, *Imagined Care* discusses texts which depict the ethical dilemmas that arise from our attempts to respond to the needs of others.

'A masterpiece of hurt' New York Times WITH AN INTRODUCTION BY MONIQUE ROFFEY In the Caribbean, at the beginning of the last century, a poor rice-growing family struggle to exist. Four siblings pass their days in the ricefield, as does Ma. But Pa is an angry man ready to vent. It is the August rainy season and above their heads the black sky crackles with lightning. On the day that Pa nearly drowns Ma in a tub of washing water, the children and their mother escape into the cane fields to wait out Pa's rage. But eight-year-old Rama, catches a chill in the rain and falls ill. What follows is a tale of the inheritance of loss. It contains a heart-stopping intensity that places it as one of the greatest Caribbean novels ever written. 'It is a novel unconcerned with anything but truth-telling' Dionne Brand 'To anyone who knows Caribbean literature his novel is infamous, and Ladoo is seen as one of the region's great literary stars' Independent 'Ladoo drags you through this terrific hurricane, and you can never forget it' Amanda Smyth, author of *Fortune*

"Black Writers? African, Bluesy, Classical, Disrespectful, Erudite, Fiery, Groovy, Haunting, Inspiring, Jazzy, Knowing, Liberating, Militant, Nervy, Optimistic, Pugnacious, Quixotic, Rambunctious, Seductive, Truculent, Urgent, Vivacious, Wicked, X-ray sharp, Yearning, Zesty. And so, they matter!" --George Elliott Clarke An anthology of African-Canadian writing, *Black Writers Matter* offers a cross-section of established writers and newcomers to the literary world who tackle contemporary and pressing issues with beautiful, sometimes raw, prose. As editor Whitney French says in her introduction, *Black Writers Matter* "injects new meaning into the word diversity [and] harbours a sacredness and an everydayness that offers Black people dignity." An "invitation to read, share, and tell stories of Black narratives that are close to the bone," this collection feels particular to the Black Canadian experience.

Cliff and Ossie have grown up in Plymouth on the island of Tobago, their lives turning on the axis of small-town life. Then a young couple arrive on the island. Bella, a Caribbean woman, and Peter, an Englishman, come to live on the hill overlooking the sea. And it is here, drawn by the cool 'flim-style' house, that the harsh, bright, brittle life of urban Plymouth may be kept briefly at bay until relations become more complicated. Bella, Peter and Cliff embark on an intense, sexual relationship that leads to tension and guilt. . . 'There is a salt freshness to her writing, an immediacy which makes the reader catch breath for pleasure at the recognition of something exactly observed . . . Kempadoo writes hilarious comic scenes, as well as lyrically sensuous ones' Independent 'Tide Running is a stunning book, cutting from the colourful and the comic to the dark and the sensuous with sure-footed grace' Scotsman

Both familiar and strange, this story of a large Canadian city seen through the wide eyes of a naive and inexperienced young immigrant — wise in the culture of comic books — is both hilarious and heartbreaking. Samuel is just 17 when his mother dies and he is called to live with the father he has only heard of. He leaves his village in Trinidad and flies to Toronto, where he finds his father living in a place called Regent Park. Samuel is lonely in this "big mall of a country," but he has his memories of superheroes — his mentors — to guide him, including the memory of an unusual friend who was two superheroes in one, as he sets out to explore what Toronto has to offer.

Lorna Goodison's family made their home in the Jamaican village to which her great-grandfather gave his name: Harvey River. Her mother Doris was a big-hearted lover of big stories and raised Lorna on tales of their family's - and Jamaica's - history. Gorgeously written with unashamed joy, *From Harvey River* weaves together memories with island folklore to create a vivid and irresistible story of mothers and daughters, family, and the ties that bind us to home.

Fifteen-year-old Dany is trying to survive with her little sister, Mac, in a world collapsing under the weight of a slow, creeping virus that erodes memory. As their identities slip away from them, the late-stage infected are quarantined by the Ministry of Disease Control in prison-hospices, military camps where some of Dany's family have already been taken. When a new and more virulent strain of the disease emerges and Dany begins to experience symptoms, the sisters are cast into crisis. As they try to escape the city together with Dany's best friend, Eva, and history teacher, Mr. Faraday, Dany comes to see the ways in which her own fear has carried her trauma with her. As her past erodes, Dany's present flickers into full fluorescence. *Elegant and thoughtful, Girl Minus X* is a novel in which a young girl navigates her trauma in a world that can't help but forget.

"One sweltering summer in the Park, a housing complex outside of Toronto, Michael and Francis are coming of age and learning to stomach the careless prejudices and low expectations that confront them as young men of black and brown ancestry. While their Trinidadian single mother works double, sometimes triple shifts so her boys might fulfill the elusive promise of their adopted home, Francis helps the days pass by inventing games and challenges, bringing Michael to his crew's barbershop hangout, and leading escapes into the cool air of the Rouge Valley, a scar of green wilderness where they are free to imagine better lives for themselves. Propelled by the beats and styles of hip hop, Francis dreams of a future in music. Michael's dreams are of Aisha, the smartest girl in their high school whose own eyes are firmly set on a life elsewhere. But the bright hopes of all three are violently, irrevocably thwarted by a tragic shooting, and the police crackdown and suffocating suspicion that follow. Honest and insightful in its portrayal of kinship, community, and lives cut short, *David Chariandy's Brother* is an emotional tour de force that marks the arrival of a stunning new literary voice" --

A "soucoyant" is an evil spirit in Caribbean lore, a reminder of past transgressions that refuse to diminish with age. In this beautifully told novel that crosses borders, cultures, and generations, a young man returns home to care for his aging mother, who suffers from dementia. In his efforts to help her and by turn make amends for their past estrangement from one another, he is compelled to re-imagine his mother's stories for her before they slip completely into darkness. In delicate, heartbreaking tones, the names for everyday things fade while at the same time a beautiful, haunted life, stained by grief, is slowly revealed.

Winner, Ethel Wilson Fiction Prize (BC Book Prizes) Longlisted for the Dublin IMPAC Literary Award A sharp and gritty novel told in multiple voices, *Anatomy of a Girl Gang* is the powerful story of a gang of teenage girls in Vancouver called the Black Roses, a.k.a. "the city's worst nightmare": Mac, the self-appointed leader and mastermind; Mercy, the Punjabi princess with a skill for theft; Kayos, a high-school dropout who gave birth to a daughter at age thirteen; Sly Girl, who fled her First Nations reserve for a better life, only to find depravity and addiction; and Z, a sixteen-year-old graffiti artist. Cast out by mainstream society, the Black Roses rob ATMs, cook crack on stoves, and savagely beat down anyone who dares to harm them. Brutal and broken, they claw at the knot of darkness and violence that tightens around their lives. Told in stark, vivid, and fearless prose, *Anatomy of a Girl Gang* is an unflinching story about lost girls struggling for power, voice, and hope. Ashley Little is author of *Prick: Confessions of a Tattoo Artist* and the YA novel *The New Normal*. She lives in British Columbia.

Arthur is a young gay man in Montreal at a crossroads. He gets lost in a blizzard of boys and endless possibilities—looking to fall in love and to experience devotion—but he finds himself increasingly immersed in a world of hedonism and deception, especially as he deals with the messy remains of his relationship with Jeremy, his chimerical ex-boyfriend and first love. He moves to New York in search of something more, but due to a lack of foresight and chaotic romantic entanglements, he finds he still yearns for authentic connections with others. In a world that celebrates youth and extended adolescence, what does it mean to grow up? *Candyass* is a coming-of-age novel with hard edges and a soft heart: a striking debut work about what it means to be young, queer, and urban today; a radical chronicle of queer love and desire among millennials, whose feelings and impulses flicker and

fade along with the bright lights of the city at night. Nick Comilla lives in Brooklyn, New York.

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 1,7, University of Rostock (Institut für Anglistik und Amerikanistik), course: Witchcraft, Memory, and the Legacy of Sugar in Caribbean Literature, language: English, abstract: African American slavery and racism that black people and other ethnic minorities often had and still have to face in their every-day lives in Canada, are disabled from Canadian history and their modern representation. When associations are made to the topic of slavery, most people do not know that slavery existed in Canada, because slave trade mostly took place in the larger Atlantic Ocean and America. Therefore it was suppressed from Canadian's history, even if it is very much a part of it. The novel *Soucouyant* by David Chariandy, published in 2007, picks out main topics as forgetting and remembering, trauma, dislocation, family but also racism as a central theme. However, I want to emphasize on all these themes in the subsequent chapters - whereas the topic of family will be on the fringes. Also, I would like to present how racism in Canada developed and how a traumatic event is processed in one's mind. For the illustration of these subjects, I will use the novel *Soucouyant*, as well as *The Hanging of Angelique* - but will mostly concentrate on *Soucouyant* because it allows a great deal of interpretation in the context of themes as racism, memory and trauma."

Chapter One -- Chapter Two -- Chapter Three -- Chapter Four -- Chapter Five -- Chapter Six -- Chapter Seven -- Chapter Eight -- Chapter Nine -- Chapter Ten -- Chapter Eleven -- Chapter Twelve

'A brilliant, powerful elegy from a living brother to a lost one, yet pulsing with rhythm, and beating with life' Marlon James, Winner of the Man Booker Prize WINNER OF THE ROGERS WRITERS' TRUST FICTION PRIZE WINNER OF THE TORONTO BOOK AWARD LONGLISTED FOR THE ORWELL PRIZE FOR POLITICAL FICTION LONGLISTED FOR THE SCOTIABANK GILLER PRIZE A GUARDIAN BOOK OF THE YEAR Michael and Francis are the bright, ambitious sons of Trinidadian immigrants. Coming of age in the outskirts of a sprawling city, the brothers battle against careless prejudices and low expectations. While Francis aspires to a future in music, Michael dreams of Aisha, the smartest girl in their school, whose eyes are firmly set on a life elsewhere. But one sweltering summer night the hopes of all three are violently, irrevocably cut short. In this timely and essential novel, David Chariandy builds a quietly devastating story about the love between a mother and her sons, the impact of race, masculinity and the senseless loss of young lives.

In Scarborough, a low-income urban neighborhood, three kids struggle to rise above poverty, abuse, and a system that consistently fails them. The adults in their lives either rise to the occasion or fall by the wayside; together, they make up a troubled yet inspired community that refuses to be undone.

While helping her parents choose what possessions to save from a raging forest fire, a wife discovers her grandmother's carpet bag and the clue to solving a family mystery.

FINALIST FOR THE GILLER PRIZE FINALIST FOR THE ETHEL WILSON FICTION PRIZE Bold and lyrical, sensual and highly charged, *Cereus Blooms at Night* is the beautifully written, sensational first novel by Shani Mootoo, one of Canada's most exciting literary voices. At the core of this haunting multi-generational novel are the shifting faces of Mala—adventurer and protector, recluse, and madwoman. Told by the engaging voice of Tyler, Mala's vivacious male caretaker at the Paradise Alms House, *Cereus Blooms at Night* is layered with unforgettable scenes of a world where love and treachery collide.

'There is, as you pick it up, nothing to prepare you for its power' OBSERVER 'Quite simply, one of the most beautiful books I have ever read' AMINATTA FORNA How do we navigate our complex histories for our children? What is our duty to share and what must we leave for them to discover? Writing to his daughter, David Chariandy asks difficult, unsettling, perhaps impossible questions - questions made all the more poignant by our current political landscape. With tender, spare and luminous prose, Chariandy looks both into his heart and mind and out to the world and humanity. In the tradition of Ta-Nehisi Coates and Chimamanda Ngozi Adichie, this is a book about race; this is a book about family.

Exploring the prevalence of madness in Caribbean texts written in English in the mid-twentieth century, Kelly Baker Josephs focuses on celebrated writers such as Jean Rhys, V. S. Naipaul, and Derek Walcott as well as on understudied writers such as Sylvia Wynter and Erna Brodber. Because mad figures appear frequently in Caribbean literature from French, Spanish, and English traditions—in roles ranging from bit parts to first-person narrators—the author regards madness as a part of the West Indian literary aesthetic. The relatively condensed decolonization of the anglophone islands during the 1960s and 1970s, she argues, makes literature written in English during this time especially rich for an examination of the function of madness in literary critiques of colonialism and in the Caribbean project of nation-making. In drawing connections between madness and literature, gender, and religion, this book speaks not only to the field of Caribbean studies but also to colonial and postcolonial literature in general. The volume closes with a study of twenty-first-century literature of the Caribbean diaspora, demonstrating that Caribbean writers still turn to representations of madness to depict their changing worlds.

UPDATE: NOW AVAILABLE A soucouyant is an evil spirit in Caribbean folklore, and a symbol here of the distant and dimly remembered legacies that continue to haunt the Americas. This extraordinary first novel set in Ontario, in a house near the Scarborough Bluffs, focuses on a Canadian-born son who despairingly abandons his Caribbean-born mother suffering from dementia. The son returns after two years to confront his mother but also a young woman who now mysteriously occupies the house. In his desire to atone for his past and live anew, he is compelled to imagine his mother's life before it all slips into darkness, her arrival in Canada during the early sixties, her childhood in Trinidad during World War II, and her lurking secret that each have tried to forget. Luminously poetic, *Soucouyant* marks the arrival of a major new literary talent in Canada. I'll explain it this way. During our lives, we struggle to forget. And it's foolish to assume that forgetting is altogether a bad thing. Memory is a bruise still tender. History is a rusted pile of blades and manacles. And forgetting can sometimes be the most creative and life-sustaining thing that we can ever hope to accomplish. The problem happens when we become too good at forgetting. When somehow we forget to forget, and we blunder into circumstances that we consciously should have avoided. This is how we awaken to the stories buried deep within our sleeping selves or trafficked quietly through the touch of others. This is how we're shaken by vague scents or tastes. How we're stolen by an obscure word, an undertow dragging us back and down and away.

Award-winning thriller writer Sheena Kamal delivers a kick-ass debut YA novel about a teenage kick-boxer coming to terms with her father passing

away. Love and violence. In some families they're bound up together, dysfunctional and poisonous, passed from generation to generation like eye color or a quirk of smile. Trisha's trying to break the chain, channeling her violent impulses into Muay Thai kickboxing, an unlikely sport for a slightly built girl of Trinidadian descent. Her father comes and goes as he pleases, his presence adding a layer of tension to the Toronto east-end townhouse that Trisha and her mom call home, every punch he lands on her mother carving itself indelibly into Trisha's mind. Until the night he wanders out drunk in front of the car Trisha is driving, practicing on her learner's permit, her mother in the passenger seat. Her father is killed, and her mother seems strangely at peace. Lighter, somehow. Trisha doesn't know exactly what happened that night, but she's afraid it's going to happen again. Her mom has a new man in her life and the patterns, they are repeating.

\*An Entertainment Weekly, Millions, and LitHub Most-Anticipated Book of 2020 pick\* \*A Rumpus and Electric Literature Most-Anticipated Debut of 2020 pick\* \*A Ms. Magazine Top Feminist Book Coming Out in 2020\* \*A BookRiot Best Book Club Pick of 2020\* \*A Celadon Books Most-Anticipated Novel of 2020\* \*A Lily Top Book to Read by Women in 2020 Selection\* \*A Buzz Magazine Top New Book of the New Decade\* \*A She Reads Most-Anticipated Historical Fiction Pick of 2020\* A transporting debut novel that reveals the ways in which a Jamaican family forms and fractures over generations, in the tradition of Homegoing by Yaa Gyasi. Stanford Solomon has a shocking, thirty-year-old secret. And it's about to change the lives of everyone around him. Stanford Solomon is actually Abel Paisley, a man who faked his own death and stole the identity of his best friend. And now, nearing the end of his life, Stanford is about to meet his firstborn daughter, Irene Paisley, a home health aide who has unwittingly shown up for her first day of work to tend to the father she thought was dead. These Ghosts Are Family revolves around the consequences of Abel's decision and tells the story of the Paisley family from colonial Jamaica to present day Harlem. There is Vera, whose widowhood forced her into the role of single mother. There are two daughters and a granddaughter who have never known they are related. And there are others, like the house boy who loved Vera, whose lives might have taken different courses if not for Abel Paisley's actions. These Ghosts Are Family explores the ways each character wrestles with their ghosts and struggles to forge independent identities outside of the family and their trauma. The result is an engrossing portrait of a family and individuals caught in the sweep of history, slavery, migration, and the more personal dramas of infidelity, lost love, and regret. This electric and luminous family saga announces the arrival of a new American talent.

Diasporic Marvellous Realism urges a deeper dialogue between postcolonial and Latin American literary theory in order to analyse the influence that the latter has exerted on the former and thus to indicate the constant feedback between these two traditions.

This fantastical historical novel, narrated by a child yet to be born, traces the lives of three generations of a Parsi family in India from the late 1800s to present day. The narrative follows the family from the intricacies of village life in the jungles of central India to the complications of urban life in turbulent pre- and post-independence struggles to contemporary diasporic realities in the United Kingdom and North America. The novel begins in 1899

with the birth of a boy named Jamshed to a rural Parsi family in central India. As he comes of age, Jamshed feels he is faced with the choice between spirituality and materiality: he has the opportunity to train to become a Parsi priest, or may follow family connections to a business opportunity as a distillery manager. Jamshed, who will become the family patriarch as a result of his choice, quickly becomes obsessed with the question of free will, and he passes on this obsession to his descendants. His preoccupations, however, are complicated by frequent, often disturbing, visitations by his as-yet-unborn grandchildren, who may or may not come into existence based on the choices he makes. This beautifully told, engaging novel, by the author of the Commonwealth Writers' Prize finalist *The Short, Happy Life of Harry Kumar*, humanizes the politics of ethnicity, culture, and colonial rule.

*The Things That Fly in the Night* explores images of vampirism in Caribbean and African diasporic folk traditions and in contemporary fiction. Giselle Liza Anatol focuses on the figure of the soucouyant, or Old Hag—an aged woman by day who sheds her skin during night's darkest hours in order to fly about her community and suck the blood of her unwitting victims. In contrast to the glitz, glamour, and seductiveness of conventional depictions of the European vampire, the soucouyant triggers unease about old age and female power. Tracing relevant folklore through the English- and French-speaking Caribbean, the U.S. Deep South, and parts of West Africa, Anatol shows how tales of the nocturnal female bloodsuckers not only entertain and encourage obedience in pre-adolescent listeners, but also work to instill particular values about women's "proper" place and behaviors in society at large. Alongside traditional legends, Anatol considers the explosion of soucouyant and other vampire narratives among writers of Caribbean and African heritage who in the past twenty years have rejected the demonic image of the character and used her instead to urge for female mobility, racial and cultural empowerment, and anti colonial resistance. Texts include work by authors as diverse as Nobel Laureate Toni Morrison, U.S. National Book Award winner Edwidge Danticat, and science fiction/fantasy writers Octavia Butler and Nalo Hopkinson.

In a neighborhood known as the Bramble Patch, the Lyons family endures despite poverty, racism, and the ghoulish appetites of an underworld kingpin called the Barghest. As the years pass and the neighborhood falls into decay, along with the town that surrounds it, what's left of the Bramble Patch will learn the saying is true: These bones are gonna rise again.

It all starts when Lilah Kemp - librarian, spiritualist, schizophrenic - inadvertently lets Kurtz out of page 92 of *Heart of Darkness* and is unable to get him back in. While Kurtz is stalking the streets of Toronto, Lilah frantically begins her search for Marlow to help her deal with the literary villain. Meanwhile, the city is becoming increasingly chaotic and terrifying. The rich and powerful are engaged in a web of depravity, a new and horrifying disease called sturnusemia has swept the city, and severely traumatized children are turning up at the local psychiatric institutes. Kurtz seems to be at the centre of it all. Lilah, witness to events tearing the very fabric of her society, seeks solace as always in the great works of literature and prays for Marlow to find an capture Kurtz - before it's too late.