

**News from the Feminist Caucus, by Anne Burke.** The 2019 Feminist Caucus Panel topic will be Canadian Women and the Vote. Details will follow about where and when the annual meeting will be. There is some funding available for League members. This month, review of *This Real, poems* by Concetta Principe, and introducing new member: Archana Stridhar; reviews of *The Size of a Bird*, by Clementine Morrigan; *Visible Cities*, by Kathleen Wall and Veronica Geminder; and *What the Poets Are Doing: Canadian Poets in Conversation*, edited by Rob Taylor. Some previews of *Being Fat: Women, Weight, and Feminist Activism in Canada*, by Jenny Ellison, and *Disrupting Breast Cancer Narratives*, by Emilia Nielsen.

## **Breaking News**

Anne, *The Prairie Fire* editors and I have re-written the call for submissions and re-scheduled this special issue -- for next fall. See the attached for details. **All assistance, help, advice, involvement from Leaguers is very, very welcome.**

Sue Sorensen

prairiefire

A CANADIAN MAGAZINE OF NEW WRITING

### **Call for Submissions:**

### **Women as Changemakers special issue**

Guest edited by Sue Sorensen. Publication in Fall 2019.

*Prairie Fire* magazine is inviting submissions for a special issue that explores women as changemakers. Women are at the forefront of leading change in so many areas, whether intensely personal, social, or political.

This issue celebrates the vitality and creativity of women's stories and lives. Please send us your poetry, fiction, creative non-fiction, memoir, drama, comics—or another genre—that engages, expands, or challenges assumptions about the topic of women creating change. We welcome submissions from writers who live anywhere on the gender spectrum.

**Submission Guidelines    Deadline: May 17, 2019**

(Please state in your cover letter that you are submitting to “Women as Changemakers.” Let us know if you are just starting to send out your work.)

**The cover letter** should include the following:

- a two- or three-sentence biographical statement;
- your full mailing address, e-mail address, and phone number;
- the title(s) of the piece(s) you are submitting;
- the genre of the piece(s) you are submitting (poetry, fiction, non-fiction, etc.).

### THE MANUSCRIPT

- Send a maximum of three poems OR one prose work (or other genre) per submission.
- Maximum length for fiction, creative non-fiction, etc.: 5000 words.

**E-mailed submissions WILL BE ACCEPTED FOR THIS ISSUE.**

Email: [prfire@prairiefire.ca](mailto:prfire@prairiefire.ca)

Prairie Fire Press  
423 – 100 Arthur Street  
Winnipeg MB R3B 1H3 Ph: (204) 943-9066  
Email: [prfire@prairiefire.ca](mailto:prfire@prairiefire.ca)

Payment in accord with general *Prairie Fire* rates. *PF* buys First North American Serial Rights and First Digital Publication Rights only. After publication, copyright reverts to the author. Visit [www.prairiefire.ca](http://www.prairiefire.ca) for more information.

## PAT LOWTHER MEMORIAL AWARD



**for a book of poetry by a woman author.** *The Pat Lowther Memorial Award is given for a book of poetry by a Canadian woman, and is in memory of the late Pat Lowther, whose life was cut short by her brutal murder in 1975. This award honours books by woman-identifying folks. The award carries a \$2,000 prize and it is presented each year at the LCP Annual Conference in June, with the shortlist announced in April.*



Review of *This Real*, poems by Concetta Principe (St. John's, Nfld: Pedlar Press, 2017, 104 pp. paper)

Concetta Principe has four books of poetry. She has written and directed for TV, including the Vision TV

series on Biblical archaeology, *The Naked Archaeologist*".

*This Real* was long-listed for the 2018 Raymond Souster Award and is a sequel to *Hiroshima: A Love War Story* (Pedlar Press, 2016). The cover art is reproduced from a Lions painting, Chauvet Cave (museum replica). There are epigraphs from the Beat poet Lawrence Ferlinghetti's "I am Waiting"; Samuel Beckett's absurdist drama *Waiting For Godot*, and *Sefer Yetzirah* [*The Book of Formation or Creation*]; all of which serve to prepare the reader for textual parallelism, linear game playing, and language centred on psychology, philosophy, and prophecy.

The dedication for all mothers, "may your good live on beyond you, whether Mother earth or not", signals feminism, the great Mother archetype, a matrilineal tradition. Shekhinah, a singer songwriter, is also the name from Hebrew, meaning "dwelling" or "settling" for the divine presence of God, from rabbinic literature. The ten Sefirot of nothingness are the fundamental nodes of divine energy of the Kabbalistic Tree of Life. Of the Three Mothers, their foundation is a "pan". The Hebrew word for pan is "Kaf". This word can denote the "pan" of a scale, but it also denotes "the palm of a hand".

In this compact collection, "Storm Advancing From Paradise", is derived, in part, from Walter Benjamin, a German philosopher, whose essay "On the Concept of History", was written in early 1940. He disputed the contemporary understanding of history as universal and teleological, progressively moving forward to an end.

"This Real" serves to distinguish "this" from "that", relative pronouns which introduce more than a single, factual reality. Thus, the consistency we feel as "real" is not consistency, but composed of chaos and void. In the end of days, an angel's wings are tangled; she is caught, so she cannot warn us. Fragments of Parmenides, *Sefer Yetzirah*, and other allusions are contrary and complementary text sources to express *la vie morte*, the end of a marriage.

As the world was revealed to Daniel Paul Schreber (1842-1911), who was confined in an asylum, his art was part of an appeal for release. Therefore, he began *Memoirs of My Nervous Illness*, in February 1900. He believed that an enormous architecture of nerves was dominated by a predatory God. This messianic grandeur was repurposed by Jim Jones' vision of nuclear

holocaust, as well as imminent apocalypse. A series of ocular failures pertain to weather, not rapture, as the real concern.

The Virgin Mary was said to have appeared to Saint Bernadette at Lourdes. "Your mother prayed, for everything. Her theory was that prayers solve everything." Queen Street Mental Health Centre was an educational venue for her daughters ("you and your sister"). The hypothesis is assuming that psychotics mistake the literary for the metaphorical. Jacques Lacan (1901-1981) posited three orders: the imaginary, the symbolic, and the real. The last-mentioned preoccupied him, until his death. The term was popularly used to refer to an ontological absolute, a true being-in-self. "The Real" for Lacan was not synonymous with reality. "The Real" is always in its place, outside language. "The Real" is the impossible and has a traumatic quality. His *Ecrits* had an impact on psychoanalysis and post-structuralism. Psychosis and sainthood are the same (*The Books of Creation*). Sigmund Freud concluded paranoia among males is a wishful phantasy, a "disease" of homosexuals (p. 33) The prose poems extrapolate reading Tarot cards, Desert Storm, and "Confessions of a Barren Mother Contemplating Creation" was inspired by a boy who died of septic shock, in Toronto, in 2002.

The Symbolic is a process of signification; it introduces a cut in "The Real", and is the world of words that creates a world of things, originally confused in the here and now. Thus, the Emergency, a fear of meningitis, of starvation come into being, associated with "the guilt of knowing his first hunger is her fault" (p. 43) The poems display a recurring dream of wheels, chariot wheels, hijackers and jihadi, hallucinations; spinal tap, the Milky Way. Though accidents "speak", whether deaths are slow or sudden, the poet poses the rhetorical question, "is this real or a film?"

"The Real" is the object of anxiety, since no Messiah came; 9/11 changed everything, even the sensations from the organ of skin; the Nazi death camps, whatever the miracle, the anorexic comes but "Too Late" for that spilled milk, the "One" in the simplest symbolic order.

"Theses on the Philosophy of Waiting, after Werner Herzog's [montage of pictographs] *Cave of Forgotten Dreams*", 2010, alludes to a German film director of New German Cinema. Another source is an earlier translation of Benjamin's 1940 writing, "Theses On the Philosophy of History or On the Concept of History". He wrote this last major work, completing the essay

before fleeing the Nazi Gestapo, and then committed suicide. Benjamin inverted Marxist historical materialism. He composed twenty numbered paragraphs, a pattern which could be said to have influenced the poet in her opus. It may be a cryptic and controversial work but she adapts it, and others, with skill and insight.

Homo Sapiens never read Plato, Freud, or Benjamin; the archaeologist studies the shaman, ritual, sacred cave, whether the womb or not a womb, but a cemetery. With remnants in fossils, we feel the end of things. The array of god-desses: Sophia, Shekhina, Ashtarte, Isis. Was she God's wife? the beginning "of a long gendered sleep?" (p. 84) Daniel Paul Schreber was aware of a struggle and the ensuring miracle: his male sex organs nearly retracted and the impression of a female body appeared on his arms and hands, "later on my legs, bosom, buttocks, and other parts of my body". (*Psychosis and Sexual Identity: Toward a Post-Analytic View of the Schreber Case*).

The "first" Schreber presents and represents those reiterations of "The Discovery of the Art of the Insane". The Name of the Father as the Locus of the Other (reconsidered by Lacan) came from Freud's Oedipus theory; The Pleasure Principle, and Desire of the Mother Signified to the Subject Phallus. Some of the other topics are: The Din of the Celestial Birds or Why I Crave to Become a Woman"; "The Other as Muse: On the Ontology and Aesthetics of Narcissism"; "Interspaces: Psychoanalysis and Mysticism", "Sexual Identity", "Paranoiac Fantasies"; "The Pathogenesis of Creation or the Liberation of Women".

In these poems, a panorama of Gilgamesh, that ancient king; the binary of "fall, waiting" (XIV), Messiah A, "I am"; Messiah B, The Messiah (Kafka, "The Coming of the Messiah") conclude this section. There are a supplementary Appendix, endnotes, and Bibliography.

Principe is the author of *Stained Glass*, a novella (1997) and *Interference* (1999), which won the Bressani Award for Book of Poetry, both titles published by Guernica Editions; *walking: not a nun's diary*, came out with DC Books in 2013. She is Assistant Professor of English at Trent University. Her Ph.D. research considered representations of the messiah and the "Muselmann" in twentieth century cultural and intellectual works, arguing that these figures are evidence of a trauma of secularism dating to first century Judea. The German version of "Musulman", (meaning "Muslim")

was a slang term used among captives of World War II Nazi concentration camps to refer to those suffering from a combination of starvation (known also as "hunger disease") and exhaustion and who were resigned to their impending death.

**Archana Sridhar** is a university administrator and poet living in Toronto. A graduate of Bard College and Harvard Law School and a former Fulbright Scholar, Archana focuses on themes of race, meditation, motherhood, and trauma in her poetry. Here are a few of her recent poems and where they were published.

### In the Background

I did not know that  
astral languages I know  
but don't know exist

couplets in white script  
set to angel melodies  
and *tabla* rhythms

woven in cashmere  
aquafoam cotton candy  
ancestral voices

arise from the Self  
subconscious languages wait  
appear and dissolve

- *Appeared in The Temz Review, November 2018*
- <https://www.thetemzreview.com/archana-sridhar.html>

### Waiting to Self-Immolate

The goddess Sati stood at the Ganges *ghat*, too close to her memories and his funeral pyre.  
The sun set on the river's horizon as they dragged her children to a distance.  
Wrapped in an armour of white *khadi* and widow's piety, she confronted the fire.  
She surveyed the teeming people as the wailing ululation dissolved into incense fragrance.

Another goddess of self-sacrifice now stepped up to the blaze: *Doctor Ford... Doctor Ford.*

Silently repeating her own name, her unspoken truths self-evident, she stood and waited.  
The distinguished Senate appeared, only to ply the witness before the gathering hordes.  
The women of the world - sweating, shaking - hold her in their bile-filled guts, breaths bated.

The village council gathered for a final vote, five elders with sacred threads and tufted hair.  
The colonizers' marionettes, gentlemen in hitched-up *dhotis*, strings tugged from far away.  
They decided amongst themselves - about her comportment, how she really feels, really fares.  
They demanded she come for patrimony's harmony, for their power to last another day.

Crowds gather and a time is set, to pin her body down under a rising blood red moon.  
Lord Shiva watches his divine consorts as they retreat into snowy *sari* spirit-folds.  
Both women take a single hieroglyphic step and freeze like Briseis, Sally, and June.  
The men of the world - sweating, shaking - salivate for seared flesh, pray their sway to hold.

A new generation of women cover their ears against scrambled signals of their worthlessness,  
And feel the rising heat of flames singe their memories into ashes and weightlessness.

- *Appeared in Poets Reading the News, September 2018*
- <http://www.poetsreadingthenews.com/2018/09/waiting-to-self-immolate/>

## Pranams / Salutations

Packed clay floor the hue of dried blood,  
Polished to a chilling sheen shocks  
Bare feet skimming its glacial surface.  
Writhing out from a wrinkled ivory *dhoti*  
Mottled ankles missing toes  
Bony fingers press into bruised flesh.  
A roller coaster of luminous specks  
Swim from the skylight  
Silent witnesses floating suspended  
The ancestors rustle awake and  
Fan themselves with yesterday's news.  
Leftover bodies crouch in the corners,  
chewing scraps.

- *Appeared in Brown Orient, September 2018*
- <https://thebrownorient.weebly.com/archanasridhar.html>

## Reunion in Annandale

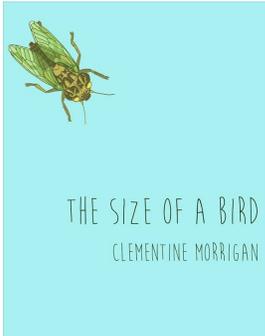
Our eyes searched the darkness  
for where Woodstock should have been.  
We listened for alien voices from the  
heavens and the hoods of our cars  
staring up at the Catskills  
across a purple haze.

Memories were sewn into a circle  
of unbreakable aluminum,  
sharpened into rabbit-ear scalpels.  
Embers of cigarettes commingled  
with chipped paint as we laid  
in wait for another

Meteor shower to fall upon  
our eyes, our bodies, our selves,  
silently transcribing tongues into print.  
Meanwhile, field mice pushed  
their skeletons up through the foundations  
and crevices of our built-form sky-castles.

Dream-house renderings of our youth-  
full ambitions turned  
to middle age as we gathered  
together in personal revolutions  
and dreamt our pasts like a filter on  
our present reality.

- *Appeared in Foliate Oak Literary Magazine, December 2018*
- <https://www.foliateoak.com/archana-sridhar.html>



Review of *The Size of a Bird*, by Clementine Morrigan (Toronto: INANNA Publications and Education Inc, 2017) 94 pp. paper.

In I. “Write a Place for the Pain” the act of composition ensures a sense that persona of the poet is still alive, while denying the urgency of “Black thoughts”. Road kill is a tableau of self-loathing. “Nothing at all” indicates diminishment of self-worth. Almost rape and aggressive feminism apply to “First Dates”. She disassociates from sexual acts. (“Nothing to Do With Me”)

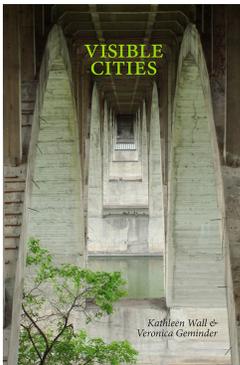
In II. “I Could Not Say What I Felt For You”, the lyric poems are briefer texts which deal with past incidents. In III. “Wild Hearts”, the prose poems are wrapped from left to right. She imagines “I used to be Coe Hill” and “Now I am Toronto”, “More home to me than home ever was”. In “Muses”, she writes about her inspiration, “the way she is an artist, the way she is my muse”. Passion dictates. “We are exploding, unapologetic.” Sober addicts can love. Hence, “we were ravaged”, “we are emblazoned.” (“Wild Hearts”) She passes on inclusion for the sake of maintaining her authenticity. (“Skate Park”) She imagines “If I had a love here”, “I untangle myself”. Then “I find the beach”, and “It is just me”.

In IV “Like a Blade” the words in “Lake” are peppered with letters in a confined space. Others are italicized, for emphasis, in “Liminality”. The parts of the whole are “Split”. Stillness surrenders to silence. In V “The Size of a Bird”, the prose poems again make their reappearance. “My hand is... the size of a bird.” She experiences “His Adoration”. However, there is “Ambivalence” in the relationship. She is a tortured soul. “The trees are breathing. The stars blink”. (“Tangle of Veins”)

In VI “Insistence on Magic”, the poem “The Deep” is a pattern or shape poem, with wings. Others celebrate female empowerment, fairies, and fireflies. In VII “Never Enough”, we learn that “His fucking is done”, while she returns to The Valley. (“Returning”) The hangover (“Poison”) entails she is still a little drunk. She overhears a story about herself, which she cannot disavow. “I never want to see myself again.” She feels afraid of herself. She decides to be more discreet about the “f” word “feminism”.

(“Mountains on the Moon”) She imagines herself as a homeless person, pushing a shopping cart of her earthly belongings. (“Mostly a Mess”) In VIII “The Worst Thing”, yellow lines resemble stitches. Blue is unwanted. Trees will be cut down. Killing is never sexy, a target, a pin, a red “x”. She contemplates sex as always violence. (“Queer Monstrosity”) In IX “Unbroken”, the word “Vagina” is a knife. (“Meat”) The abuse is outlined in “A Cup of Tea”. She is in a state of denial as an abused woman. (“Love is a Strategy”) The grief and PTSD extends to “Suicidal Ideation”. “I attempt to escape” “I sleep for days”. She identifies with road kill. She denies morbid thoughts. Therefore “*I write the words I am still alive*”.

Clementine Morrigan is a writer, artist, and working witch. Her first book was *Rupture* (2012). She is the creator of two short films, “Resurrection” (2013) and “City Witch” (2016). She self-published *You Can't Own the Fucking Stars: Collected Writings on Trauma, Addiction, Recovery, and Transformation* (2018). Some of her work considers trauma, madness, addiction; sobriety, gender, sexuality, desire; magic, re-enchantment, environment, and more-than-human worlds. To learn more visit [clementinemorrigan.com](http://clementinemorrigan.com).



**Review of *Visible Cities*, by Kathleen Wall and Veronica Geminder (University of Calgary Press, 2018) 160 pp. paper.**

This book of ekphrastic poetry began with the prairie artists: the Regina Five and Clement Greenberg, who visited from New York City. The cityspace theme was inspired by Jane Jacobs; Walter Benjamin’s *Arcades Project*; Elaine Scarry’s *On Beauty and Being Just*; Mark Kingwell’s *Concrete Reveries: Consciousness and the City*; Gary Bridge and Sophie Watson’s combined “City Imaginaries” in *A Companion to the city*, edited by Bridge and Watson. (Additional sources are listed in “Notes”). Perhaps, Jacobs (1916-2006) is most known for *The Death and Life of Great American Cities* (N.Y.: Random House, 1961). She was an American-Canadian journalist, author, and activist, who influenced urban studies, sociology, and economics. Her book *The Death and Life of Great American Cities* argued that urban renewal did not respect the needs of city-dwellers.

In I, “Beauty Unforeseen”, there are the poems: “Unforeseen” of Ottawa, “Quiet city” of Chicago, “Rust á la Pollock” and “Rothko’s wooden door”

both of Saskatoon. The aim is to leave discretion behind, “like a Chagall goat”, in search of beauty, through geometry, concrete “a blue goat”, and “a blue story” (“Unforeseen”). Other elements are: smog patina, the back door, Cheever’s stories, and a cold cup of coffee. (“Quiet city”). In an homage to Jackson Pollock’s abstracts, we see how “He pins the canvas to the floor”. This gesture is compared with a calligraphic history, in a back alley. (“Rust á la Pollock”) Mark Rothko (1903 –1970 ) was an American painter and an abstract expressionistic. Security is an issue with a painted back door. (“Rothko’s wooden door”) In Ottawa, there are Lord Elgin’s Tyndall stone walls but we have our secret routes. (“Maps”) Impulse of Saskatoon (“Curtains and wire”) brick facts, secret desires, a frame (“Your mind under glass” of Chicago).

In II, “Questions in Our Pockets”, we discover Virginia Woolf’s *Moments of Being*, a metaphor of the world as a work of art but we are the words. There are poems: “Questions in our Pockets”, with a black-and-white photograph of Boston Common, which resembles a Matisse scene; “De Chirico on Wall Street”, “Haverstack”, “Improvisation”, and “Dare” of New York City and the Financial District; “Talking about the dogs” and “Margins” of “Chicago, and “Ladders” of Regina.

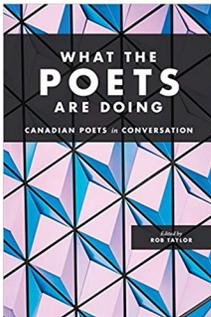
In III, “What Would Banksy Do?” from Don DeLillo’s novel, *Underworld*, the poems of each venue are: “Street History” of Ottawa; “Graffiti” for a railroad siding between Regina and Saskatoon; “First Snow” of Paris, “University Bridge” of Saskatoon; “Yarn bombing in Grand Cerf Arcade” of Paris.

In IV, “Reflections in a Camera’s Eye” offers “Cloud Gate” and “Man in the blue shirt” both of Chicago; “Campus in the off hours”, “Red Truck”, and “Restore”, all three of Regina; “Dance of chairs” of New York City; “Flea Market” of Chicago; “Orchids in Grand Cerf Arcade” and “Rue St. Honoré” of Paris; and “Convex travel mirror” of Venice.

In V “Grids”, there are poems: “Daedalus at work” of Ottawa; “Threshold” of Montreal; “Open” of New York City; “Reverie” a prose poem of Paris; “The Chicago Picasso” of Chicago; and “Rue Descartes” of Paris.

Kathleen Wall is an award-winning author and scholar. Veronica Geminder is a photographer who works primarily in urban settings. In addition to *Blue Duets*, a novel, Wall previously published two books of poetry, *Without*

*Benefit of Words* and *Time's Body*, which won the John V. Hicks Long Manuscript Award from the Saskatchewan Writers Guild. The full colour photographs by Geminder, who has a Master's of Philosophy in the History and Philosophy of Architecture from the University of Cambridge, augment the poetry by Wall. This is a title in the Brave & Brilliant Series storytelling and verse in print or digital publication. The collection is dedicated to Dr. Kenneth Probert, whose memorial brought together the contributors with Paul Wilson, a former editor of Hagios Press. Wall acknowledges Don McKay. Ken Babstock, Sage Hill, and her local poetry group.



**Review of *What the Poets Are Doing: Canadian Poets in Conversation*, edited by Rob Taylor (Gibsons, B.C.: Nightwood Editions, 2018) 256 pp. paper.**

The sixteen volumes of the *Paris Review Interviews* dispense literary wisdom from the World's Literary Masters. Eighteen interviews edited by Tim Bowling were published in homage to Al Purdy. Twenty Canadian poets contributed to this sequel to *Where the Words Come From: Canadian Poets in Conversation* (Gibsons, B.C.: Nightwood Editions, 2002). Their interchanges took place between January and June, 2018.

Rather than tape-recorded interviews the discussions were conducted by email or communicated otherwise electronically, which avoids the transcription issue, although we used to believe that online exchanges lacked the informal give and take of in-person engagement.

For a new age, with social media and the illiterate messages which have replaced letter-writing, this collection is especially articulate and literary in both tone and practice. The addition of poems throughout, linked with common themes, serves the reader well enough, with reciprocal conversations rather than the staid, academic, and often monotonal product of an academic interviewer. I was particularly interested in the pairing of established poets who chose their younger partners, based in part, on an initial list, under erasure.

Among the poet interviewed in 2002 were: P.K. Page, Margaret Avison, Phyllis Webb, Don Coles, Don McKay, Margaret Atwood, Michael Ondaatje, and Patrick Lane. Those asking questions were: Stephanie Bolster,

Carmine Starmino, Ken Babstock, Helen Humphreys, David O'Meara, and Julie Bruck. The present collection includes, but is not limited to, Steven Heighton, Ben Ladouceur, Armand Garnet Ruffio, Russell Thornton, Tim Bowling, and Raoul Fernandes.

In a Foreword, Taylor tries to draw an analogy of a poet in society between The Tragically Hit (1984-2017) lead single, "Poets" and the work which remains. Taylor is the author of two books of poetry, the first shortlisted for the Dorothy Livesay Poetry Prize and the second won the Alfred G. Bailey Prize. He is an emerging artist, who teaches Creative Writing at the University of the Fraser Valley.

An Afterword, "Nine-Tenths Unseen" seeks to connect the "interviews" with dialogue, separateness, and collage, according to Nick Thran. He is the author of three collections of poetry. His pair Sue Sinclair, author of five poetry collections, reflects on similar themes and the social side of writing. Thran counters with how each contributor possesses a unique and personal shape, offering a profusion of examples derived from the text. Sinclair believes that writing poetry is "lonely-making", but not necessarily so. An individual may be identified by email address as much as by articulation, a paradox.

Overall, the final essay borders on book reviewing, acknowledged as much by Thran. However, since the piece appears at the end of the book, the preceding poets can be read, without interpolation of the critical mind (or, in this instance, minds). Just to add, their attempt at having a live conversation "feels pressured", at least for Sinclair, because Thran observes that talking in person, for publication, does not provide as many opportunities as email, letter writing, telephone, or subsequent in-person meetings. Transcription and bagels (or the lack of them) are whimsically comparative factors.

In "Our Boreal Roots", Liz Howard is a generation younger and whose figure of the *Infinite Citizen of the Shaking Tent* (published by McClelland & Stewart and winner of the 2016 Griffin Poetry Prize) releases the trickster spirit ("Knausgaard, Nova Scotia"). In "There's Always More Freedom To Go After" Sina Queyras, the author of nine books, debates inhibition and fable with *Voodoo Hypothesis* (Glass Poetry Press, 2017) author Canisia Lubrin, as well as the difference between a learned poetics of mastery and instinctive poetics of inquiry. Both confess to avoiding reviews of their

books and arbitrary categories, such as “CanLit”. “Morning Song” by Queyras and “Polite Uncertainty”, by Lubrin are quoted for reference.

Dionne Brand, author of *No Language Is Neutral* (Coach House Press, 1990), compares memories with Souvankham Thammavongsa, author of four poetry books, who decries racism as “even to be expected” as the norm. The telephone company of multiple voices on the air has been transformed by Skype. In “Animating Their Words”, Marilyn Dumont, author of *A Really Good Brown Girl* (Brick: 1996), which won the 1997 Gerald Lampert Memorial Award, had a profound influence on Katherena Vermette, whose second book of poetry, *river woman* was published by House of Ananasi Press, in 2018. (Vermette’s “Another Story” with Indigenous injustice in “I Come Sounding After”, by Dumont”, and Dumont’s Indigenous history of Edmonton, in progress.

In “An Acquiescence To Not Knowing”, Sue Goyette (*Penelope in the First Person* published in 2017 by Gaspereau Press) embraces *Feel Happier in Nine Seconds* (Coach House Books, 2017) by Linda Besner (“Bells, Liberty, Undue Exultation”). Goyette feels lonely for a poetry community. Besner felt horrible publishing a book, an all-to-common reaction. Line-lengths vary. “Each line has its own voltage, its own force”, according to Goyette, “I try to break it [the line] before the breath of it runs out or the energy of it gets too ragged or breaks, unless that’s exactly what the line wants to do”. (p. 98)

In “The Backdrop of Constancy”, Karen Solie (“A Plentitude”), author of *The Road In Is Not the Same Road Out* (House of Anansi Press, 2015) and Amanda Jernigan (“The Sign of Jonas”), author of *Years, Months, and Days* (Biblioasis 2018) end by talking about the sea. A fragment from Horace’s *Epistles* is where Solie’s fifth poetry book *The Caiplie Caves* (House of Ananasi Press, 2019) began. In “The Striking of a Bell”, Phoebe Wang (“Possession”) reveals she worked on her debut manuscript of *Admissions Requirements* (Penguin Random House, 2017) with Dionne Brand. In “Crossing the Divide”, Elizabeth Bachinsky (“Literal Things Literary Men Have Literally Said to Me”) discusses her books, among them *The Hottest Summer in Recorded History* (Nightwood Editions, 2013) *Home of Sudden Service* (Nightwood Editions, 2006) shortlisted for the 2006 Governor General's Award, and *I Don’t Feel So Good* (BookThug, 2012). Kayla Czaga (“Death Starring Winona Ryder”) is author of *For Your Safety*

*Please Hold On* (Nightwood Editions, 2014) and *Dunk Tank* forthcoming, in 2019, from House of Anansi Press.

*Where the Words Come From: Canadian Poets in Conversation* (Nightwood Editions, 2002) reflected the post-World War II “older” baby boomers born between 1948 and 1955 and the “younger” boomers born between 1956 and 1964. Generation X is the demographic following the baby boomers and preceding the Millennials. “Xers” were born between 1963 and 1982. As poet and reader I anticipate further volumes in this perceptive and thought-provoking series.

**Rob Taylor** was born and raised in Port Moody, BC, and lives in Vancouver with his wife and son. He is the author of two books of poetry: *The News* (Gaspereau Press, 2016) and *The Other Side of Ourselves* (Cormorant Books, 2011). In 2017, *The News* (Gasperau Press) was shortlisted for the 2017 Dorothy Livesay Poetry Prize, and, in 2010, the manuscript for *The Other Side of Ourselves* (Cormorant, 2011) won the Alfred G. Bailey Prize. He was the poetry editor at *PRISM international* in 2014–15. Rob has run a blog devoted to Canadian poetry, *Roll of Nickels*, since 2006. In 2015 he received the City of Vancouver’s Mayor’s Arts Award for the Literary Arts as an emerging artist. He teaches Creative Writing at the University of the Fraser Valley.

Anne Burke

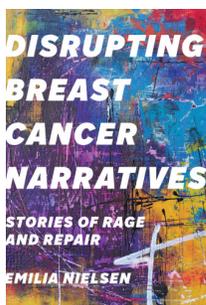
### **Previews: Being Fat: Women, Weight, and Feminist Activism in Canada**

**Jenny Ellison** is the Curator of Sport and Leisure at the Canadian Museum of History, and co-editor of *Obesity in Canada: Critical Perspectives*, University of Toronto Press.  
© 2019

Table of contents *List of Illustrations Tables Abbreviations*

Introduction: Fat Women Are Not Few

1. FIFI: Feminist Approaches to Being Fat
  2. Between Women: Fat Acceptance Organizations
  3. "If only you'd lose weight...": Femininity, Sexuality and Fat Activism
  4. Dr. Fullovitt, MD: Fat Women's Experiences with Doctors and Dieting
  5. "Let Me Hear Your Body Talk:" Aerobics for Fat Women Only
  6. Bodies Out of Fashion: Buying and Selling Plus-size Clothing
- Conclusion: When We Rise the Earth Will Shake



# Disrupting Breast Cancer Narratives: Stories of Rage and Repair

By Emilia Nielsen who is Assistant Professor in the Health and Society program, Department of Social Science at York University. © 2019

Table of contents:

## 1 Shifting Public Perceptions of Breast Cancer

*Stories of Breast Cancer*

*“The Angry Breast Cancer Survivors”*

*Narrative Inquiry in Interdisciplinary Health Research*

*Normative and Disruptive Stories*

*Description of Chapters*

## 2 Feminist Counternarratives

*Sharing Our Stories*

*Breast Cancer Narratives in Public*

*Feminist Narrative Bioethics, Illness Narratives, and the Medical Humanities*

*Breast Cancer Narrative Ethics*

*The Power of Counternarratives*

## 3 Angry Stories of Survivorship

*“Welcome to Cancerland”*

*Feeling Angry*

*Challenging Happiness*

*Contesting Survivorship*

*The Cancer Journals*

*Ordinary Life*

*Bad Patient*

## 4 Questioning Environmental Causation

*Chasing the Cancer Answer*

*Cancer Killjoy*

*The Problem with Personal Responsibility*

*Crazy Sexy Cancer*

*F\*\*k Cancer*

## 5 Queering Breast Cancer

*“White Glasses”*

*Doing Elegiac Politics*

*The Summer of Her Baldness*

*Living Elegiac Politics*

*The L Word*

*Gender / Cancer Rage*

6 The Power of Narrative Repair

*Revisiting Counternarratives*

*Enacting Resistance*

*Performing Patienthood*

*Narrative Repair*

7 Postscript: Screening Pink Ribbons, Inc

*Acknowledgments*

*References*

*Index*