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of ALBERTA PRESS



SPRING 2017

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EDMONTON, CANADA



Director's Message

I am writing this message in June 2016 not long after a gunman killed 49 people and injured 53 others inside Pulse, a gay nightclub in Orlando, Florida. Shortly after the Orlando shootings, I attended the Association of American University Presses (AAUP) annual meetings in Philadelphia, where over 700 members of our publishing community were asking the question, "What can I do to fight the ignorance, the hatred, the violence?"

We were reminded by Peter Berkery, Executive Director, AAUP, that "University presses play an essential role in the care and feeding of civil society by cultivating and publishing books...works that engage unflinchingly with serious issues."

Peter read from a poem by Reinaldo Arenas, a Cuban poet self-exiled to NYC because of the Castro regime's persecution of LGBTQ people.

I would like to offer some lines from one of our poets featured in this catalogue which I feel reflect the way we feel about the big, bold, beautiful and troubled world in which we live.

But let's go further than that and take back this country from its leaders and slip back to thirty-nine cent gas, but past that too, past treaties and rations.... Then let's start again.... Let's start with that very first thought, while it was still a thought, before it became a thing, a noun, a country, a nation, before it became you, before it wrapped itself in thread and became a predator, sun drenched and glorious, sworn to its own consumption.

—from "Constitution," by Micheline Maylor

Through the voices of our authors, be they poets or scholars or both, we seek to inform and educate readers. We hope their words and our efforts play a significant role in overcoming prejudice and hatred and engendering an enlightened society.

Sincerely,
Linda D. Cameron
Director



The Burgess Shale

The Canadian Writing Landscape of the 1960s

MARGARET ATWOOD

MARIE CARRIÈRE,
INTRODUCTION

Margaret Atwood considers the Canadian literary landscape of the 1960s to be like the Burgess Shale, a geological formation that contains the fossils of many weird and strange early life forms, different from but not unrelated to contemporary writerly ones. *The Burgess Shale* is not all about writerly pursuits, though. Atwood also gives readers some insight into the fashions and foibles of the times. Her recollections and anecdotes offer a wry and often humorous look at the early days of the institutions taken for granted today—from writers' unions and grant programs to book tours and festivals.

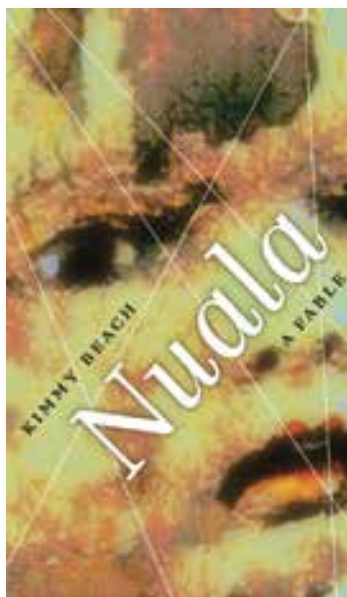
Margaret Atwood is known internationally for her award-winning poetry, short stories, and novels. She was born in Ottawa and grew up in northern Ontario and Quebec. She has lived, studied, and worked in Montreal, Edmonton, Vancouver, and Boston as well as France, Italy, and Germany.

88 pages • 10 B&W photographs, foreword/liminaire, introduction
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Canadian Literature / Essays
February 2017

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9 781772 123012



Nuala

A Fable

KIMMY BEACH

*“Shh, my Nuala. I am with you.
Today I shall teach you the
newness of you.”*

As The Engine breathes life into Nuala, her gaze falls on Teacher-Servant, the Chosen One. He alone will be able to hear her thoughts and interpret her innermost emotions. But soon Teacher-Servant starts to worry that Nuala will be able to give away her thoughts freely. Set in an atypical dystopian world, *Nuala* is a startlingly original and inventive work of fiction, redolent of Margaret Atwood, José Saramago, and Kazuo Ishiguro. Beach’s dark, fearless imagination has created a time and space that are at once remote and strange, but absorbing and deeply credible. *Nuala* leaves the reader with much to ponder about the nature of love, possessiveness, jealousy, envy, and autonomy.

Kimmy Beach is a writer, editor, and mentor. *Nuala: A Fable* is her sixth book. Her latest publication, *The Last Temptation of Bond* (UAP, 2013), received wide recognition. She lives in Red Deer, Alberta.

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Only Leave a Trace

Meditations

ROGER EPP

RHONDA HARDER EPP,
ILLUSTRATIONS

Make yourself big when you enter a room, when you meet a bear in the woods. Make yourself big. Meet the eyes.

Roger Epp's poetic meditations about the minor miracles, the difficulties, and the loneliness of leading a small university campus through a time of significant change are depicted in a series of elegant yet understated prose pieces, illustrated by his life partner, Rhonda Harder Epp. Taking a candid look at the many challenges such a position brings, Roger Epp humanizes, scrutinizes, and upholds the integrity of academic administrative work. *Only Leave a Trace* will appeal to those who work in universities, hold leadership roles in them, or care about the connections between higher education, students, and place.

Roger Epp is Professor of Political Science at the University of Alberta. He served as founding Dean of the university's Augustana Campus in Camrose from 2004 to 2011. He is author of *We are All Treaty People* (UAP, 2008) and co-editor of *Writing Off the Rural West* (UAP, 2001). **Rhonda Harder Epp** is a painter whose work is held in private and institutional collections. Her work has been shown in galleries across western Canada. They live in Edmonton.

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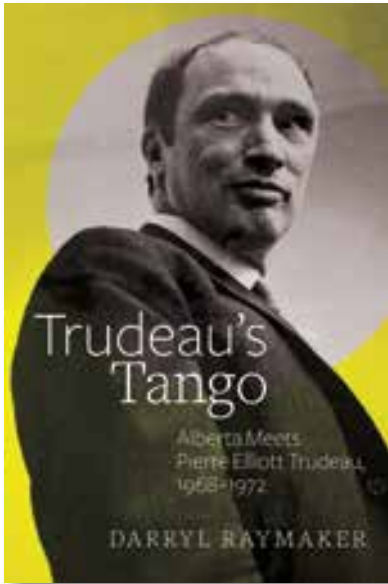
Leadership / Meditations

April 2017

ISBN 978-1-77212-266-4



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Trudeau's Tango

Alberta Meets Pierre Elliott
Trudeau, 1968–1972

DARRYL RAYMAKER

Trudeau appeared to enjoy the encounter. He stood his ground while escaping projectiles, including a tomato...

After the briefest of honeymoons in 1968, Pierre Trudeau's government clashed with Alberta's conservative interests, generating antagonism that persists to this day. *Trudeau's Tango*, an insightful personal history, traces the tangled political relationships that developed when the charismatic statesman confronted the forces of oil and agriculture in Canada's West. Liberal insider Darryl Raymaker recounts an attempt to broker "a marriage from hell" between the federal Liberal Party and Alberta's Social Credit government. The failure of this union is one of the reasons why the Liberals continue to struggle for favour in Alberta. Part memoir, part chronicle, *Trudeau's Tango* is a timely book on a provocative matter, perfect for anyone interested in Canadian history, politics, economics, or the Canadian zeitgeist of the late 1960s.

Darryl Raymaker was born, raised, and educated in Alberta, and practised law in Calgary for more than 50 years. His involvement in the Liberal Party began in 1963. He ran as a Liberal candidate four times and has served on the National Executive of the Liberal Party of Canada. He lives in Calgary.

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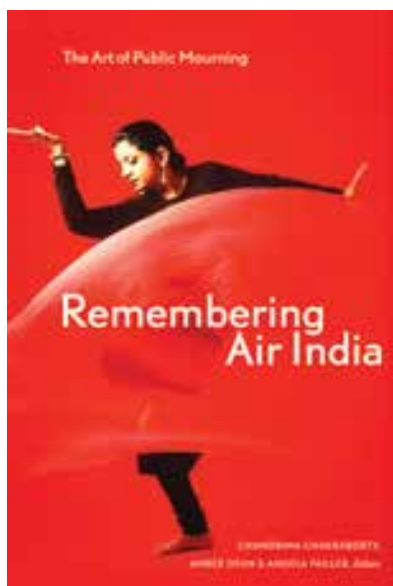
Political Science / Memoir

July 2017

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Remembering Air India

The Art of Public Mourning

CHANDRIMA CHAKRABORTY,
AMBER DEAN & ANGELA FAILLER,
EDITORS

On June 23, 1985, the bombing of Air India Flight 182 killed 329 people, most of them Canadians. Today this pivotal event in Canada's history is hazily remembered, yet certain interests have shaped how the tragedy is woven into public memory, and even exploited to advance a pernicious national narrative. *Remembering Air India* insists that we “remember Air India otherwise.” This collection investigates the Air India bombing and its implications for current debates about racism, terrorism, and citizenship. Drawing together academic analysis, testimony, visual arts and creative writing, this innovative volume tenders a new public record of the bombing, one that shows how important creative responses are for deepening our understanding of the event and its aftermath.

Contributions by: Cassel Busse, Chandrima Chakraborty, Amber Dean, Rita Kaur Dhamoon, Angela Failler, Teresa Hubel, Suvir Kaul, Elan Marchinko, Eisha Marjara, Bharati Mukherjee, Lata Pada, Uma Parameswaran, Sherene H. Razack, Renée Sarojini Saklikar, Maya Seshia, Karen Sharma, Deon Venter, Padma Viswanathan

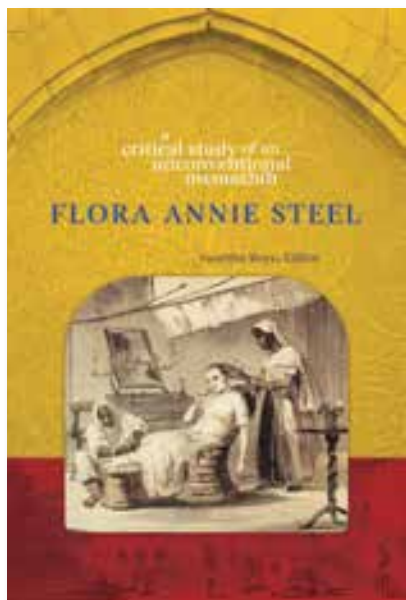
Chandrima Chakraborty is Associate Professor in the Department of English and Cultural Studies. **Amber Dean** is Associate Professor in the Department of English and Cultural Studies Program. Both are from McMaster University in Hamilton. **Angela Failler** is Canada Research Chair in Culture and Public Memory, and Associate Professor of Women's and Gender Studies at the University of Winnipeg.

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Memory Studies / Art & Literature / Terrorism / Racism
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ISBN 978-1-77212-259-6



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Flora Annie Steel

A Critical Study of an Unconventional Memsahib

SUSMITA ROYE, EDITOR

Flora Annie Steel was a contemporary of Rudyard Kipling and she rivaled his popularity as a writer of her times, but gender-biased politics made her gradually fade in readers' minds. This collection is the first to focus entirely on this "unconventional memsahib" and her contribution to turn-of-the-century Anglo-Indian literature. The eight essays draw attention to Steel's multifaceted work—ranging from fiction and journalism to letter writing, from housekeeping manuals to philanthropic activities. These essays, by recognized experts on Steel's life and work, will appeal to interdisciplinary scholars and readers in the fields of Women's Studies, British India, Colonial and Postcolonial Studies, Cultural Studies, and Victorian writing.

Contributors: Amrita Banerjee, Helen Pike Bauer, Ralph Crane, Gráinne Goodwin, Alan Johnson, Anna Johnston, Danielle Nielsen, LeeAnne M. Richardson, Susmita Roye

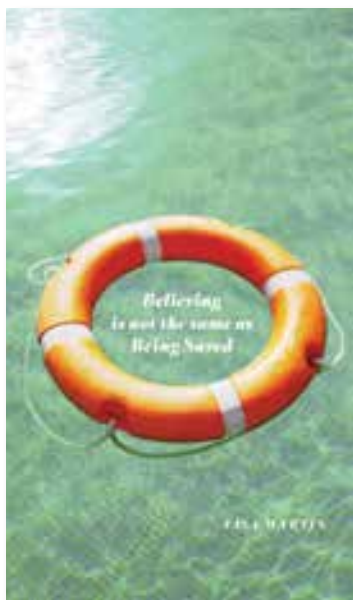
Susmita Roye is Associate Professor of English at Delaware State University in the USA. She has received a National Endowment for the Humanities Award for Faculty for her monograph on women writers in British India. **Flora Annie Steel** (1847–1929) was born at Sudbury Priory, Harrow and grew up in Forfarshire in Scotland. She spent 22 years in India, mainly in the Punjab.

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Anglo-Indian Literature / Victorian Writing / Colonial Studies
April 2017

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Believing is not the same as Being Saved

LISA MARTIN

*Some of the petals are pale like the first
light that burns febrile through the
kitchen window as we walk toward
morning.*

— from "Still Life with White Roses"

Lisa Martin's new poetry collection seeks the kind of lyric truth that lives in paradox, in the dwelling together of seeming opposites such as life and death, love and loss, faith and doubt, joy and sorrow. Here readers will find a range of moods, tones, and subjects, as well as both traditional and contemporary forms—from sonnets to prose poems. This is a collection imbued with the light of an enduring, if troubled, faith. With its focus on spirit, ethics, and how to live well, *Believing is not the same as Being Saved* offers a tender meditation on the moments that make a life.

Award-winning poet, essayist, and editor **Lisa Martin** is the author of *One Crow Sorrow* (2008) and co-editor of *How to Expect What You're Not Expecting: Stories of Pregnancy, Parenthood, and Loss* (2013). She teaches literature and creative writing at Concordia University of Edmonton.

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Poetry / Canadian Literature

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Little Wildheart

MICHELINE MAYLOR

*See
with all clarity, and from way up,
what the predator knows.
Death already hunts.*

— from "We Are Entirely Flammable"

Micheline Maylor's poems slip effortlessly through topics ranging from what we give up as we age to regrets for love that has passed, the interplay between the animal world and human thought, and the myths we append to ourselves and others. An expansive, conversational voice underscores the poet's technical mastery as her subjects turn from love to hope to fearlessness. Maylor asks readers to perceive how we inhabit our selves, how words construct us. By turns quirky, startling, earthy, and hope-filled, these poems reflect the moods of existence. *Little Wildheart* is rich with challenge and surprise.

Poet laureate and Mount Royal University professor **Micheline Maylor** has written for *The Literary Review of Canada*, and *Quill & Quire*. A co-founder of FreeFall Literary Society, she lives in Calgary.

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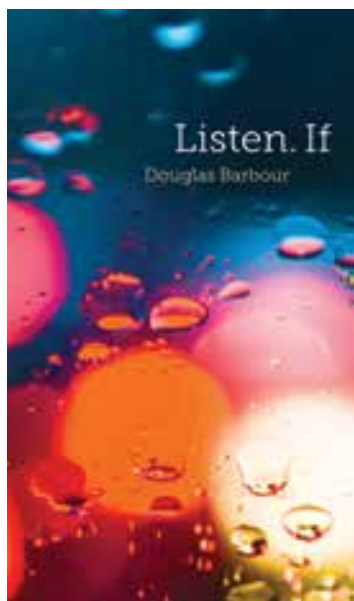
Poetry / Canadian Literature

February 2017

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Listen. If

DOUGLAS BARBOUR

*first snow falling slow
hangs in the air
a curtain drifting there
thickening sight*

—from "Winter"

In this new collection, Douglas Barbour experiments with what he calls “rhythmically intense open form.” *Listen. If* presents technically innovative poetry that invites the reader to join in some serious play. Barbour’s vivid, ekphrastic poems engage an ongoing conversation among artworks—not only classic paintings but also popular music—while his lyric poems astutely, accessibly evoke places, moments, and feelings. This is poetry that takes up language both as the already-said and as a playground for brilliant technique. Leaping from love to landscapes, politics to jazz, Keats to Milne to Monk, these poems yearn to be spoken aloud for the pure joy of sound.

Douglas Barbour lives in Edmonton. The author of several books of poetry and criticism, he was inducted into the City of Edmonton Arts & Culture Hall of Fame in 2003.

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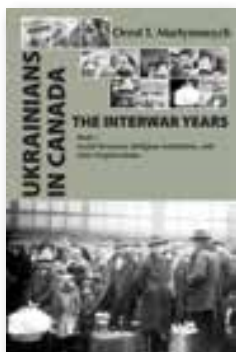
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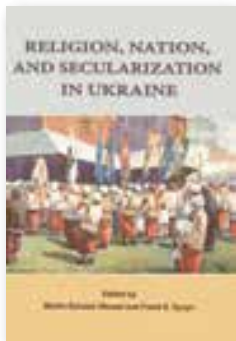
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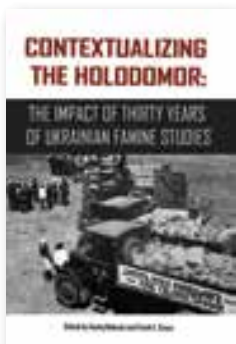
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Linguist **Alla Nedashkivska** teaches and publishes in the areas of language pedagogy and second language acquisition. She authors Ukrainian language textbooks and web resources, including the award-winning *Ukrainian Through Its Living Culture* (UAP, 2010).

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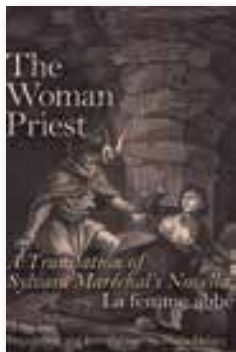
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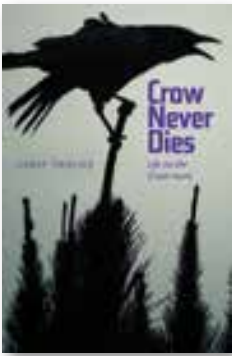


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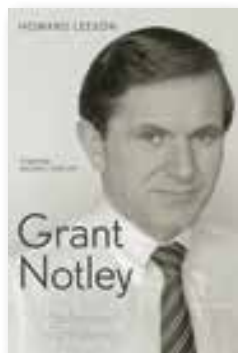


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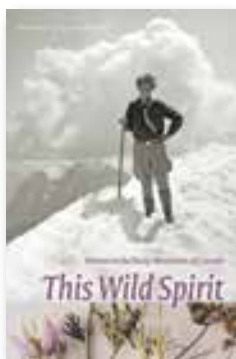
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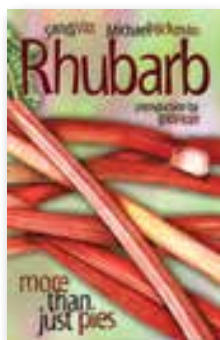
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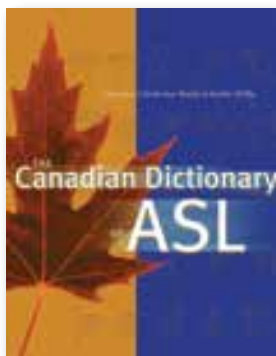
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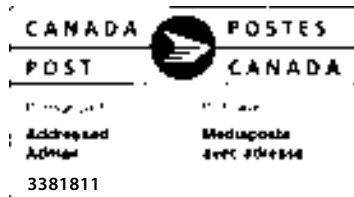
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