

Tender touches and care permeate this writing. In first person narration, Harries welcomes us to the wonders of her world where moon meets men, parrots, ponies, and peonies. Part of this tapestry is woven with shards of sounds slipping in and out of adolescent mouths, reeling the reading into 1935, relishing relics of tasty toffee that seep into society's imaginary (7). Contemporary reverberations are felt in the ripples of the slanted rhymes, free verses, rotund ruminations, and recognizable references.

Beginnings bears the marks of a childhood come and gone, glittered with intimacies and dissipating innocence. Finding one's life partner marks the beginnings of *middles*, moments of intimacy, and experiences of tumultuousness, together—always together.

Endings is the non-finality of finality. Body memories gesture to the hands of time coming together to lay a hand on death. We are presented with the endings that begin at our hands: grabbing hands, hands that rub, hands that signal stopping, the hand that wears the ring, hands that place that ring, clasped hands, holding hands, and swinging those clasped hands that hold our endings and touch our souls.

And Goings On signals our will to carry on for what seems like an eternity. In the goings on, one gathers wisdom, the crumbs of knowledge that thread together the hap-ness of happenings. It is these happenings that make Harries who she is: the dancer, mother, cook, author, lover, widow, bride, grandmother, gardener who would not change a thing in the hap-ness of happenings. Her aging bodymind slips, wanders, spaces, and travels into seniority. There is less intimacy in her intimate spaces, they are now speckled with violence and the gallops of the cat whose heavy hooved gait wakes Harries from her dream of her long-departed husband.

Beginnings Again bring us back to the top. Here Harries asks who she has been, her mother? Her father? Is the lifecycle really a cycle? It is a circle, a circuitous end with only beginnings again.

Motherhood and Single-Lone Parenting A Twenty-First Century Perspective

Maki Motapanyane, Editor
Bradford, Ontario: Demeter Press, 2016

REVIEWED BY PAT BRETON

This thought-provoking collection of essays lays bare the discursive and material realities shaping single-lone parenting and motherhood in a contempo-

rary context. *Motherhood and Single-Lone Parenting: A Twenty-First Century Perspective* critically explores the myths, stereotypes, and inherent paradoxes of single parenthood within gendered notions of good/bad mothers, absent fathers, and hetero-normative, two-parent families. The experiences of single lesbian moms, intentional single mothers, activist mothers, and migrant mothers broaden our understanding of the complexities of labour-intensive single parenting, as growing numbers of women become single mothers and increasingly, choose single motherhood. State policy and its negative impact on single mothers raising children and performing waged work in precarious economic situations are common threads running through the topic of single mother families in countries, such as Australia, Spain, Germany, and the U.S. Single mother activism and accounts of the well-being of children and mothers in single parent families resist and disrupt neo-liberal, conservative, and postfeminist discourses of single motherhood as irresponsible and incomplete.

The anthology is divided into three sections: discourse, media, and representation; the experiential; and policy, resistance, and activism. In the first section, many essays challenge dominant representations of single mothers as bad, vulnerable, and poor who fail to measure up to deserving and responsible mothers in father-led, heteronormative families. For example, Mack and Avery, in separate articles, are critical of the postfeminist turn in popular media where cultural representations of single motherhood and fatherhood contribute to specific tropes such as the child's need for a father, the problem of absent daddy, and the legitimacy of the patriarchal nuclear family. Chapters in the second section center the diverse experiences of single mothers, such as adoptive moms, young moms, and lesbian moms, flagging how exclusion, alienation, 'invisible insanity,' and wellbeing define their single motherhood. While Descartes explores how single lesbian moms often experience exclusion in straight and LGBTQ spaces, Burns shares her experiences of well-being as an adoptive, white, single mother raising a bi-racial child. In section three, authors are focused on the resistance and activism of single mothers and the state response to single mother families. Nakagawa and Quirk, writing about the U.S. and Australia respectively, raise important concerns about low-income and racialized single mothers unfairly targeted by the welfare state and child welfare policies. Shining a bright light on single mother resistance in classrooms and beyond, Byrd and Piatt's chapter reveals the power of forum theatre as a pedagogical tool to engage actors and spectators in recognizing and addressing discrimination against single parents in U.S. state systems and practices.

This edited work is an invaluable contribution to the topic of single motherhood. In taking an interdisciplinary approach, it reaches a broad and di-

verse community of writers, readers, academics, and activists in multiple disciplines, such as political science, film/fine arts, nursing, gender, feminist and women's studies, humanities, and sociology. Stories of resilience, invisibility, oppression, and well-being in parent/child relationships resonate for single mother/parent readers. A highlight of this edition is the broad range of research methodologies, such as discourse analysis, auto-ethnography, participatory action research (PAR), theatre of the oppressed, oral history, and qualitative interviews. The methods make visible single mothers' struggles, fears, and triumphs within the contemporary contexts of pop culture, psychology, work/family balance, policy, classroom, and community. These accounts remind policy-makers, researchers, and academics of the importance to listen carefully to women's voices and the textured reality of their lives, as single mothers raising their children.

Click and Kin: Transnational Identity and Quick Media

May Friedman and Silvia Schultermandl, Editors
Toronto: University of Toronto Press, 2016

REVIEWED BY DREW DAKKESIAN

Click and Kin: Transnational Identity and Quick Media, edited by May Friedman and Silvia Schultermandl, is thoroughly postmodern. A ten-chapter anthology, it concerns "the implications of an era of rapidly increasing transnationalism and multimedia exposure as a means of negotiating kinship and connection," and explores "the interstices between coherent national and cultural identities and ... the ways that technology ... simultaneously disembodies and re-embodies our experiences of connection over distance, with implications for our singular and collective identity formation" (3). It centers on a 21st-century phenomenon, namely, that new communications technologies are alternately facilitating and redefining kinship, which in the past geography alone dictated. This phenomenon may take the form of immigrants or their children maintaining contact and in some cases forging new connections with blood relatives in other parts of the world via messaging platforms such as Skype and social media outlets such as Facebook (chapters 1 and 9); it may also take the form of people who have no biological relationship together finding a new community, a new type of family, in the comment section of a web series or on a members-only message board (chapters 4 and 6) based on some otherwise isolating shared experience.