

DIVINE BY DAYLIGHT

Milo Whynott

I dreamed love felt like holiness in the arms of a false god
Believed that his hands around my throat were a form of prayer
My blood still stains the sacrificial altar; I doubt he remembers wielding the knife

I dreamed love felt like holiness in the arms of a false god
And I dread desecration in every touch

So I awaited blasphemy against your lips—
And instead found benevolence

Let me be your midnight sacrament; you are divine by daylight

To Bifurcate by Daniel Cheung

AI-carus

Edward Huang

From the eye of a metal mask,
Smoke rises while humanity fades.
Packaged with a human face,
It speaks our language yet feels none of our pain.
Icarus, why fly thou so high?



scream

Hilary J. Tsui

you stare at me
unblinking
your eyes distant, glassy
unfocused
uncaring

my pleas falling onto
empty, unhearing ears
my tears received by
two lifeless orbs of steel

my hands beat against
your chest
i search for a sign
of life, a sign of love

but all i feel is cold
all i feel is unfeeling
all i feel is
the lack of you
i feel
the steady thrum of you
of the ropes of electricity
running through you
keeping you
alive

but you are not
i cannot feel you
and you cannot feel
me



Techno-Hysteria by Daniel Cheung

i stare at the shape of you
wondering what went wrong
wondering how i lost you
wondering how you lost
yourself

i scream at you
begging for a shred
a spark
a whisper of care
a sign of emotion
i scream at you
begging for a response
wishing the sounds of
my sorrow
my anger
my hate
to reach you
for you to hear me

and all i want for you
is to scream back



Momentum by Daniel Cheung

Julianna walking at night

Isobel Sinclair

I know a girl whose boyfriend has never made her come. They have been together since she was in tenth grade. She is now in her second year of university.

I shouldn't know this. I have looked her in the eyes. Her friend, who I was kissing and holding hands with at the time (things we no longer do), told me this as a sort of promise. In telling me this pitiful secret, I was a trusted person, implying that there was no future where I would not be the person that she would tell all her friends' painful truths to. That there was no universe in which I would have this in my head and yet never talk to her again.

How does one act as if forever could happen and yet know that it won't?

I have a friend that walks at night with a cigarette in her pocket. She does not smoke it, but it feels right to have it there. The cameras are on her, at a perfect distance to catch the ambient light and the chosen silence. She has a baseball hat from her hometown and a smudge of eyeliner. She is the feeling of looking out a dirty subway window at the world falling back. Her clothes never fit, yet in a way they always do. I covet her.

I speak my peace they turn their backs

Give these little infants hate and watch
what they pack

From watching Ben 10 to using Mac-10's

When their child dies parents say it don't
make no sense

But it does make sense

You just couldn't see through the lens, life
is a mess-

From Da Cradle 2 Da Grave

So I say this to the youth

One day you'll be grown from this broken
home and realize that-

You got your Raja's and Raani's to repre-
sent you



(Un)restrained by Daniel Cheung

Definitions:

Raja means King

Raani means Queen

it was not a good thing to remember. If you take notes, you can take bad notes and you must be obligated, forced to use every note you take. In my experience when I think of something and that thing sticks, it means that it is a good idea, good title, good location or that sort. I never take notes and if you believe in that and try that, you can see that it would work. Even during the night and I like to get an idea, I think for a few seconds, a few minutes. If I wake up and the idea is still there it is a good one, if the idea is gone it was not worth it.

AUDIENCE: In your talk, most of what you are saying, this spontaneity comes from within you. I am wondering about how important is the Alpine space where you come from? How can you relate to those cultural concepts in your writing?

FA: First, I write the way I speak without filters. I never try to write the best Italian like most book authors do because most of the big publishers have this editing process and I ask them not to do any editing because I want the book to be mine. So, by writing the way I speak, I can really relate to the region where I live because some words or expressions are related to the region where I live. To me, living up in the Alps is about my little village, surrounded by nature and the 85 people there. To me, it is an inspirational place to live and work because to write, I need to be as peaceful as can be. I really need to be in a

silent place I need to be very close to the mountains. Sometimes I don't really want to write anything, I go out for a walk, and I can think. I lived in cities but in the end, I decided that the best place for me is a place without anything. So, to me this monk-style of life, I live by myself, with a few friends in the mountains, and I go to the city once a week. To me, the environment is very important.



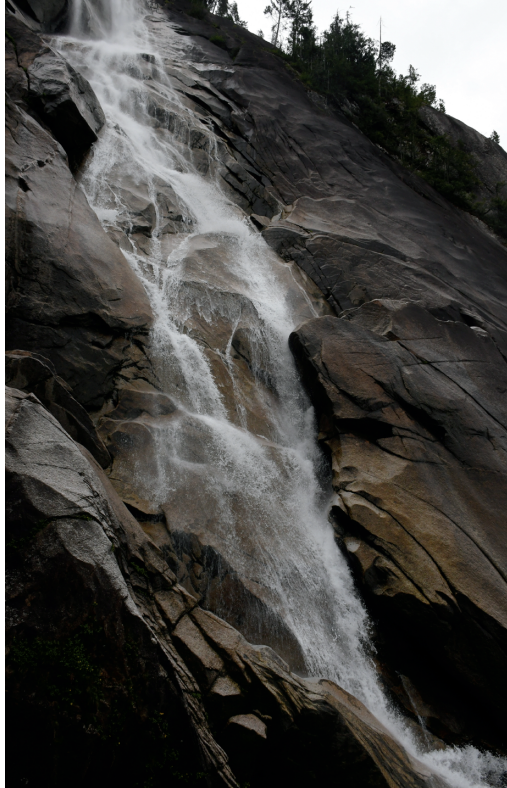
Twisted by Daniel Cheung

there was places I couldn't write in, like China, for example, but it wasn't really a residency, it was more like a festival. Or in Latvia, I wasn't so well. I couldn't write, the place wasn't giving me the inspiration. I wasn't feeling physically well, in that place. I can't explain why. I'm not a mystical person at all. I'm a materialistic person. I don't believe in anything but science, but it [Latvia] wasn't feeling okay. So that's why I couldn't write or everything I wrote I sent into the rubbish bin. So the place matters, yes, completely."

When asked about the intersections of study environment, academia, and writing, Reis discusses the complex dynamics of his experience and how they lead him to write with such a distinct style.

"I started veterinary medicine first. And then philosophy. And then, well, while I was studying philosophy, I learned later Scandinavian languages. So I came from a science background and went to arts and letters, perspective. So you can see much of that in my books, for example, one of them has a lot of fiction with a lot of humorous but dark humor, let's say, it has a lot of philosophy. So you'll see philosophy, and you can see my philosophical perspectives in many of my books. And my perspectives on the environment, animals, and biology. It's always a part of the author."

Thank you Joao, for inspiring and creating such wonderful work and taking time to



Harmonious Dissonance by Daniel Cheung

discuss translation and writing with *the Lyre* team at SFU!



Natural Textuality by Daniel Cheung

tle certain stereotypes around prisoners, or criminals, as they are seen by a large majority of the public.”

Part of creating these connections and outlets for people who were previously incarcerated means needing to be conscious of how they’ve been victimized and treated within larger systems. Mercedes informs us that “the settler state, of course, is one that is ableist, racist, sexist, homophobic, and transphobic. So in teaching creative writing, whether I’m teaching in an informal space, like a free workshop at the Carnegie Community Center, or whether I’m teaching in formal spaces like the university, I strive to create a space, even if only a temporary space, that allows for a radical kind of inclusivity for folks who experience those forms of prejudice.” When teaching,

Mercedes is conscious of possible barriers that are a product of mistreatment from the settler state.

Within these systems of harm and oppression, Eng believes there is an important trend happening in writing - the celebration of joy, and connection. Mercedes highlights the work of celebrated Indigenous writers, Joshua Whitehead, Brandi Bird, Jessica John, Billy-Ray Belcourt, on their work Mercedes says “I see that there is certainly an acknowledgement of the conditions of the colonial state, but also a moving towards joy, in family, in romantic relationships. Connection in terms of family, friends, romantic relationships, thinking a lot of joy, and survivance.” Eng is excited to see how the writing community has evolved, “seeing the literary landscape