



Asian American literature dates back to the close of the 19th century, and during the years following World War II it significantly expanded in volume and diversity. Monumental in scope, this encyclopedia surveys Asian American literature from its origins through 2007. Included are more than 270 alphabetically arranged entries on writers, major works, significant historical events, and important terms and concepts. Thus the encyclopedia gives special attention to the historical, social, cultural, and legal contexts surrounding Asian American literature and central to the Asian American experience. Each entry is written by an expert contributor and cites works for further reading, and the encyclopedia closes with a selected, general bibliography of essential print and electronic resources. While literature students will value this encyclopedia as a guide to writings by Asian Americans, the encyclopedia also supports the social studies curriculum by helping students use literature to learn about Asian American history and culture, as it pertains to writers from a host of Asian ethnic and cultural backgrounds, including Afghans, Chinese, Japanese, Koreans, Filipinos, Iranians, Indians, Vietnamese, Hawaiians, and other Asian Pacific Islanders. The encyclopedia supports the literature curriculum by helping students learn more about Asian American literature. In addition, it supports the social studies curriculum by helping students learn about the Asian American historical and cultural experience.

This book rereads five major works by John Okada, Louis Chu, Frank Chin, and Maxine Hong Kingston in order to reconceptualize the relationship between the past and present of post-WWII Asian American literary history. Drawing on work in cultural studies, postmodern and poststructuralist theory, social history, and neo-pragmatism, Ling offers fresh perspectives on the cultural politics and formal strategies of texts too often seen in recent criticism as devoid of complexities and fraught with totalizing implications. In challenging uncritical adoption of posthumanist views of history, agency, and identity in Asian American cultural criticism, this pioneering book opens an approach to Asian American literary texts that simultaneously registers their rich specificity and relatedness to works before and after.

In this book, Sarah E. Chinn pulls together what seems to be opposite discourses--the information-driven languages of law and medicine and the subjective logics of racism--to examine how racial identity has been constructed in the United States over the past century. She examines a range of primary social case studies such as the American Red Cross' lamentable decision to segregate the blood of black and white donors during World War II, and its ramifications for American culture, and more recent examples that reveal the racist nature of criminology, such as the recent trial of O.J. Simpson. Among several key American literary texts, she looks at Mark Twain's *Pudd'nhead Wilson*, a novel whose plot turns on issues of racial identity and which was written at a time when scientific and popular interest in evidence of the body, such as fingerprinting, was at a peak.

A century of Asian American writing has generated a forceful cascade of "bold words." This anthology covers writings by Asian Americans in all genres, from the early twentieth century to the present. Some sixty authors of Chinese, Filipino, Japanese, Korean, South Asian, and Southeast Asian American origin are represented, with an equal split between male and female writers. The collection is divided into four sections--memoir, fiction, poetry, and drama--prefaced by an introductory essay from a well-known practitioner of that genre: Meena Alexander on memoir, Gary Pak on fiction, Eileen Tabios on poetry, and Roberta Uno on drama. The selections depict the complex realities and wide range of experiences of Asians in the United States. They illuminate the writers' creative responses to issues as diverse as resistance, aesthetics, biculturalism, sexuality, gender relations, racism, war, diaspora, and family. Rajini Srikanth teaches at the University of Massachusetts, Boston. She is the coeditor of the award-winning anthology *Contours of the Heart: South Asians Map North America* and the collection *A Part, Yet Apart: South Asians in Asian America*. Esther Y. Iwanaga teaches Asian American literature and literature-based writing courses at Wellesley College and the University of Massachusetts, Boston.

*Imagine Otherwise* is an incisive critique of the field of Asian American studies. Recognizing that the rubric "Asian American" elides crucial differences, Kandice Chuh argues for reframing Asian American studies as a study defined not by its subjects and objects, but by its critique. Toward that end, she urges the foregrounding of the constructedness of "Asian American" formations and shows how this understanding of the field provides the basis for continuing to use the term "Asian American" in light of—and in spite of—contemporary critiques about its limitations. Drawing on the insights of poststructuralist theory, postcolonial studies, and investigations of transnationalism, *Imagine Otherwise* conceives of Asian American literature and U.S. legal discourse as theoretical texts to be examined for the normative claims about race, gender, and sexuality that they put forth. Reading government and legal documents, novels including Carlos Bulosan's *America Is in the Heart*, John Okada's *No-No Boy*, Chang-rae Lee's *A Gesture Life*, Ronyoung Kim's *Clay Walls*, and Lois Ann Yamanaka's *Blu's Hanging*, and the short stories "Immigration Blues" by Bienvenido Santos and "High-Heeled Shoes" by Hisaye Yamamoto, Chuh works through Filipino American and Korean American identity formation and Japanese American internment during World War II as she negotiates the complex and sometimes tense differences that constitute 'Asian America' and Asian American studies.

Why are many readers drawn to stories that texture ethnic experiences and identities other than their own? How do authors such as Salman Rushdie and Maxine Hong Kingston, or filmmakers in Bollywood or Mexico City produce complex fiction that satisfies audiences worldwide? In *Analyzing World Fiction*, fifteen renowned luminaries use tools of narratology and insights from cognitive science and neurobiology to provide answers to these questions and more. With essays ranging from James Phelan's "Voice, Politics, and Judgments in *Their Eyes Were Watching God*" and Hilary Dannenberg's "Narrating Multiculturalism in British Media: Voice and Cultural Identity in Television" to Ellen McCracken's exploration of paratextual strategies in Chicana literature, this expansive collection turns the tide on approaches to postcolonial and multicultural phenomena that tend to compress author and narrator, text and real life. Striving to celebrate the art of fiction, the voices in this anthology explore the "ingredients" that make for powerful, universally intriguing, deeply human story-weaving. Systematically synthesizing the tools of narrative theory along with findings from





becoming more alike. Rather, assimilation is a process of racialization and subordination and of power and inequality. This volume is a comprehensive collection of critical essays on *The Taming of the Shrew*, and includes extensive discussions of the play's various printed versions and its theatrical productions. Aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play. The issues discussed include gender, authority, female autonomy and unruliness, courtship and marriage, language and speech, and performance and theatricality.

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