Writing The South Seas Imagining The Nanyang In Chinese And Southeast Asian Postcolonial Literature
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Sinophone Studies
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Writing the South Seas
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In the second half of the nineteenth century, global labor migration, trade, and overseas study brought China and the United States into close contact, leading to new cross-cultural encounters that brought mixed-race families into being. Yet the stories of these families remain largely unknown. How did interracial families negotiate their identities within these societies when mixed-race marriage was taboo and “Eurasian” often a derisive term? In Eurasian, Emma Jinhua Teng compares Chinese-Western mixed-race families in the United States, China, and Hong Kong, examining both the range of ideas that shaped the formation of Eurasian identities in these diverse contexts and the claims set forth by individual Eurasians concerning their own identities. Teng argues that Eurasians were not universally marginalized during this era, as is often asserted. Rather, Eurasians often found themselves facing contradictions between exclusionary and inclusive ideologies of race and nationality, and between overt racism and more subtle forms of prejudice that were counterbalanced by partial acceptance and privilege. By tracing the stories of mixed and transnational families during an earlier era of globalization, Eurasian also demonstrates to students, faculty, scholars, and researchers how changes in interracial ideology have allowed the descendants of some of these families to reclaim their dual heritage with pride. Drawing on over fifty years of writing, performance, film, architecture, photography, and culture more broadly, Imagining the Edgy City offers a compelling interdisciplinary study of South Africa’s largest city. From consumer products to architecture to advertising to digital technology, design is an undeniably global phenomenon. Yet despite their professed transnational perspective, historical studies of design have all too often succumbed to a bias toward Western, industrialized nations. This diverse but rigorously curated collection recalibrates our understanding of design history, reassessing regional and national cultures while situating them within an international context. Here, contributors from five continents offer nuanced studies that range from South Africa to the Czech Republic, all the while sensitive to the complexities of local variation and the role of nation-states in identity construction. With long, solitary periods at sea, far from literary and cultural centers, sailors comprise a remarkable population of readers and writers. Although their contributions have been little recognized in literary history, seamen were important figures in the nineteenth-century American literary sphere. In the first book to explore their unique contribution to literary culture, Hester Blum examines the first-person narratives of working sailors, from little-known sea tales to more famous works by Herman Melville, James Fenimore Cooper, Edgar Allan Poe, and Richard Henry Dana. In their narratives, sailors wrote about how their working lives coexisted with—and, mutually drove—their imaginative lives. Even at leisure, they were always on the job site. Blum analyzes seamen’s libraries, Barbary captivity narratives, naval memoirs, writings about the Galapagos Islands, Melville’s sea vision, and the crisis of death and burial at sea. She argues that the extent of sailors’ literary and the range of their reading were unusual for a laboring class, belying the popular image of Jack Tar as merely a swaggering, profane, or marginal figure. As Blum demonstrates, seamen’s narratives propose a method for aligning labor and contemplation that has broader applications for the study of American literature and history. Originally published in hardcover in 2005. Follows the story of Arthur Gordon Pym, who stows away on the whaling ship, Grampus. Unfortunately for him he finds himself stuck in an adventure that includes mutiny, butchery, and cannibalism, premature burial, a ghost ship, gigantic polar bears, and uncharted islands peopled by barbarian hordes. That’ll teach him not to try and get a free ride in the future. If he has one. This definitive anthology casts Sinophone studies as the study of Sinitic-language cultures born of colonial and postcolonial influences. Essays by such authors as Rey Chow, Ha Jin, Leo Ou-fan Lee, Ien Ang, Wei-ming Tu, and David Wang address debates concerning the nature of Chineseness while introducing readers to essential readings in Tibetan, Malaysian, Taiwanese, French, Caribbean, and American Sinophone literatures. By placing Sinophone cultures at the crossroads of multiple empires, this anthology richly demonstrates the transformative power of multiculturalism and multilingualism, and by examining the place-based cultural and social practices of Sinitic-language communities in their historical contexts beyond “China proper,” it effectively refutes the diasporic framework. It is an invaluable companion for courses in Asian, postcolonial, empire, and ethnic studies, as well as world and comparative literature. This book breaks new ground by bringing together multidisciplinary approaches to examine contemporary Indian Ocean worlds. It reconfigures the Indian Ocean as a space for conceptual and theoretical relationality based on social science and humanities scholarship, thus moving away from an area-based and geographical approach to Indian Ocean
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studies. Contributors from a variety of disciplines focus on keywords such as relationality, space/place, quotidian practices, and new networks of memory and maps to offer original insights to reimagine the Indian Ocean. While the volume as a whole considers older histories, mobilities, and relationships between places in Indian Ocean worlds, it is centrally concerned with new connectivities and layered mappings forged in the lived experiences of individuals and communities today. The chapters are steeped in ethnographic, multi-modal, and other humanities methodologies that examine different sources besides historical archives and textual materials, including everyday life, cities, museums, performances, the built environment, media, personal narratives, food, medical practices, or scientific explorations. An important contribution to several fields, this book will be of interest to academics of Indian Ocean studies, Afro-Asian linkages, inter-Asian exchanges, Afro-Arab crossroads, Asian studies, African studies, Anthropology, History, Geography, and International Relations. A great American crank, in the best sense of the word, Charles Hoy Fort (1874-1932) spent his life hunting down reports of "anomalous phenomena"—"damped" events such rains of frogs, cattle mutilations, and UFO sightings—studying them from a true outsider's perspective, one that characterized even objective science as wearing blinders in its approach to them. In this modern classic of analytical biography, Colin Bennett examines not only the life of this one-man investigator of real-life X-Files but his work as well, likening him to such diverse figures that loom in the cultural imagination as Lee Harvey Oswald and Shakespeare's Hamlet. A must-read for fans of the strange, this riveting book explores why the 20th century, which gave rise to conspiracy-theory philosophies and widespread distrust of social authority, embraced Fort so wholly that his name has been immortalized in the adjective "Fortean." In the course of a delightfully misspent youth, COLIN BENNETT was employed as both a musician and as a mercenary soldier. He was far better at the second than at the first. Educated at Balliol College, Oxford, he is the author of the novels Infantryman and The Entertainment Bomb, and paranormal nonfiction including Looking for Orthon, a biography of George Adamski; Politics of the Imagination, a biography of Charles Fort; and An American Demonology, about the head of the 1950s UFO-hunting agency Project Blue Book. Long before Magellan entered the Pacific in 1521 Westerners entertained ideas of undiscovered oceans, mighty continents, and paradisal islands at the far ends of the earth-such ideas would have a long life and a deep impact in both the Pacific and the West. With the discovery of Tahiti in 1767 another powerful myth was added to this collection: the noble savage. For the first time Westerners were confronted by a people who seemed happier than themselves. This revolution in the human sciences was accompanied by one in the natural sciences after Darwin's momentous visit to the Galapagos Islands. The Pacific produced other challenges for nineteenth-century researchers on race and culture, and for those intent on exporting their religions to this immense quarter of the globe. As the century wore on, the region presented opportunities and dilemmas for the imperial powers, a process was accelerated by the Pacific War between 1941 and 1945. Strangers in the South Seas recounts and illustrates this story using a wealth of primary texts. It includes generous excerpts from the work of explorers, soldiers, naturalists, anthropologists, artists, and writers—some famous, some obscure. It shows how "the Great South Sea" has been an irreplaceable "distant mirror" of the West and its intellectual obsessions since the Renaissance. In this book, David Der-wei Wang uses the lyrical to rethink the dynamics of Chinese modernity. Although the form may seem unusual for representing China's social and political crises in the mid-twentieth century, Wang contends that national cataclysm and mass movements intensified Chinese lyricism in extraordinary ways. Wang calls attention to the form's vigor and variety at an unlikely juncture in Chinese history and the precarious consequences it brought about: betrayal, self-abjuration, suicide, and silence. Despite their divergent backgrounds and commitments, the writers, artists, and intellectuals discussed in this book all took lyricism as a way to explore selfhood in relation to solidarity, the role of the artist in history, and the potential for poetry to illuminate crisis. They experimented with poetry, fiction, film, intellectual treatise, political manifesto, painting, calligraphy, and music. Western critics, Wang shows, also used lyricism to critique their perilous, epic time. He reads Martin Heidegger, Theodor Adorno, Cleanth Brooks, and Paul de Man, among others, to complete his portrait. The Chinese case only further intensifies the permeable nature of lyrical discourse, forcing us to reengage with the dominant role of revolution and enlightenment in shaping Chinese—and global—modernity. Wang's remarkable survey reestablishes Chinese lyricism's deep roots in its own native traditions, along with Western influences, and realizes the relevance of such a lyrical calling of the past century to our time. A classic work of American literature that has not stopped changing minds and lives since it burst onto the literary scene, The Things They Carried is a ground-breaking meditation on war, memory, imagination, and the redemptive power of storytelling. The Things They Carried depicts the men of Alpha Company: Jimmy Cross, Henry Dobbins, Rat Kiley, Mitchell Sanders, Norman Bowker, Kiowa, and the character Tim O'Brien, who has survived his tour in Vietnam to become a father and writer at the age of forty-three. Taught everywhere—from high school classrooms to graduate seminars in creative writing—it has become required reading for any American and continues to challenge readers in their perceptions of fact and fiction, war and peace, courage and fear and longing. The Things They Carried won France's prestigious Prix du Meilleur Livre Etranger and the Chicago Tribune Heartland Prize; it was also a finalist for the Pulitzer Prize and the National Book Critics Circle Award. A 2006 investigation of the idea of the powerful Asian empires in the works of Milton, Dryden, Defoe and Swift. Poetry / Inspiration / Philosophy / Self-Help The phenomenon with over 1.4 Million followers on Facebook is now a book series Notes for the soul - and for the road - since 2003 (Join or see the page at: https://www.facebook.com/apoemaday)...sometimes, less is more. Jean's poetic mirror is the creative catalyst that can truly change your life One merely has to read and listen. Exquisite, portraits in verse " Dale E. Taylor Former VP, YTV Canada Programming and Production ----- Teachers and Students: The author authorizes the use of this book in your classroom. "Write a few rhymes on any of mine, drop them on my Facebook page, I will likely answer you " - Jean Mercier ----- Ask your library to get it, offer yourself or someone the gift of love, self-help, poetry and positive philosophy all in one with these books 366 original simple short
escaped convict Hank Wyatt is nonetheless drawn to headstrong socialite Margaret Huntington Smith and the three orphans and nanny goat that accompany her. Original. One of Lit Hub range of literary history, encompassing literature, art, philosophy and music, from the ancients to the grand old men of modernism. Believing that his bad luck always comes in threes, the West Indies, based on a collection of five hundred family letters. In the 40 essays that constitute this collection, Guy Davenport, one of America's major literary critics, elucidates a upbringing in New England, marriage to a Southern man who died fighting for the Confederacy during the Civil War, return to New England, marriage to a black sea captain, and move to Hong Kong, Taiwan, Singapore and Australia. South Seas Encounters examines several key types of encounters between the many-faceted worlds of Oceania, Britain and the United States in the formative nineteenth century. The eleven essays collected in this volume focus not only on the effect of the two powerful, industrialized colonial powers on the cultures of the Pacific, but the effect of those cultures on the Western cultural perceptions of themselves and the wider world, including understanding encounters and exchanges in ways which do not underemphasize the agency and consequences for all participating parties. The essays also provide insights into the causes, unfolding, and consequences for both sides of a series of significant ethnographic, political, cultural, scientific, educational, and social encounters. This volume makes a significant contribution to increasing scholarly interest in Oceania’s place in British and American nineteenth-century cultural experiences. South Seas Encounters investigates these significant interactions and how they changed the ways that Oceanic, British, and American cultures reflected on themselves and their place in the wider world. An award-winning historian chronicles the remarkable life of Eunice Connolly, her poverty-stricken experiences while he was cruising among the South Sea islands, and later while he was a resident colonial in Samoa. Beginning with a history of the missionaries in the Pacific that reveals Stevenson’s criticism of, yet ultimate support for, their work, and demonstrates how these attitudes helped shape his South Sea fiction, Robert Louis Stevenson and the Colonial Imagination constitutes a major work of reconstruction from archival sources. Subsequent chapters focus on Stevenson’s struggles with personal and cultural identity in the South Seas, and his interest in photography, panoramas, and magic lantern shows, revealing Stevenson’s sensitivity to the ways light plays upon darkness to create meaning. In addition, Stevenson’s serious commitment to political issues and his thoughts about power and nationhood are explored. Finally, Stevenson’s recollections of his childhood are engaged not only to suggest an unacknowledged source (the juvenile missionary magazines) for A Child’s Garden of Verses, but also to illuminate the generous reach of his imagination that exceeds the formulae of the missionary culture and the boundaries of the colonial construct. This book examines four canonical Chinese writers (Xiao Hong, Yu Dafu, Lao She, and Zhang Ailing) in relation to their serious commitment to political issues and his thoughts about power and nationhood are explored. Finally, Stevenson’s recollections of his childhood are engaged not only to suggest an unacknowledged source (the juvenile missionary magazines) for A Child’s Garden of Verses, but also to illuminate the generous reach of his imagination that exceeds the formulae of the missionary culture and the boundaries of the colonial construct. This book examines four canonical Chinese writers (Xiao Hong, Yu Dafu, Lao She, and Zhang Ailing) in relation to their translations, interpellations, and interpretations in different languages. Postcolonial literature about the South Seas, or Nanyang, examines the history of Chinese migration, localization, and interethnic exchange in Southeast Asia, where Sinophone settler cultures evolved independently by adapting to their “New World” and mingling with native cultures. Writing the South Seas explains why Nanyang encounters, neglected by most literary histories, should be considered crucial to the national literatures of China and Southeast Asia. Sinophone Cinemas considers a range of multilingual, multidialect and multi-accented cinemas produced in Chinese-language locations outside mainland China. It showcases new screen cultures from Britain, Hong Kong, Taiwan, Singapore and Australia. 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Believing that his bad luck always comes in threes, escaped convict Hank Wyatt is nonetheless drawn to headstrong socialite Margaret Huntington Smith and the three orphans and nanny goat that accompany her. Original. One of Lit Hub and The Millions’ Most Anticipated Books of 2019 and one of BuzzFeed and Tor.com’s Books to Read This Spring “Funny, futuristic, phenomenal, Fernando A. Flores is from another
Robinson Crusoe, Kracht's novel, an international bestseller, is funny, bizarre, shocking, and poignant. His allusions are misleading, his historical time line is twisted, his narrator is August Engelhardt set sail for what was then called the Bismarck Archipelago, in German New Guinea. His destination: the island Kabakon. His goal: to establish a colony based on majority. Told through relatable characters, Ng's tales show why he has become a leading Malaysian writer of Chinese fiction, representing in mood, voice, and rhythm the dislocation of a struggles of individuals torn between their ancestral and adoptive homes, communities pressured by violence, and minority Malaysian Chinese in dynamic tension with the Islamic Malay majorities. Told through relatable characters, Ng’s tales show why he has become a leading Malaysian writer of Chinese fiction, representing in mood, voice, and rhythm the dislocation of a people and a country in transition. An outrageous, fantastical, uncategorizable novel of obsession, adventure, and coconuts In 1902, a radical vegetarian and nudist from Nuremberg named August Engelhardt set sail for what was then called the Bismarck Archipelago, in German New Guinea. His destination: the island Kabakon. His goal: to establish a colony based on worship of the sun and coconuts. His malmourished body was found on the beach on Kabakon in 1919: he was forty-three years old. Christian Kracht's Imperium uses the outlandish details of Engelhardt's life to craft a fable about the allure of extremism and its fundamental foolishness. Engelhardt is at once a pitiable, misunderstood outsider and a rigid ideologue, and his misguided notions of purity and his spiral into madness presage the horrors of the mid-twentieth century. Playing with the tropes of classic adventure tales such as Treasure Island and Robinson Crusoe, Kracht's novel, an international bestseller, is funny, bizarre, shocking, and poignant. His illusions are misleading, his historical time line is twisted, his narrator is
unreliable—and the result is a novel that is a cabinet of mirrors, a maze pitted with trapdoors. Both a provocative satire and a serious meditation on the fragility and audacity of human activity, Imperium is impossible to categorize and utterly unlike anything you've read before. New York Times Bestseller Winner of the Women's Prize for Fiction World Fantasy Awards Finalist From the New York Times bestselling author of Jonathan Strange & Mr. Norrell, an intoxicating, hypnotic new novel set in a dreamlike alternative reality. Piranesi's house is no ordinary building: its rooms are infinite, its corridors endless, its walls are lined with thousands upon thousands of statues, each one different from all the others. Within the labyrinth of halls an ocean is imprisoned; waves thunder up staircases, rooms are flooded in an instant. But Piranesi is not afraid; he understands the tides as he understands the pattern of the labyrinth itself. He lives to explore the house. There is one other person in the house—a man called The Other, who visits Piranesi twice a week and asks for help with research into A Great and Secret Knowledge. But as Piranesi explores, evidence emerges of another person, and a terrible truth begins to unravel, revealing a world beyond the one Piranesi has always known. For readers of Neil Gaiman's The Ocean at the End of the Lane and fans of Madeline Miller's Circe, Piranesi introduces an astonishing new world, an infinite labyrinth, full of startling images and surreal beauty, haunted by the tides and the clouds. As the foremost white West Indian writer of this century and author of the widely acclaimed novel Wide Sargasso Sea, Jean Rhys (1890-1979) has attracted much critical attention, most often from the perspective of gender analysis. Veronica Gregg extends our critical appreciation of Rhys by analyzing the complex relationship between Rhys's identity and the structures of her fiction, and she reveals the ways in which this relationship is connected to the history of British colonization of the West Indies. Gregg focuses on Rhys as a writer—a Creole woman analyzing the question of identity through literary investigations of race, gender, and colonialism. Arguing that history itself can be a site where different narratives collide and compete, she explores Rhys's rewriting of the historical discourses of the West Indies and of European canonical texts, such as Rhys's treatment of Jane Eyre in Wide Sargasso Sea. Gregg's analysis also reveals the precision with which Rhys crafted her work and her preoccupation with writing as performance. From two former military officers and award-winning authors, a chillingly authentic geopolitical thriller that imagines a naval clash between the US and China in the South China Sea in 2034—and the path from there to a nightmarish global conflagration. On March 12, 2034, US Navy Commodore Sarah Hunt is on the bridge of her flagship, the guided missile destroyer USS John Paul Jones, conducting a routine freedom of navigation patrol in the South China Sea when her ship detects an unflagged trawler in clear distress, smoke billowing from its bridge. On that same day, US Marine aviator Major Chris “Wedge” Mitchell is flying an F35E Lightning over the Strait of Hormuz, testing a new stealth technology as he flirts with Iranian airspace. By the end of that day, Wedge will be an Iranian prisoner, and Sarah Hunt's destroyer will lie at the bottom of the sea, sunk by the Chinese Navy. Iran and China have clearly coordinated their moves, which involve the use of powerful new forms of cyber weaponry that render US ships and planes defenseless. In a single day, America's faith in its military's strategic pre-eminence is in tatters. A new, terrifying era is at hand. So begins a disturbingly plausible work of speculative fiction, co-authored by an award-winning novelist and decorated Marine veteran and the former commander of NATO, a legendary admiral who has spent much of his career strategically outmaneuvering America's most tenacious adversaries. Written with a powerful blend of geopolitical sophistication and human empathy, 2034 takes us inside the minds of a global cast of characters—Americans, Chinese, Iranians, Russians, Indians—as a series of arrogant miscalculations on all sides leads the world into an intensifying international storm. In the end, China and the United States will have paid a staggering cost, one that forever alters the global balance of power. Everything in 2034 is an imaginative extrapolation from present-day facts on the ground combined with the authors' years working at the highest and most classified levels of national security. Sometimes it takes a brilliant work of fiction to illuminate the most dire of warnings: 2034 is all too close at hand, and this cautionary tale presents the reader a dark yet possible future that we must do all we can to avoid. It takes imagination to create something that is meaningful and to do it you need an inspiring creative brief. We know, however, that writing a brief is a challenge. A good one not only clearly sets out business objectives, potential strategy, and target audience insights, it also, just as importantly, inspires people. It's a daunting task, because when writing a brief, you know you are directly influencing the campaign's potential. This book therefore has two objectives: To facilitate collaboration between business-minded people and creative people, so that a stimulating brief is written, inspiring those responsible for producing a great campaign. To help ensure that the brief is clear, informative and has well-defined objectives. More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, Orientalism remains one of the most important books written about our divided world. The Pacific has long been a space of conquest, exploration, fantasy, and resistance. Pacific Islanders had established civilizations and cultures of travel well before European explorers arrived, initiating centuries of upheaval and transformation. The twentieth century, with its various wars fought in and over the Pacific, is only the most recent era to witness military strife and economic competition. While "Asia Pacific" and "Pacific Rim" were late twentieth-century terms that dealt with the importance of the Pacific to the economic, political, and cultural arrangements that span Asia and the Americas, a new term has arisen—the transpacific. In the twenty-first century, U.S. efforts to dominate the ocean are symbolized not only in the "Pacific pivot" of American policy but also the development of a Transpacific Partnership. This partnership brings together a dozen countries—not including China—in a trade pact whose aim is to cement U.S. influence. That pact signals how the transpacific, up to now an academic term, has reached mass consciousness.
Recognizing the increasing importance of the transpacific as a word and concept, this anthology proposes a framework for transpacific studies that examines the flows of culture, capital, ideas, and labor across the Pacific. These flows involve Asia, the Americas, and the Pacific Islands. The introduction to the anthology by its editors, Janet Hoskins and Viet Thanh Nguyen, consider the advantages and limitations of models found in Asian studies, American studies, and Asian American studies for dealing with these flows. The editors argue that transpacific studies can draw from all three in order to provide a critical model for considering the geopolitical struggle over the Pacific, with its attendant possibilities for inequality and exploitation. Transpacific studies also sheds light on the cultural and political movements, artistic works, and ideas that have arisen to contest state, corporate, and military ambitions. In sum, the transpacific as a concept illuminates how flows across the Pacific can be harnessed for purposes of both domination and resistance. The anthology’s contributors include geographers (Brenda S. A. Yeoh, Weiqiang Lin), sociologists (Yen Le Espiritu, Hung Cam Thai), literary critics (John Carlos Rowe, J. Francisco Benitez, Yunte Huang, Viet Thanh Nguyen), and anthropologists (Xiang Biao, Heonik Kwon, Nancy Lutkehaus, Janet Hoskins), as well as a historian (Laurie J. Sears), and a film scholar (Akira Lippit). Together these contributors demonstrate how a transpacific model can be deployed across multiple disciplines and from varied locations, with scholars working from the United States, Singapore, Japan and England. Topics include the Cold War, the Chinese state, U.S. imperialism, diasporic and refugee cultures and economies, national cinemas, transpacific art, and the view of the transpacific from Asia. These varied topics are a result of the anthology’s purpose in bringing scholars into conversation and illuminating how location influences the perception of the transpacific. But regardless of the individual view, what the essays gathered here collectively demonstrate is the energy, excitement, and insight that can be generated from within a transpacific framework.

What exactly is goodness? Where is it found in the literary imagination? Toni Morrison, one of American letters’ greatest voices, pondered these perplexing questions in her celebrated Ingersoll Lecture, delivered at Harvard University in 2012 and published now for the first time. Perhaps because it is overshadowed by the more easily defined evil, goodness often escapes our attention. Recalling many literary examples, from Ahab to Coetzee’s Michael K, Morrison seeks the essence of goodness and ponders its significant place in her writing. She considers the concept in relation to unforgettable characters from her own works of fiction and arrives at conclusions that are both eloquent and edifying. In a lively interview conducted for this book, Morrison further elaborates on her lecture’s ideas, discussing goodness not only in literature but in society and history—particularly black history, which has responded to centuries of brutality with profound creativity. Morrison’s essay is followed by a series of responses by scholars in the fields of religion, ethics, history, and literature to her thoughts on goodness and evil, mercy and love, racism and self-destruction, language and liberation, together with close examination of literary and theoretical expressions from her works. Each of these contributions, written by a scholar of religion, considers the legacy of slavery and how it continues to shape our memories, our complicities, our outrages, our lives, our communities, our literature, and our faith. In addition, the contributors engage the religious orientation in Morrison’s novels so that readers who encounter her many memorable characters such as Sula, Beloved, or Frank Money will learn and appreciate how Morrison’s notions of goodness and mercy also reflect her understanding of the sacred and the human spirit.

This provocative analysis and critique of American representations of Oceania and Oceanians from the nineteenth century to the present, argues that imperial fantasies have glossed over a complex, violent history. It introduces the concept of ‘American Pacificism’, a theoretical framework that draws on contemporary theories of friendship, hospitality and tourism to refigure established debates around ‘orientalism’ for an Oceanian context. Paul Lyons explores American-Islander relations and traces the ways in which two fundamental conceptions of Oceania have been entwined in the American imagination. On the one hand, the Pacific islands are seen as economic and geopolitical ‘stepping stones’, rather than ends in themselves, whilst on the other they are viewed as ends of the earth or ‘cultural limits’, unencumbered by notions of sin, antitheses to the industrial worlds of economic and political modernity. However, both conceptions obscure not only Islander cultures, but also innovative responses to incursion. The islands instead emerge in relation to American national identity, as places for scientific discovery, soul-saving and civilizing missions, manhood-testing adventure, nuclear testing and eroticized furloughs between maritime work and warfare. Ranging from first contact and the colonial archive through to postcolonialism and global tourism, this thought-provoking volume draws upon a wide, rewarding collection of literary works, historical and cultural scholarship, government documents and tourist literature.