

## Tropic Of Orange Karen Tei Yamashita

This autobiographical work is the story of several women. Deploying a variety of texts, documents and imagery, these women are united by suffering and the transcendence of suffering.

Examines the diasporic and transnational aspects of Asian-American literature and engages works of prose and poetry as aesthetic articulations of the fluid transnational identities formed by Asian-American writers.

Gabriel, a news reporter in L.A., follows leads in which seemingly unrelated events mysteriously unite as the homeless take up residence in abandoned Mercedes, lowriders, and Cads, and an aged Asian American sansei conducts symphonies from a freeway overpass

Among the most trenchant and provocative writers of globalization, Karen Tei Yamashita is one of the most significant, ambitious, and widely taught Asian American writers today. In four genre-bending novels, a short story collection/travel essay collage, a family memoir, and more than a dozen performance/theater works, Yamashita weaves together postmodernism, magical realism, history, social protest, and a wicked sense of humor. Her fictions challenge familiar literary tropes, especially those expected of "multicultural writers," such as the now-clichéd conflict between first-generation immigrants and their American-born children. Instead her canvas is global, conjuring the unexpected intimacies and distances created by international capitalism, as people and goods traverse continents in asymmetrical circuits. Highlighting the connections between neoliberal economic policies, environmental devastation and climate change, anti-immigrant rhetoric, urban gentrification, and other issues that disproportionately affect historically underinvested and minority communities, Yamashita brings a uniquely transnational perspective to her portrayal of distinctly American preoccupations. Sheffer gives readers a concise introduction to Yamashita's life, provides lucid analysis of key motifs, and synthesizes major research on her work. Each chapter offers, in accessible prose, original interpretations of essential works and stages in her career: her Brazil-Japan migration trilogy comprising *Brazil-Marú*, *Through the Arc of the Rain Forest*, and *Circle K Cycles*; the magical realist revision of the Los Angeles riots in *Tropic of Orange*; her historical magnum opus about Asian American activism in the long 1960s, *I Hotel*; her understudied theatrical and performance works collected in *Anime Wong*; and her recent familial memoir about Japanese American internment during World War II, *Letters to Memory*. In short the volume serves as both a lucid introduction to a challenging author and a valuable resource for students and scholars.

"David Foster Wallace meets Gabriel Garcia Marquez" in this novel set in a dystopian Los Angeles from a National Book Award finalist (Publishers Weekly). Irreverently juggling magical realism, film noir, hip hop, and chicanismo, *Tropic of Orange* takes place in a Los Angeles where the homeless, gangsters, infant

organ entrepreneurs, and Hollywood collide on a stretch of the Harbor Freeway. Hemmed in by wildfires, it's a symphony conducted from an overpass, grandiose, comic, and as diverse as the city itself—from an author who has received the California Book Award and the Association for Asian American Studies Book Award, among other literary honors. “Fiercely satirical . . . Yamashita presents [an] intricate plot with mordant wit.” —The New York Times Book Review “A stunner . . . An exquisite mystery novel. But this is a novel of dystopia and apocalypse; the mystery concerns the tragic flaws of human nature.” —Library Journal (starred review) “Brilliant . . . An ingenious interpretation of social woes.” —Booklist (starred review)

An apocalypse of race, class, and culture, fanned by the media and the harsh L.A. sun.

Beginning in 1968, a motley cast of students, laborers, artists, revolutionaries, and provocateurs from San Francisco's Chinatown make their way through the history of the day, becoming caught in a riptide of politics and passion, clashing ideologies and personal turmoil that culminate in their effort to save the International Hotel—epicenter of the Yellow Power Movement.

Yamashita “blends the . . . surrealism of Garcia Marquez, bizarre science fiction . . . à la Stanislaw Lem, and a gift for satirizing . . . that recalls Heller of *Catch-22*” (Publishers Weekly). This freewheeling black comedy features a bizarre cast of characters, including a Japanese man with a ball floating six inches in front of his head, an American CEO with three arms, and a Brazilian peasant who discovers the art of healing by tickling one's earlobe with a feather. By the end of this hilarious tale, they each have risen to the heights of wealth and fame, before arriving at disasters—both personal and ecological—that destroy the rain forest and all birds of Brazil. “Fluid and poetic as well as terrifying.” —New York Times Book Review “Dazzling . . . A seamless mixture of magic realism, satire and futuristic fiction.” —San Francisco Chronicle “Impressive . . . A flight of fancy through a dreamlike Brazil.” —Village Voice “Surreal and misty, sweeping from one high-voltage scene to another.” —LA Weekly “Amuses and frightens at the same time.” —Newsday “Incisive and funny, this book yanks our chains and makes us see the absurdity that rules our world.” —Booklist (starred review)

“Expansive and ambitious . . . Incredible and complicated.” —Library Journal Named in USA Today's "5 books not to miss," and New York Post's "The best new books to read" From New York Times bestselling author Eric Jerome Dickey—named one of USA Today's 100 Black Novelists and Fiction Authors You Should Read—comes his final work: an unflinchingly timely novel about history, hearts, and family. It's the summer of 2019, and Professor Pi Suleman is a Black man from Memphis with a lot to endure—not only as a Black man in Trump's America but in his hard-earned career as an adjunct professor. Pi is constantly forced to bite his tongue in the face of one of his tenured colleague's prejudices and microaggressions. At the same time, he's being blackmailed by a powerful professor who threatens to claim he has assaulted her, when in fact the truth is just the opposite, trapping him in a he-said-she-said with a white woman that, in this society, Pi knows he will never win. When he meets Gemma Buckingham, a sophisticated entrepreneur who has just moved to

Memphis from London to escape a deep heartbreak, things begin to look up. Though Gemma and Pi hail from separate cultures, their differences fuel a fiery and passionate connection that just may consume them both. But Pi's whirlwind romance is interrupted when his absentee father, a celebrated writer, passes away and Pi is called to Los Angeles to both collect his inheritance and learn about the man who never acknowledged him. With the complicated legacy of his famous father to make sense of, Gemma's visa expiration date looming, and the threats of his colleague becoming increasingly intense, Pi must figure out who he is and what kind of man he will become in his father's shadow. In *The Son of Mr. Suleman*, Eric Jerome Dickey takes readers on a powerful journey exploring racism, colorism, life as a mixed-race person, sexual assault, microaggressions, truth and lies, cultural differences, politics, family legacies, perceptions, the impact of enslavement and Jim Crow, code-switching, the power of death, and the weight of love. It is an extraordinary story, page-turning and intense, and a book only Dickey could write.

An "immensely entertaining" historical novel about Japanese immigrants and their struggle to make a home in a Brazilian rainforest (*Newsday*). In 1925, a band of Japanese immigrants arrive in Brazil to carve a utopia out of the jungle. Yamashita conjures "an intricate and fascinating epoch" (*San Diego Review*) where the dream of creating a new world, the cost of idealism, the symbiotic tie between a people and the land they settle, and the changes demanded by a new generation all collide in a "splendid multi-generational novel . . . rich in history and character" (*San Francisco Chronicle*). "Warm, compassionate, engaging, and thought-provoking." —*The Washington Post* "Yamashita's heightened sense of passion and absurdity, and respect for inevitability and personality, infuse this engrossing multigenerational immigrant saga with energy, affection, and humor." —*Booklist* "Poignant and remarkable." —*Philadelphia Inquirer* "With a subtle ominousness, Yamashita sets up her hopeful, prideful characters—and, in the process, the entire genre of pioneer lit—for a fall." —*Village Voice* "Full of sad and poignant scenes and some hilarious ones, too." —*Star Tribune* "Historically informative and emotionally complex." —*Bloomsbury Review* "Unique and entertaining." —*International Examiner* "Particularly insightful." —*Library Journal* "Informative and timely." —*Kirkus Reviews*

In these buoyant and inventive stories, Karen Tei Yamashita transfers classic tales across boundaries and questions what an inheritance—familial, cultural, emotional, artistic—really means. In a California of the sixties and seventies, characters examine the contents of deceased relatives' freezers, tape-record high school locker-room chatter, or collect a community's gossip while cleaning the teeth of its inhabitants. Mr. Darcy is the captain of the football team, Mansfield Park materializes in a suburb of L.A., bake sales replace ballroom dances, and station wagons, not horse-drawn carriages, are the preferred mode of transit. The stories of traversing class, race, and gender leap into our modern world with and humor. The world keeps turning to apocalypticism. Time is imagined as proceeding ineluctably to a catastrophic, perhaps revelatory conclusion. Even when evacuated of distinctly religious content, a broadly ecclesial structure persists in conceptions of our precarious life and our collective journey to an inevitable fate—the extinction of the human species. It is commonly believed that we are propelled along this course by human turpitude, myopia, hubris or ignorance, and by the irreparable damage we have wrought to the world we inhabit. Yet, this apprehension is insidious. Such teleological convictions and crises-laden narratives lead us to undervalue contingent, hesitant and provisional forms of experience and knowledge. The essays comprising this volume concern a range of writers' engagements with apocalyptic reasoning. Extending from a reading of Percy Bysshe Shelley's 'Triumph of Life' to critiques of contemporary American novels, they examine the ways in which 'end times' reasoning can inhibit imaginative reflection, blunt political advocacy or – more positively – provide a repertoire for the critique of complacency. By gathering essays concerning a wide range of periods and literary dispositions, this volume makes an important contribution to thinking about

apocalypticism in literature but also as a social and political discourse. This book was originally published as a special issue of *Studia Neophilologica*.

Rody proposes a new paradigm for understanding the changing terrain of contemporary fiction. She claims that what we have long read as ethnic literature is in the process of becoming 'interethnic'. Examining an extensive range of Asian American fictions, she offers readings of three especially compelling examples.

Humour.

Robert Jones is a crew leader in a naval shipyard in Los Angeles in the 1940s. He should have a lot going for him, being educated, with a steady job and a steady relationship. But in the four days covered in this novel, the impossibility of life as a black man in a white world is made devastatingly clear. Jones is surrounded by prejudice, suspicion and paranoia, and his daily experiences influence his thoughts, dreams and behaviour. Immediately recognised as a masterful expose of racism in everyday life, *If He Hollers Let Him Go* is Chester Himes' first book, originally published in 1945.

The first of ten novellas in the National Book Award Finalist *I Hotel*, following San Francisco's Asian-American community through the civil rights era. Centered around the International Hotel, a historic low-income residence in San Francisco's Chinatown, the ten novellas of Karen Tei Yamashita's epic are each devoted to a single year in one of America's most transformative decades. This multi-voiced fusion of prose, playwriting, graphic art, and philosophy spins a kaleidoscopic tale of America's struggle for civil rights, all played out among Yamashita's motley cast of students, laborers, artists, revolutionaries, and provocateurs. In 1968: *Eye Hotel*, the residents of I-Hotel live through some of the most significant changes of the mid-twentieth century as they try to make sense of their own lives. It's the Year of the Monkey, and as every kid in Chinatown seems to be orphaned, survival means everything from protest gatherings to a late-night quest for the city's best bowl of noodles.

Devastated by the abandonment of his wife, Federico de la Fe moves with his young daughter from Mexico to California, where he is unable to break free of feelings of oppression, encounters an unusual woman, and meets another heartbroken man. A first novel. Reprint. When Moses descended Mount Sinai carrying the Ten Commandments, he never could have foreseen how one family in Los Angeles in the early twenty-first century would struggle to live by them. Conchita, a voluptuous, headstrong single woman of a certain age, sees nothing wrong with enjoying the company of handsome—and usually much younger—men . . . that is, until she encounters a widower with unusual gifts and begins to think about what she really wants out of life. Julieta, Conchita's younger sister, walks a more traditional path, but she and her husband each harbor secrets that could change their marriage and their lives forever. Their twin sons, both in college, struggle to find fulfillment. Mateo refuses to let anyone stand in the way of his happiness, while Rolando grapples with his sexuality and the family's expectations. And from time to time, Belén, the family's late matriarch, pays a visit to advise, scold, or cajole her hapless descendants. A delightful family tapestry woven with the threads of all those whose lives are touched by Conchita, *The Book of Want* is an enchanting blend of social and magical realism that tells a charming story about what it means to be fully human.

An epic journey through one of America's most transformative decades via the stories of the activists, laborers, and students who shaped it.

A New York Times Notable Book • One of the ten top novels of the year —Time and NPR NAMED A BEST BOOK ON MORE THAN TWENTY END-OF-THE-YEAR LISTS, INCLUDING The New Yorker • The Atlantic • The Economist • Newsweek/The Daily Beast • The New Republic • New York Daily News • Los Angeles Times • The Boston Globe • The Seattle Times • Minneapolis Star Tribune • GQ • Salon • Slate • New York magazine • The Week • The Kansas City Star • Kirkus Reviews A haunting novel about identity, dislocation, and

history, Teju Cole's *Open City* is a profound work by an important new author who has much to say about our country and our world. Along the streets of Manhattan, a young Nigerian doctor named Julius wanders, reflecting on his relationships, his recent breakup with his girlfriend, his present, his past. He encounters people from different cultures and classes who will provide insight on his journey—which takes him to Brussels, to the Nigeria of his youth, and into the most unrecognizable facets of his own soul. “[A] prismatic debut . . . beautiful, subtle, [and] original.”—The New Yorker “A psychological hand grenade.”—The Atlantic “Magnificent . . . a remarkably resonant feat of prose.”—The Seattle Times “A precise and poetic meditation on love, race, identity, friendship, memory, [and] dislocation.”—The Economist

This dive into the Yamashita family archive and Japanese internment runs a documentary impulse through filters that shimmer with imagination.

Award-winning author of *Under the Feet of Jesus*, Helena María Viramontes offers a profoundly gritty portrait of everyday life in L.A. in this lyrically muscular, artfully crafted novel. In the barrio of East Los Angeles, a group of unbreakable young women struggle to find their way through the turbulent urban landscape of the 1960s. Androgynous Turtle is a homeless gang member. Ana devotes herself to a mentally ill brother. Ermila is a teenager poised between childhood and political consciousness. And Tranquilina, the daughter of missionaries, finds hope in faith. In prose that is potent and street tough, Viramontes has choreographed a tragic dance of death and rebirth. Julia Alvarez has called Viramontes "one of the important multicultural voices of American literature." *Their Dogs Came with Them* further proves the depth and talent of this essential author. Helena María Viramontes is the acclaimed author of *The Moths and Other Stories* and *Under the Feet of Jesus*, a novel; and the coeditor, with María Herrera-Sobek, of two collections: *Chicana (W)Rites: On Word and Film* and *Chicana Creativity and Criticism*. She is the recipient of the 2006 Luis Leal Award and the John Dos Passos Award for Literature, and her short stories and essays have been widely anthologized and adopted for classroom use and university study. Viramontes lives in Ithaca, New York, where she is a professor in the Department of English at Cornell University.

*Domesticity* gets a bad rap. We associate it with stasis, bourgeois accumulation, banality, and conservative family values. Yet in *Extreme Domesticity*, Susan Fraiman reminds us that keeping house is just as likely to involve dislocation, economic insecurity, creative improvisation, and queered notions of family. Her book links terms often seen as antithetical: domestic knowledge coinciding with female masculinity, feminism, and divorce; domestic routines elaborated in the context of Victorian poverty, twentieth-century immigration, and new millennial homelessness. Far from being exclusively middle-class, domestic concerns are shown to be all the more urgent and ongoing when shelter is precarious. Fraiman's reformulation frees domesticity from associations with conformity and sentimentality. Ranging across periods and genres, and diversifying the archive of domestic depictions, Fraiman's readings include novels by Elizabeth Gaskell, Sandra Cisneros, Jamaica Kincaid, Leslie Feinberg, and Lois-Ann Yamanaka; Edith Wharton's classic decorating guide; popular women's magazines; and ethnographic studies of homeless subcultures. Recognizing the labor and know-how needed to produce the space we call "home," *Extreme Domesticity* vindicates domestic practices and appreciates their centrality to everyday life. At the same time, it remains well aware of domesticity's dark side. Neither a romance of artisanal housewifery nor an apology for conservative notions of home, *Extreme Domesticity* stresses the heterogeneity of households and probes the multiplicity of domestic meanings.

**NEW YORK TIMES BESTSELLER** • A former star athlete turned deputy coroner is drawn into a brutal, complicated murder in this psychological thriller from a father-son writing team that delivers “brilliant, page-turning fiction” (Stephen King). Natural causes or foul play? That's the question Clay Edison must answer each time he examines a body. Figuring out motives and chasing down suspects aren't part of his beat—not until a seemingly open-and-shut case

proves to be more than meets his highly trained eye. Eccentric, reclusive Walter Rennert lies cold at the bottom of his stairs. At first glance the scene looks straightforward: a once-respected psychology professor, done in by booze and a bad heart. But his daughter Tatiana insists that her father has been murdered, and she persuades Clay to take a closer look at the grim facts of Rennert's life. What emerges is a history of scandal and violence, and an experiment gone horribly wrong that ended in the brutal murder of a coed. Walter Rennert, it appears, was a broken man—and maybe a marked one. And when Clay learns that a colleague of Rennert's died in a nearly identical manner, he begins to question everything in the official record. All the while, his relationship with Tatiana is evolving into something forbidden. The closer they grow, the more determined he becomes to catch her father's killer—even if he has to overstep his bounds to do it. The twisting trail Clay follows will lead him into the darkest corners of the human soul. It's his job to listen to the tales the dead tell. But this time, he's part of a story that makes his blood run cold. Praise for *Crime Scene* "You could drive yourself crazy trying to figure out who wrote what. . . . But whoever came up with the fine line, 'When I meet new people, they're usually dead,' should pat himself on the back."—The New York Times Book Review "A terrific book . . . Put *Crime Scene* at the top of your reading pile."—Bookreporter "A character-driven, intricately plotted whodunit . . . Mystery readers will devour the book and look forward to the next father and son collaboration."—Press Republican With skill, imagination, and wit, Yamashita defines an emerging challenge of twenty-first century global society.

A follow-up to *A Natural History of Dragons* reflects on the second stage of Lady Trent's illustrious and occasionally scandalous career, during which she visits the war-torn continent of Eriga to observe exotic draconian species. 20,000 first printing.

A breathtaking free fall into the long-buried (and fictional) history of a utopian era in American lighter-than-air travel, as told by its death-defying, aero-acrobatic heroes. "Foster and Romo's 'real fake dream' of the future-past history of the East Los Angeles Dirigible Air Transport Lines is a superb and loving phantasmagoria that gobbles up real histories for breakfast and spits out the seeds."—Jonathan Lethem, author of *Motherless Brooklyn* In the early years of the twentieth-century, the use of airships known as dirigibles—some as large as one thousand feet long—was being promulgated in Southern California by a semi-clandestine lighter-than-air movement. Groups like the East LA Balloon Club and the Bessie Coleman Aero Club were hard at work to revolutionize travel, with an aim to literally lift oppressed people out of racism and poverty. *ELADATL* tells the story of this little-known period of American air travel in a series of overlapping narratives told by key figures, accompanied by a number of historic photographs and recently discovered artifacts, with appendices provided to fill in the missing links. The story of the rise and fall of this ill-fated airship movement investigates its long-buried history, replete with heroes, villains, and moments of astonishing derring-do and terrifying disaster. Written and presented as an "actual history of a fictional company," this surrealist, experimental novel is a tour de force of politicized fantastic fiction, a work of hybrid art-making distilled into a truly original literary form. Developed over a ten-year period of collaborations, community interventions, and staged performances, *ELADATL* is a furiously hilarious send-up of academic histories, mainstream narratives, and any traditional notions of the time-space continuum. "Poet Foster (Atomik Aztex) and artist Romo deliver a maddeningly accomplished inquiry into the secret history of East Los Angeles. . . . This is as much fun to read as it must have been to make."—Publishers Weekly, Starred Review "One of

the wildest, most creative and deeply-cutting novels I've read in years, a genuine piece of newness in both content and form. To wade through this surreal narrative archeology is to experience, in the finest sense, literature as fever dream."—Omar El Akkad, author of *American War: A Novel* "Visionary, hilarious, anarchic, this assemblage of breakneck dialog, blisteringly brilliant film criticism, bureaucratic documents, revolutionary chatter, mass transit, and fake dreams of the secret police, is the counterfactual novel to beat all counterfactual novels."—Mark Doten, author of *Trump Sky Alpha* "Hilarious and prophetic and profound, truer than truth, and realer than all realities currently available for purchase, *ELADATL* is strong medicine against the erasures of history, a mega-vitamin for struggles yet to come. This book combats despair."—Ben Ehrenreich, author of *Desert Notebooks: A Road Map for the End of Time*

Antonio Bernal is a Guatemalan refugee in Los Angeles haunted by memories of his wife and child, who were murdered at the hands of a man marked with yellow ink. In a park near Antonio's apartment, Guillermo Longoria extends his arm and reveals a sinister tattoo—yellow pelt, black spots, red mouth. It is the sign of the death squad, the Jaguar Battalion of the Guatemalan army. This chance encounter between Antonio and his family's killer ignites a psychological showdown between these two men. Each will discover that the war in Central America has migrated with them as they are engulfed by the quemazones—"the great burning" of the Los Angeles riots. A tragic tale of loss and destiny in the underbelly of an American city, *The Tattooed Soldier* is Pulitzer Prize-winning reporter Héctor Tobar's mesmerizing exploration of violence and the marks it leaves upon us.

Clown Girl lives in Baloneytown, a seedy neighborhood where drugs, balloon animals, and even rubber chickens contribute to the local currency. Against a backdrop of petty crime, she struggles to live her dreams, calling on cultural masters Charlie Chaplin, Kafka, and da Vinci for inspiration. In an effort to support herself and her layabout performance-artist boyfriend, Clown Girl finds herself unwittingly transformed into a "corporate clown," trapping herself in a cycle of meaningless, high-paid gigs that veer dangerously close to prostitution. Monica Drake has created a novel that riffs on the high comedy of early film stars — most notably Chaplin and W. C. Fields — to raise questions of class, gender, economics, and prejudice. Resisting easy classification, this debut novel blends the bizarre, the humorous, and the gritty with stunning skill.

This book presents eight of the author's short stories. In "Bog Girl: A Romance," a story about first love, a young man falls in love with a two thousand year old girl that he's extracted from a mass of peat in a Northern European bog. In "The Prospectors," two opportunistic young women fleeing the Depression strike out for new territory, and find themselves fighting for their lives. In the title story, a new mother desperate to ensure her infant's safety strikes a diabolical deal, agreeing to breastfeed the devil in exchange for his protection. The landscape in which these stories unfold is a feral, slippery, purgatorial space, bracketed by the void - yet within it, the author captures the tenderness of ordinary life.--adapted from book jacket.

Space, place and mapping have become key concepts in literary and cultural studies. The transformational effects of postcolonialism, globalization, and the rise of ever more advanced information technologies helped to push space and spatiality into the foreground, as traditional spatial or geographic limits are erased or redrawn. *Teaching Space, Place and Literature* surveys a broad expanse of literary critical, theoretical,

historical territories, as it presents both an introduction to teaching spatial literary studies and an essential guide to scholarly research. Divided into sections on key concepts and issues; teaching strategies; urban spaces; place, race and gender and spatiality, periods and genres, this comprehensive book is the ideal way to approach the teaching of space and place in the humanities classroom.

Howard Fineman, one of our most trusted political journalists, shows that every debate, from our nation's founding to the present day, is rooted in one of thirteen arguments that—thankfully—defy resolution. It is the very process of never-ending argument, Fineman explains, that defines us, inspires us, and keeps us free. At a time when most public disagreement seems shrill and meaningless, Fineman makes a cogent case for nurturing the real American dialogue. *The Thirteen American Arguments* runs the gamut, including • Who Is a Person? The Declaration of Independence says “everyone,” but it took a Civil War, the Civil Rights Act, and other movements to make that a reality. Now, what about human embryos and prisoners in Guantanamo? • The Role of Faith No country is more legally secular yet more avowedly prayerful. From Thomas Jefferson to James Dobson, the issue persists: Where does God fit in government? • America in the World In Iraq and everywhere else, we ask ourselves whether we must change the world in order to survive and honor our values—or whether the best way to do both is to deal with the world as it is. Whether it's the nomination of judges or the limits of free speech, presidential power or public debt, the issues that galvanized the Founding Fathers should still inspire our leaders, thinkers, and fellow citizens. If we cease to argue about these things, we cease to be. “Argument is strength, not weakness,” says Fineman. “As long as we argue, there is hope, and as long as there is hope, we will argue.”

The nine essays in *Asian North American Identities* explore how Asian North Americans are no longer caught between worlds of the old and the new, the east and the west, and the south and the north. Moving beyond national and diasporic models of ethnic identity to focus on the individual feelings and experiences of those who are not part of a dominant white majority, the essays collected here draw from a wide range of sources, including novels, art, photography, poetry, cinema, theatre, and popular culture. The book illustrates how Asian North Americans are developing new ways of seeing and thinking about themselves by eluding imposed identities and creating spaces that offer alternative sites from which to speak and imagine. Contributors are Jeanne Yu-Mei Chiu, Patricia Chu, Rocio G. Davis, Donald C. Goellnicht, Karlyn Koh, Josephine Lee, Leilani Nishime, Caroline Rody, Jeffrey J. Santa Ana, Malini Johar Schueller, and Eleanor Ty.

Karen Tei Yamashita's novels, essays, and performance scripts have garnered considerable praise from scholars and reviewers, and are taught not only in the United States but in at least half a dozen countries in Asia, South America, and Europe. Her work has been written about in numerous disciplines in the humanities and social sciences. *Karen Tei Yamashita: Fictions of Magic and Memory* is the first anthology given over to Yamashita's writing. It contains newly commissioned essays by established, international scholars; a recent interview

with the author; a semiautobiographical keynote address delivered at an international conference that ruminates on her Japanese American heritage; and a full bibliography. The essays offer fresh and in-depth readings of the magic realist canvas of *Through the Arc of the Rain Forest* (1990); the Japanese emigrant portraiture of *Brazil-Marú* (1992); Los Angeles as rambunctious geopolitical and transnational fulcrum of the Americas in *Tropic of Orange* (1997); the fraught relationship of Japanese and Brazilian heritage and labor in *Circle K Cycles* (2001); Asian American history and politics of the 1960s in *I Hotel* (2010); and *Anime Wong* (2014), a gallery of performativity illustrating the contested and inextricable nature of East and West. This essay-collection explores Yamashita's use of the fantastical, the play of emerging transnational ethnicity, and the narrative tactics of reflexivity and bricolage in storytelling located on a continuum of the unique and the communal, of the past and the present, and that are mapped in various spatial and virtual realities.

Giant foam rubber sushi and cyborg kungfu fighters populate performances that reflect questions of gender, identity, orientalism, and racial politics.

This thesis explores two major concepts: globalization and diaspora and their impact on the literary representation of women in Jhumpa Lahiri's collection of short stories *The Interpreter of Maladies* and Karen Tei Yamashita's novel *Tropic of Orange*. In the first chapter, using Vijay Mishra's theory on the Literature of the Indian Diaspora: *Theorizing the Diasporic Imaginary*, the thesis examines the diasporic state of Mrs. Sen through Mishra's notion of "impossible mourning". I juxtapose Mrs. Sen's character to two other female characters to argue that mobility and crossing borders do not affect all women equally, especially if they come from different social class and caste backgrounds. In addition, I compare Mrs. Sen's diasporic condition to her husband's to contend that the impact of immigration is more beneficial to him than her. This thesis, hence, rethinks some of the reasons why people migrate across the world and its various impacts on individuals, especially women whose displacement often curtails rather than expands their mobility, freedom and independence. In the second chapter, therefore, I use Chandra Talpade Mohanty's *Feminism without Borders* to highlight the difference between Western women and so-called Third World women. Furthermore, using Mohanty's essay "'Under Western Eyes' Revisited," which condemns the detrimental effects of capitalism and globalization and promotes an anti-capitalist and anti-global project based on solidarity, I study the characterization of Emi and Rafaela, two central characters of Yamashita's novel, within the context of globalization and its deviant operations. Referring to the criminal and criminalizing operative modes of global capitalism, including organ and sex trafficking, deviant globalization is a critical concept in this thesis through which I read Yamashita's novel and its female characters' complicity with and resistance to global capitalism.

"A delightful novel...impossible to resist."—Barbara Kingsolver, *Los Angeles Times Book Review* Sofia and her fated daughters, Fe, Esperanza, Caridad, and la

Loca, endure hardship and enjoy love in the sleepy New Mexico hamlet of Tome, a town teeming with marvels where the comic and the horrific, the real and the supernatural, reside.

*Repetition and Race* explores the literary forms and critical frameworks occasioned by the widespread institutionalization of liberal multiculturalism by turning to the exemplary case of Asian American literature. Whether beheld as "model minorities" or objects of "racist love," Asian Americans have long inhabited the uneasy terrain of institutional embrace that characterizes the official antiracism of our contemporary moment. *Repetition and Race* argues that Asian American literature registers and responds to this historical context through formal structures of repetition. Forwarding a new, dialectical conception of repetition that draws together progress and return, motion and stasis, agency and subjection, creativity and compulsion, this book reinterprets the political grammar of four forms of repetition central to minority discourse: trauma, pastiche, intertextuality, and self-reflexivity. Working against narratives of multicultural triumph, the book shows how texts by Theresa Cha, Susan Choi, Karen Tei Yamashita, Chang-rae Lee, and Maxine Hong Kingston use structures of repetition to foreground moments of social and aesthetic impasse, suspension, or hesitation rather than instances of reversal or resolution. Reading Asian American texts for the way they allegorize and negotiate, rather than resolve, key tensions animating Asian American culture, *Repetition and Race* maps both the penetrating reach of liberal multiculturalism's disciplinary formations and an expanded field of cultural politics for minority literature.

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