In her distinguished and hauntingly rendered book, Ann C. Colley provides a fresh insight into Stevenson's multi-voiced South Seas fiction, as well as into the particulars and complications of living within a newly established site of Empire. Bringing to light information from the archives of the London Missionary Society and from other sources, such as the Royal Geographical Society (London), the Writers' Museum (Edinburgh), the Beinecke Library (Yale University), and the Huntington Library (San Marino, California), Colley examines the intricate nature of Robert Louis Stevenson's relation to imperialism. In particular, she investigates Stevenson's complex relationship to the missionary culture that surrounded him during the last six years of his life (1888-1894), revealing hitherto unscouted routes by which to understand Stevenson's 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.

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.

"This book examines some interesting, significant types and aspects of Sinophone Taiwan fiction, as well as a number of prominent writers and representative works. Focusing on the narratives of the strange, it connects the trope of ghost haunting with Taiwan's complex ethnoscapes and historical, colonial trauma. In addition to investigating 'ghost island' narratives, it explores literary representations of magical nativism--including magical localism and translocalism. It offers an excellent, timely study on the important but understudied Sinophone Taiwan literature." -Yenna Wu, Distinguished Teaching Professor and Professor of Chinese and Comparative Literature, University of California, Riverside

"This book travels in a new direction in Taiwanese fiction studies. Through the theme of 'ghost,' this book links various historical phases, landscape features, and ethnic relations in response to the transformation of Taiwan's social environment and aesthetics of fiction. With a thought-provoking discourse, this book also provides a pleasurable reading experience." -Ming-ju Fan, Professor and Director of the Graduate Institute of Taiwanese Literature at the National Chengchi University

"Writing from and of the margins, Supernatural Sinophone Taiwan and Beyond examines the trope of Taiwan as a ghost island through the lens of zhiguai, the premodern Chinese concept of the strange or supernatural. The focus on marginal and liminal narratives facilitates a Sinophone reading of Taiwanese literature and culture beyond the dominant literary taxonomy of modern Chinese literature. Despite its specific focus, the book surveys Taiwanese literature with a study of texts by authors such as Pai Hsian-yung, Li Ang, Chu T’ien-hsin, Wu He, and Giddens Ko to propose a genealogy of ghost island literature as an alternative way of understanding Taiwan as a nation. This first single-authored book on Sinophone Taiwan, which
intellectually treads on untouched terrains of a unique literary tradition, is a very welcome addition.” -E.K. Tan, Associate Professor of Comparative Literature and Cultural Studies, Stony Brook University; and author of Rethinking Chineseness

“In Supernatural Sinophone Taiwan and Beyond, Chia-rong Wu argues convincingly that the modern zhiguai genre offers Taiwan writers a way of engaging internal difference-particularly as it pertains to gendered and ethnic difference, as well as sites of historical trauma-while at the same time imagining modern Taiwan as a site of difference within a broader Chinese, or Sinophone, cultural imaginary” -Carlos Rojas, Associate Professor of Chinese Cultural Studies, Women's Studies, and Arts of the Moving Image, Duke University

See [http://www.cambriapress.com/books/9781604979213.cfm](http://www.cambriapress.com/books/9781604979213.cfm) to read excerpts and for more information.

In the 40 essays that constitute this collection, Guy Davenport, one of America’s major literary critics, elucidates a range of literary history, encompassing literature, art, philosophy and music, from the ancients to the grand old men of modernism.

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.

The classic work on the evaluation of city form. What does the city’s form actually mean to the people who live there? What can the city planner do to make the city’s image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book.

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.
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.

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--indeed, 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' literacy 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.

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.

Gaby LeFevre is a suburban, Midwestern firecracker, growing up in the 80s and 90s and saving the world one homeless person, centenarian, and orphan at a time. With her crew of twin sister, Annie, smitten Mikhail, and frenemy Mel, she's a pamphlet-wielding humanitarian, tackling a broken world full of heroes and heroines, villains and magical seeds, and Northwyth stories. Beginning with a roadkill-burying nine-year-old and a gas-leak explosion, it follows Gaby as she traverses childhood and young adulthood with characteristic intensity and a penchant for disaster. Meanwhile, the large cast of compelling characters entertains and the Northwyth legends draw you into their magic.

"Dream and Swine and Aurora," "Deep in the Rubber Forest," "Fish Bones," "Allah's Will," "Monkey Butts, Fire, and Dangerous Things"—Ng Kim Chew's stories are raw, rural, and rich with the traditions of his native Malaysia. They are also full of humor and spirit, demonstrating a deep appreciation for human ingenuity in the face of poverty, oppression, and exile. Ng creatively captures the riot of cultures that roughly coexist on the Malay Peninsula and its surrounding archipelago. Their interplay is heightened by the encroaching forces of globalization, which bring new opportunities for cultural experimentation, but also an added dimension of alienation. In prose that is intimate and atmospheric, these sensitively crafted, resonant stories depict the 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 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 people and a country in transition.

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
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.

Their Eyes Were Watching God is a 1937 novel by African-American writer Zora Neale Hurston. It is considered a classic of the Harlem Renaissance of the 1920s, and it is likely Hurston's best known work.

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.

"A tour de force: meticulously argued, nuanced, and wideranging in its interpretations. In the hands of a master, the prodigious scholarship and large intellectual appetite make for a very convincing, comprehensive work."—George Marcus, coeditor of Writing Culture

The sheer scope of Cannibal Talk is remarkable, and its contribution to the anthropology of colonialism outstanding. Obeyesekere's research, original thinking, and applied reading are unrivaled on the discourses of cannibalism and their implications. "—Paul Lyons, University of Hawai'i

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"-"damned" events such rains of frogs, cattle mutilations, and UFO sightings-and 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.

A world-renowned authority on the history, uses, and power of dreaming, Robert Moss guides neophyte and experienced adventurers alike to open their own dreamgates. Through these gates await otherwise inaccessible realms of reality
as well as soul remembering — the “recovering of knowledge that belonged to us before we came into this life experience.” Exercises, meditations, and the mesmerizing tales of fellow dream travelers outline Moss’s Active Dreaming technique, a kind of shamanic soul-flight that offers “frequent flyers” a passport between worlds. In this world beyond physical reality, Moss points to wellsprings of healing, creativity, and insight. As readers move into these different ways of seeing and knowing, they may also communicate with spiritual guides and departed loved ones in ways that transform their everyday lives.

China’s recent economic growth has fed a rapid increase in the study of modern Chinese language and literature globally. In this shifting global context, authors who work on the edges of the literary empire raise important questions about the homogeneity of language, identity and culture that is produced by the modern Chinese literary canon. This book examines a key segment of this literature and asks, "What does it mean to be of Chinese descent and Chinese-speaking outside of China?” While there have been several excellent works that deal with individual Chinese authors from Malaysia, there is to date no broadly framed and comprehensive study of the body of Chinese diasporic literature emerging from this multiethnic, polylinguistic country. This neglect is surprising given the vibrant development of Chinese Malaysian literature. This book fills the gap by looking specifically at how diasporic Chinese subjects make sense of their Chinese and Malaysian identities in postcolonial Malaysia. This book will be of value to scholars and students of Chinese-language literature and culture. It will also appeal to scholars and students in the fields of Chinese and Southeast Asia studies as well as those interested in postcolonial, diaspora, migration, Asian American studies, and world literature.

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 poems in each book that will touch everybody's heart. IMAGINE SOCIETY: A POEM A DAY, Volume 3 (New, 2nd edition, 2013) presents the writings of Canadian Poet Jean Mercier as delivered daily all around the world in its third year through the web series Jean Mercier's A Poem A Day co-created by Junichiro Kuniyoshi and Jean Mercier. This Canadian book is printed locally when needed, for prompt delivery by Create Space, an AMAZON.com company. Published by: apoemaday.TV (Canada) ISBN-13: 978-1482354966 ----
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. 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.

Writing the South SeasImagining the Nanyang in Chinese and Southeast Asian Postcolonial LiteratureUniversity of Washington Press

Have you always wanted to write a book but, just never get around to it? Do you lack confidence in yourself as a writer? Need inspiration? How to Write a Book in a Week ( A Writer's Guide to Meeting a Deadline ) is the answer to all of these questions and more.

A failed mutiny lands the narrator in a Tahitian jail where he and his companion, Doctor Long Ghost, are treated with curiosity and kindness. After their eventual release, the two embark on a series of adventures as they work at odd jobs, view traditional rites and customs on the island, and contrive an audience with the Tahitian queen. Thought-provoking, humorous glimpses of a vanished 19th-century world in the South Seas.

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 in Chinese from the Nanyang, literally the South Seas, examines the history of Chinese migration, localization, and interethnic exchange in Southeast Asia, and offers a rich variety of approaches to identity. In Writing the South Seas, Brian Bernards explores why Nanyang encounters, which have been neglected by most literary histories, should be seen as crucial to the national literatures of China and Southeast Asia. He shows how Nanyang, as a literary trope, has been deployed as a platform by mainland and overseas Chinese writers to rethink colonial and national paradigms. Through a collection of diverse voices—from modern Chinese writers like Xu Dishan, Yu Dafu and Lao She to postcolonial Southeast Asian authors from Singapore, Malaysia, and Thailand—writers such as Ng Kim Chew, Chia Joo Ming, Pan Yutong, Yeng Pway Ngon, Suchen Christine Lim, Praphatson Sewikun and Fang Siruo—Bernards demonstrates how the Nanyang imagination negotiates the boundaries of national literature as a meaningful postcolonial subject, and speaks to broader conversations in postcolonial and global literature. This book, written from the emerging field of Sinophone Studies, puts the literature of the region in a new light.

Imagine a night when you can ride your bike right up the stairs to your bed. Imagine a night when your toy train rumbles on its tracks out of your room and roars back in, full sized, ready for you to hop on for a nighttime adventure. Imagine a night when a farmer plays a lullaby on his fiddle, and his field of sunflowers begins to dip and sway to the rhythm. Imagine a night when ordinary objects magically become extraordinary...a night when it is possible to believe the impossible. With the intrigue of an Escher drawing and the richness of a Chris Van Allsburg painting, renowned Canadian artist Rob Gonsalves depicts that delicious time between sleep and wakefulness, creating a breathtaking, visual exploration of imagination and possibility that will encourage both children and adults to think past the boundaries of everyday life, and see the possibilities beyond.

A cross-cultural tale of two women brought together by the intersections of television and industrial agriculture, fertility and motherhood, life and love—the breakout hit by the celebrated author of A Tale for the Time Being and The Book of Form and Emptiness Ruth Ozeki’s mesmerizing debut novel has captivated readers and reviewers worldwide. When documentarian Jane Takagi-Little finally lands a job producing a Japanese television show that just happens to be sponsored by an American meat-exporting business, she uncovers some unsavory truths about love, fertility, and a dangerous hormone called DES. Soon she will also cross paths with Akiko Ueno, a beleaguered Japanese housewife struggling to escape her overbearing husband. Hailed by USA Today as “rare and provocative” and awarded the Kirayama Prize for Literature of the Pacific Rim, My Year of Meats is a modern-day take on Upton Sinclair’s The Jungle for
fans of Michael Pollan, Margaret Atwood, and Barbara Kingsolver. One of Lit Hub and The Millions’s 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 galaxy. Fasten your seat belt. You are in for a stupendous ride.”—Sandra Cisneros A parallel universe. South Texas. Narcotics are legal and there’s a new contraband on the market: ancient Olmec artifacts, shrunken indigenous heads, and filtered animals—species of animals brought back from extinction to clothe, feed, and generally amuse the very wealthy. Esteban Bellacosa has lived in the border town of MacArthur long enough to know to keep quiet and avoid the dangerous syndicates who make their money through trafficking. But his simple life starts to get complicated when the swashbuckling investigative journalist Paco Herbert invites him to come to an illegal underground dinner serving filtered animals. Bellacosa soon finds himself in the middle of an increasingly perilous, surreal, psychedelic journey, where he encounters legends of the long-disappeared Aranaña Indian tribe and their object of worship: the mysterious Trufflepig, said to possess strange powers. Written with infectious verve, bold imagination, and oddball humor, Fernando A. Flores’s debut novel, Tears of the Trufflepig, is an absurdist take on life along the border, an ode to the myths of Mexican culture, a dire warning against the one percent’s determination to dictate society’s decline, and a nuanced investigation of loss. It’s also the perfect introduction for Flores: a wonderfully weird, staggeringly smart new voice in American fiction, and a mythmaker of the highest order. 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. 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. 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.

Extraordinary Popular Delusions and the Madness of Crowds is a study of crowd psychology by Scottish journalist Charles Mackay. The subjects of Mackay’s debunking include witchcraft, alchemy, crusades, duels, economic bubbles, fortune-telling, haunted houses, the Drummer of Tedworth, the influence of politics and religion on the shapes of beards and hair, magnetizers (influence of imagination in curing disease), murder through poisoning, prophecies, popular admiration of great thieves, popular follies of great cities, and relics. Contents: Volume 1: National Delusions: The Mississippi Scheme The South Sea Bubble The Tulipomania Relics Modern Prophecies Popular Admiration for Great Thieves Influence of Politics and Religion on the Hair and Beard Duels and Ordeals The Love of the Marvellous and the Disbelief of the True Popular Follies in Great Cities Old Price Riots The Thugs, or Phansigars Volume 2: Peculiar Follies: The Crusades The Witch Mania The Slow Poisoners Haunted Houses Volume 3: Philosophical Delusions : The Alchemysts Fortune Telling The Magnetisers

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.

In his first novel, Owen Dudley Edwards views the story of the pilgrimage and passion of "Jesus Christ" through the eyes of Johnny, his youngest disciple. "Johnny loved Jesus. Read this breathtaking novel, and you can imagine how he came to write the wonderful Fourth Gospel." "Richard Holloway " "It is not only a marvellous synthesis of the historical and literary imagination, but also a deeply moving meditation on childhood and its centrality to our culture." "Declan Kiberd" "Big, bold experiment, and a timely reminder that the greatest stories ever told are always open to fresh retellings." "James