This interdisciplinary collection of critical essays on Asian American fictional and autobiographical narratives, film, and photography examines the mobile geographies of Asia and America as sceneries of migration and meeting points. Just as the door of the registry room on Ellis Island featured on the cover served as one of many points of entry for immigrants from Asia, *Moving Migration* opens new perspectives on literary works and visual texts that attest and give artistic expression to the Asian migrant experience. Informed by trauma theory and visual studies, postcolonial theory, (post) ethnic studies, space and border studies, gender studies, and discourses of memory and story-telling, the essays in this volume explore the interconnections between migrant stories and narratives of receiving cultures. Aiming to move the critical and theoretical debate on migration ahead, this volume introduces the idea that migration can be an encounter between figures who travel in the present with figures who travel through the past.

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Moving Migration

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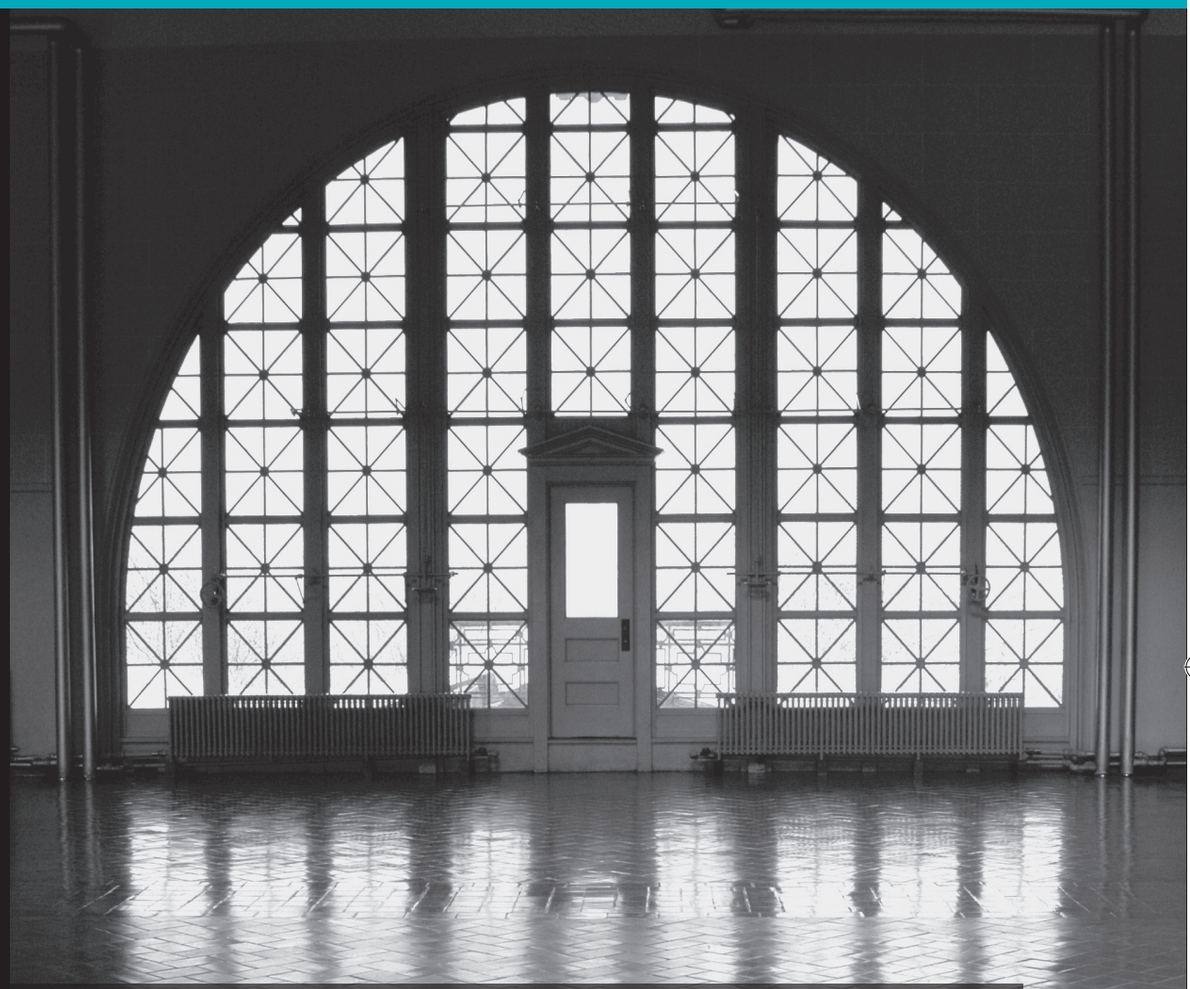

Moving Migration

Narrative Transformations in Asian American Literature

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Volume 5

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For Eduard, David, Jonathan, and Laurine

and

For Eckehard, Uta, Anselm, Rudolf, Christian, and Hayo

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Introduction:
On Movements and Two-Way Interactions

Doris Einsiedel
and
Johanna C. Kardux

> The ... positive thing about the tedium of life on ... [a] boat is the sense of traveling in a straight line, of sedate movement from a beginning towards some guaranteed end. Little by little this ebbs away, the line of water unfolding another dimension, that of the truly unfamiliar, the unforeseen.
>
> — Hari Kunzru, *The Impressionist*

> [I]t is not possible to step twice into the same river...
>
> — Heraclites, *Fragment 91*

Migration as the movement of individuals or groups of people to a new location, including permanent or at least long-term settlement in that location, is a movement in geographical space that articulates itself in physical and multidirectional metaphorical border crossings.[1] Subsequently to the physical crossing of geographical borders, immigrants may still choose—or be guided to choose—patterns of identification and everyday life performances, follow traditions, maintain means of expression, and act within communities positioned (partly) outside the receiving societies that surround newcomers. Yet they may also choose—or be guided to choose—to do something else. Either way, their stories as well as the stories and accounts written about (fictive) migrants represent what we conceive of as narrative

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[1] The idea of "metaphorical border crossings" is derived from Gloria Anzaldúa's "metaphorical borderlands," as defined in her *Borderlands/La Frontera: The New Mestiza* (see, e.g., 77). Based on her work, the evolving field of border studies has subsequently distinguished metaphorical from actual borderlands.

transformations in Asian American literature, given that these often simultaneous options of exchange are two-way interactions. While Asian and other migrants themselves may thus change in the process of geographical and cultural transition, they also transform their environments in multiple ways. Acts of cultural translation thus lead to individual change as well as to wider transformations of circumstantial environments, constituting two opposing, yet complementary ways for migrants to interact. Hybrid identity formations emerging from "Third-Space," a locus which "challenges our sense of the historical identity of culture as a homogenizing unifying force, authenticated by the originary Past" (Bhabha, *Location* 130), attest to a life in, as well as straddling, cultures that can be characterized by endorsed adjustment to new situations and also by a thoughtful transformation of these circumstances within receiving societies.

What migrations leave behind is not limited to geographical surroundings. Migrants leave familiar social networks that give shape to many areas of people's lives, for instance, languages, including body language; articulations of humor; signifiers of politeness; attributes of interestedness; and other forms of interaction. This cultural vocabulary cannot easily be translated literally. As Edward Said has put it, the challenge that a new geographical context can pose is not merely where to find new friends, or how to find the way to work, to the store, to school, or to the city hall, but *how* to communicate friendships anew, *how* to present results at work or at school, *how* to get groceries from stores where they might be hidden in an overwhelming variety or not be on offer at all, and *how* to work with an unfamiliar government administration: it is "the sense of not *really* knowing what ... [one is] doing and where ... [one is] going" (Said 223). In the context of migration, alienation means that a migrant's familiar behavior is perceived in new ways, whereas the migrant can be completely puzzled by what strikes him or her as a set of strange expectations and reactions. As Homi Bhabha has noted, intercultural communication can involve situations in which the migrant's desire to name "is unnamed by the gesture itself" because what he or she says is received differently from the way it is intended (*Location* 165-66).

The theoretical foundations of our current interest in a shared agency of migration mainly emerged in the 1990s and beyond, as interpretations of migration have developed that recognize the

diachronic dimension of any interaction between resident societies and migrant communities. What has become most relevant since then is to find out which experiences stand behind the façades of so-called differences which previously could only be articulated in terms of binary oppositions. This change in perspective has been supported by an increasing recognition of the role played by negotiation rather than stasis in the formation of national, cultural, and other identities.[2]

As a result, migration studies moves into two, at times complementary, directions. On the one hand, sociological and anthropological work by renowned scholars such as Saskia Sassen, Han Entzinger, and Aihwa Ong points to a continuing interest in what they see as the immediacy of the realities of migration, immigration politics, and concrete crossings. Ong, for instance, argues that it is a "misleading impression that everyone can take equal advantage of mobility and modern communications and that transnationality has been liberatory, in both a spatial and political sense, for all peoples" (11). This strand of migration studies often focuses on the global movement of people as a response to socio-economic conditions. Departing from this focus, on the other hand, a related debate on migration has emerged that remains aware of the immediacies but is also interested in exploring the metaphoric dimension of migratory movement. Through a variety of approaches and in different ways, influential philosophers, theorists, and critics such as Michael Hardt and Antonio Negri with their vision of global citizenship, Jürgen Habermas with his philosophy of the postnational constellation, Bhabha in his reading of the migrant figure, Elleke Boehmer with her concept of "migrant metaphors," and Mieke Bal with her work on "migratory aesthetics" have contributed to this focus of migration studies. Following recent tendencies in Asian American Studies, as represented, for example, by Rocío G. Davis and Sue-Im Lee's 2006 essay collection *Literary Gestures: The Aesthetic in Asian American Writing*,[3] the main focus of our volume is on the aesthetics of migration

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[2] For the formation of national identities, see, for example, Benedict Anderson's *Imagined Communities* (1991); for the formation of cultural identities, see, for example, Eric Hobsbawm's introduction to *The Invention of Tradition* (1983).

[3] In the introduction to *Literary Gestures*, Lee discusses the "prevailing dominance of sociological and cultural materialist approaches in Asian

in Asian American literary discourse. Both directions of migration studies are addressed and negotiated in individual essays, however, and a range of migrants appear on the pages of this book—those previously subaltern as well as those who possess the means and tools that enable them to operate internationally regardless of where they are positioned. In this way, *Moving Migration* investigates new migration motives in fiction and non-fiction and the agency that migrants share with their new and old homelands in redefining geographical space through increasingly global networks of belonging.

An example of such global interconnections is the movement of individuals from former colonized or currently exploited nations into the national boundaries of former exploitative or imperialistic powers. This phenomenon constitutes a particularly poignant example of the shadow of intergenerationally and historically connected migration paths. Consequently, the colonial past of respective Asian countries is repeatedly addressed in the essays in this volume. Similarly, the agency of later-generation immigrants in chronicling the migration experience of the first generation, which is often mainly involved in the immediacy of the experience, attests to the persistence of migration patterns and of the pasts from former homelands as formative frameworks throughout family, communal, and larger histories. Keeping this intergenerational pattern in mind, we conceive of migration as a *process* that starts with the decision to leave a particular location, once looked upon as a home, behind. This process has an open end in those interactions with the society of (chosen) residence in which the *migrant* identity is in the foreground. Consequently, phenomena that are often inadequately termed integration or acculturation and that can be better described as complex ways in which migrants interact with their environments and

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American literary criticism," which tend to examine literary works as reflections of socio-economic, ideological, or political concerns. To counterbalance these more sociologically informed approaches, Lee and Davis call for a return to the aesthetic: Asian American literary works, Lee emphasizes, also need to be analyzed as "aesthetic objects—objects that are constituted by and through deliberate choices in form, genres, traditions, and conventions" (Lee 1-2).

the ways in which they redefine their own continually transforming identities[4] form one aspect of the migration process.

Apart from its thematic concern with migration, this volume is also, in a manner of speaking, a result of travel and intercultural exchange: early versions of the essays in this collection were originally presented at the Sixth Biennial Conference of the Society for Multi-Ethnic Studies: Europe and the Americas (MESEA), which took place at Leiden University in the Netherlands in June 2008 and brought together scholars from thirty-four different countries. In response to the conference theme, "Migration Matters: Immigration, Homelands, and Border Crossings in Europe and the Americas," a significant number of the nearly 250 papers presented at the conference focused on Asian American literature and culture. After peer review, twelve papers were selected and revised specifically for *Moving Migration: Narrative Transformations in Asian American Literature*. Focusing on Asian American migration literatures and examining the mobile geographies of China, Malaysia, India, Indonesia, Japan, Korea, the United States, and Canada, among other countries, as stages of migration and meeting points, the selected essays aim to contribute to the theoretical discourse that moves migration studies ahead. Engaging with a variety of genres, the contributors to this volume approach Asian American migration literature and non-fiction writing in dialogue with trauma theory, visual studies, postcolonial theory, discourses of cultural appropriations of space, gender studies, memory discourse and story-telling, border studies, and (post)ethnic studies. Apart from this theoretical movement, as a title, *Moving Migration* speaks to the continually increasing societal centrality of migrations that move authors to devote attention to geographical and cultural transitions in both fictional and non-fictional narratives which, in turn, lead critics to discuss the role of migration literature or testimonies in canonical as well as cultural transformation in narration. This volume addresses "moving" migrations (in both senses of the term) and, at the same time, it aims to move the critical discussion of migration ahead into the direction of a theoretical account of the complex interconnections between migrant stories and what Doris Einsiedel in

[4] See, for instance, King.

the opening essay describes as the "recalls"[5] of receiving societies: in this volume we introduce the idea that migration can be an encounter between figures who travel in the present and figures who travel through the past.

Taking our cue from several of the essays in this volume, we would like to comment on the vexed term "Asian American," which we have retained in our title despite our awareness and appreciation of its contested nature within the discipline.[6] In fact, several contributors in the volume call attention to the problem of grouping together a highly diverse set of writers and artists and their cultural productions under the umbrella term "Asian American" at the risk of replicating the so-called dominant cultures' time-worn strategies of ethnic marking and "othering." However, the approximated regional specificity of this volume—Asian America(n)—allows for reader-friendly comparative readings of literatures frequently brought together in Asian American Studies departments and Asian American literature courses. Nevertheless, the "Asian American" designation remains a somewhat unsatisfactory umbrella term for a diverse range of intersecting interpretation schemes and identities summarized as "Asian." What they have in common is often a shared sense of migratory history in the

[5] The term "recall" is fitting in this context in a number of meanings, listed in the *OED*: "v.tr. 1 summon to return from a place, activity, state of inattention, a digression, etc. 2 recollect, remember. 3 bring back to memory; serve as a reminder of. 4 revoke or annul (an action or decision). 5 cancel or suspend the appointment of (an official sent overseas etc.). 6 revive, resuscitate. 7 take back (a gift). n. ... 1 the act or an instance of recalling, esp. a summons to come back. 2 the act of remembering. 3 the ability to remember. 4 the possibility of recalling, esp. in the sense of revoking (beyond recall). 5 US removal of an elected official from office. 6 a request for the return of a faulty product" ("recall" *The Concise Oxford Dictionary of Current English*. 9th ed. 1995).

[6] In her seminal study *Asian American Literature* (1982), for example, Elaine Kim defines Asian American literature as the "published creative writings in English by Americans of Chinese, Japanese, Korean, and Filipino descent" (xi). Following more recent trends (see, e.g., Wong 8), we define the canon more openly by also including U.S. American and Canadian writers of South Asian and Southeast Asian descent. Several essays in this volume, for instance, are about Indian American writers.

United States or Canada rather than a shared "Asian" past. Also, as with other ethnic literatures, some "Asian American" authors choose to identify as American or Canadian authors. In so doing, they have no intention to disregard their former home countries or the global aspects and thematics of their writing. Instead, they claim a more central place in the American or Canadian literary canon and in the midst of the country of immigrants that they have chosen as their place of residence and work. Our choice to keep the term "Asian American Literature" in the title of this volume does not call into question such identifications with American or Canadian canons. Rather, it provides a point of orientation for readers by summarizing the individual essays' concern with specific Asian geographies and areas of migrant identity and cultural production.

While the word "Transformations" in our subtitle signals the process of transformation that the identities and cultures of both migrants and the receiving nations undergo, we have subtitled this volume *"Narrative* Transformations in Asian American *Literature"* because the majority of the essays in this volume focus on expressions of the Asian migration experience in literary narrations. There are exceptions to this rule: film is included as a comparative source and autobiographical experience is chronicled not only in the literary genre of the autobiography, but also in a critical examination of qualitative interviews with a migrant in one essay. Besides films, some of the essays also examine other visual texts, such as photographs of Japanese internment camps, as narratives. In short, the terms "narrative" and "literature"—like "Asia" and "America"—constitute the closest approximations of the geographical and artistic range of the works discussed in this volume.

Moving Migration brings together essays by established scholars whose past academic work has contributed in important ways to the consolidation of Asian American Studies as a field of critical and theoretical inquiry as well as essays by young, up-and-coming academics who represent a new generation of international scholars in the field. Although we believe that all the essays in this volume can be read as engaging one another in a stimulating intellectual dialogue, we have grouped the essays under the rubric of three interconnected and partially overlapping themes, dividing the volume into three parts.

I. Time Travel: Migration to the Past

Part I comprises four essays that discuss migration narratives which are haunted by personal and historical memories and a profound sense of loss. In the opening essay, Doris Einsiedel analyzes migrations as a complicit movement in which present motives for migration merge with historically unsettled mobilizations such as the colonial past in India. She argues that the conflation of colonial stories and contemporary immigration into the United States as a Western center in Bharati Mukherjee's *Desirable Daughters*, Jhumpa Lahiri's *The Namesake*, and Mira Nair's film adaptation of *The Namesake* exemplify the degree to which the past can form and script aspects of the here and now with respect to both the process of migrating and the opportunity of receiving immigration. In this context, Einsiedel discusses diachronic explorations of forms of suffering, learning, and intercultural space.

Eleanor Ty also explores the intrusive presence of the immigrant's past in her essay on Madeleine Thien's novel *Certainty*. Reading the novel, with its multiple international settings, as an illustration of the contemporary condition of "globality," Ty argues that the ubiquity of loss and mourning shows that grief migrates along with the immigrant. Haunted memories from the past erupt into present moments, constituting a large part of the subject's ethnic identity. Through ghostly hauntings, repetitive flashbacks, and the return of the repressed, *Certainty* reveals that "the past is not static," that "our memories fold and bend" (Thien 110). Thien shows how contemporary global subjects are produced through a complex "(re)invention" and a "connection to the past" (Fischer 196), a haunted past that is often mediated by machines and digital technology.

In her essay on Kerri Sakamoto's *The Electrical Field*, Monica Chiu argues that narrative concealment is an efficacious aesthetic strategy in the novel. The novel's deliberate restraint in providing information about the Japanese Canadian internment, Chiu argues, aesthetically mimics the protagonist's psychological suppression of her former life in an internment camp. Her memories surface unexpectedly without clear textual demarcation, confusing her past with her present. Like the protagonist, who is coerced to help investigate a local crime, readers are encouraged to engage in the perusal of intimate details: looking for clues at the crime scene or searching for evidence by which to imagine internment. As supplementary evidence, Chiu turns to the visual, public

record of government-commissioned internment photographs. Their representational limits, however, invite readers to think beyond narrative and photographic determinacy—asking what is revealed, what is concealed, and what the significance of these revelations and concealments is—and ultimately to acknowledge how Sakamoto grounds aesthetics in politics.

In the last essay of Part I, Øyunn Hestetun discusses two novels, Bharati Mukherjee's *Jasmine* and Kiran Desai's *The Inheritance of Loss,* in which journeys across continents in geographical space are paralleled by inner quests for self-transformation. Although the characters in both novels are torn between nostalgia, fear, and the pains of separation and loss, on the one hand, and love, hope, and the promise of fulfillment, on the other hand, the two novels describe divergent trajectories of character development and incompatible world views. While Mukherjee's novel repeats the patterns of the conventional immigrant novel to some extent, Desai's more recent novel tells the stories of interconnected members of a community affected by a history of colonization and local conflicts and by the structures of an increasingly globalized world. Whereas Mukherjee's novel celebrates mutability, transgression of boundaries, and the possibilities for individual self-making, Desai's novel conveys a dark sense of chaos and despair, depicting characters who are offered only limited possibilities for self-realization in a globalized world riveted by uncertainty and violence.

II. "Model Minority" Goes Postethnic?

The four essays in the second part of the volume, address—and interrogate—the various strategies and discourses by which the so-called dominant culture tries to secure its hegemony. When deployed by minority groups and individuals, ethnic identification is often a means of self-empowerment and cultural inclusion, but it can also be appropriated by hegemonic culture to play out different ethnic groups against each other. If, as Said has pointed out, Orientalism was the traditional strategy to construct Asians and people of Asian ancestry as "other," from the 1960s on stereotyping could also take the form of the seemingly more positive approach of what is known in the field as "model minority discourse": in the wake of the civil rights era, Asian Americans, owing to their purported economic and social success and high level of education despite marginalization and discrimination, were, and to some extent

still are, set up in contrast with and as a model of emulation for other minorities.

Stella Oh examines Meena Alexander's memoir *Fault Lines* as a text that resists commodification within the existing discourses of the model minority and Asian American studies. Tracing the history of the term "model minority" and drawing on Bhabha's theory, Oh argues that this discourse serves the purposes of containment politics by reducing Asian Americans to "fetishized objects." At the same time, Oh shows that the South Asian American Alexander's text, with its telling title "Fault Lines," invites a critical examination of the focus on East Asians in Asian American Studies. Alexander, Oh argues, does not only use "fault lines" as her title but she also traces this concept and its implications for a postcolonial, transcultural, and multilingual woman like herself. Exploring the dislocation caused by multiple migrations, numerous languages, and several cultures, she employs identities in flux to negotiate the terms of her subjectivity. The fragments of her broken geographies, displacements, and languages suggest the impossibility of establishing and maintaining one static identity. Through what Oh terms a strategy of "coherent fragmentation," Alexander speaks to the possibilities offered by ruptures, which enable new memories and new stories to emerge.

Focusing on the visual media of film, Su-ching Huang shows how Hollywood comedy can operate as a form of model minority discourse. While Hong Kong filmmaker and actor Jackie Chan's anti-western movie *Shanghai Noon* seems to promote multiculturalism and ethnic equality by centering on the developing friendship of an Irish American bandit and a Chinese imperial guard, played by Chan, the movie's optimistic performance of racial harmony in the old American West can also be viewed as a disavowal of racial inequities in the present-day United States. The utopian picture of interracial camaraderie in Chan's Hollywood films serves to endorse the model minority discourse, which allows Asian American men and women to manipulate their ethnic and sexual identities as human capital to advance in the capitalist system. As Huang points out, Chan's own friendly and unassuming public persona, which contrasts with his daring stunts in the movie itself and in the outtakes shown at the end, does not completely overthrow the feminized Asian male stereotype nor does it challenge the Western paradigm of masculinity.

In her analysis of discursive identity formations and discourses of belonging in gay Asian American drama, Astrid Haas points out that finding and laying claim to a language of one's own has been at the core of Asian Americans' literary struggle for self-representation in American societal discourses and their attempt to break the silence that is attributed to Asians in the essentialized pan-ethnic stereotype of the (politically) subservient "model minority." Language and verbal articulation against a socio-culturally imposed silence are particularly relevant, Haas argues, in the discourse on gay Asians in the United States, whose experience is widely silenced in both the white-dominated gay male American culture and the various Asian communities in the United States. Set among first- and second-generation gay East Asian immigrants to the United States, the two contemporary Chinese American plays discussed by Haas, Paul Stephen Lim's *Mother Tongue* and Chay Yew's *A Language of Their Own*, address the intersection of race, class, and sexuality through a focus on language, speech, and discourse as both key means and metaphors of human interaction. Ultimately, however, the plays are ambiguous about the power of language, Haas concludes. While they both engage language and language imagery to problematize essentialist links between ethnic, national, and sexual identities on the one hand and linguistic abilities as well as discursive practices of silence and speech on the other, in the end the two plays call into question the capacity of language to provide life with meaning.

In her essay on the Chinese American author Gish Jen's *Mona in the Promised Land* and the British Jamaican writer Zadie Smith's *On Beauty*, Pirjo Ahokas introduces the term "postethnicity" into the discussion. Proposed in the mid-1990s by historian David Hollinger, a "postethnic perspective favors voluntary over involuntary affiliation" and views the nation as being "built and sustained by people who honor a common future more than a common past" (Hollinger 3, 134). Reading the two novels as a critical response to the postethnic paradigm, however, Ahokas argues that they use humor and irony to parody the idea that ethnic identity is a matter of free individual choice for everyone. Eliding class and gender differences and a history of colonialism and racism, Hollinger's postethnic vision is exposed by Jen and Smith as a neoliberal fantasy that, like the stereotype of the model

minority, can serve to obscure continuing racial and ethnic inequity and oppression.

III. Autobiographical Detail and Knitting Networks

The essays in the third part of the volume address narratives that, though not all autobiographical in a strict sense, are representative of the diversity and often experimental nature of life writing in Asian American literature. Focusing on the pivotal phrase "from a far," Keith A. Russell examines the textual technique of internally divided words in Theresa Hak Kyung Cha's *Dictée*, a seminal work of Korean American literature that describes the journeys of a matriarchal family across temporal and national lines. The deliberate division of "afar" to "a far" and numerous similar separations within words denote splits from home, particularly in passages associated with the exile of the speaker's mother, while also echoing the imposed division of the Korean peninsula. Thus, Russell argues, the separation strategy employed by the speaker intersperses familial issues with broader concerns of history, authority, and citizenship. Although the speaker's division strategy registers the discomfort indicative of her unsettled relationships between languages and countries, Russell argues that in the later sections of *Dictée* the lingual ruptures come to work towards unification, as the speaker gradually becomes less lingually and emotionally divided.

Just as Russell interrogates the virtually exclusive focus on transpacific migration in Asian American Studies by pointing out that *Dictée* also addresses transatlantic and continental migration as it traces the speaker's quest for a home in language from Korea to France to the United States, Bettina Hofmann explores the transatlantic migration of the originally German literary genre of the *Künstlerroman* in Ha Jin's recent novel *A Free Life*. Hofmann argues that, rather than an act of assimilation to Eurocentric models, Jin's re-engagement with the *Künstlerroman* enables him to explore sites of both resistance and affiliation. In their emphatic celebration of individual autonomy and American democracy, the writings of Whitman and Emerson inspire Jin's partly autobiographical protagonist to resist the nationalist and collectivist cultural politics of the Chinese diasporic community with which he is initially associated and to embrace the universalist power of art to free the individual from any kind of collectivism.

Tamara Yakaboski's essay demonstrates that the decision to migrate is a complex endeavor that also involves the influence of global networks and connections. Taking a social studies perspective which also draws on gender studies, Yakaboski productively complements the predominantly literary and cultural analyses in this volume. Presenting a narrative oral history based on qualitative interviews with a Chinese-Thai immigrant into the U.S. whom, for privacy reasons, she names Malee Chen, Yakaboski underlines that the stories of international academic women in the U.S. speak of a gendered experience that spreads across borders to create a transnational social space. Chen's actions and contacts show that borders are blurred, homeland is pluralized, and immigration involves educational, professional, and familial networks that create a transnational social space. The existence of this transnational social space undermines the dichotomy of push and pull forces and contests the expectation of assimilation and acculturation by revealing the vital importance of transnational connections and networks of belonging. Though she employs a different methodology, Yakaboski's argument that the overriding focus on push and pull factors in migration studies offers an incomplete story of the educated woman's migration experience fits well with the theoretical observations in the other essays in this volume.

In the closing essay, Rocío G. Davis discusses life writings by two other Asian American academics, literary scholar Shirley Geok-lin Lim's *Among the White Moon Faces* and cultural geographer Yi-Fu Tuan's *Who Am I?* Negotiating the boundaries between personal history and academic commitment, Davis argues, is a vital subtext of these two academic autobiographies. Not only did the migrant experiences of these two academics profoundly shape the career choices and professional commitments they made; their disciplinary training also influenced the ways they map out the trajectory of their personal and intellectual lives in their autobiographical works. The Malaysian-born, ethnic Chinese and U.S.-educated Lim came to play a crucial role in the establishment and development of the discipline of Asian American Studies. The cosmopolitan childhood experiences of Tuan, a Chinese diplomat's son, led him not only to the study of geography, but later also inspired him to expand the field beyond the physical by blending in philosophy, art, psychology, and religion, making him a leading proponent of humanistic cultural geography.

Just as the door of the registry room on Ellis Island featured on the cover of this book served as one point of entry for immigrants from Asia, taken together the essays in this volume open new perspectives on some of the literary works and visual texts that Asian immigrants and their descendants have produced to attest and give artistic expression to the Asian migrant experience. Our division of the contributions into three parts is intended to challenge readers to make their own connections and discover alternative contexts. Encouraging two-way interactions with the texts, the essays invite readers to continue exploring the transcultural terrains opened by migration.

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