

Shadowing The White Man S Burden America And The L

[#White Man's Burden](#) [#American Imperialism](#) [#Literary Analysis](#) [#Turn of the Century Literature](#) [#Racial Attitudes in Literature](#)

This analysis delves into the concept of the White Man's Burden as it manifests in American literature, particularly around the turn of the century. It explores how American imperialism, racial attitudes, and the complex justifications for expansion were reflected and critiqued in the literary works of the time, offering a critical perspective on the legacy and implications of this pervasive ideology.

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Shadowing the White Man's Burden

During the height of 19th century imperialism, Rudyard Kipling published his poem "The white man's burden." While some of his American readers argued that the poem served as justification for imperialist practices, others saw Kipling's satirical talents at work and read it as condemnation. The author explores this tension embedded in the notion of the white man's burden to create a historical frame for understanding race and literature in America. She maintains that literature symptomized and channeled anxiety about the racial components of the U.S. world mission, while also providing a potentially powerful medium for multiethnic authors interested in redrawing global color lines. She identifies a common theme in the writings of African-, Asian- and Native-American authors who exploited anxiety about race and national identity through narratives about a multiracial U.S. empire.

The White Man's Burden

Examines the development of racist practices, policies, and attitudes during the years of colonization and revolution.

Black Americans and the White Man's Burden, 1898-1903

This book re-presents the poetry of Rudyard Kipling in the form of bold slogans, the better for us to reappraise the meaning and import of his words and his art. Each line or phrase is thrust at the reader in a manner that may be inspirational or controversial... it is for the modern consumer of this recontextualization to decide. They are words to provoke: to action. To inspire. To recite. To revile. To reconcile or reconsider the legacy and benefits of colonialism. Compiled and presented by sloganist Dick Robinson, three poems are included, complete and uncut: 'White Man's Burden', 'Fuzzy-Wuzzy' and 'If'.

WHITE MAN'S BURDEN

'Racial Reconstruction' explores how the complex histories of Atlantic slavery and abolition influenced Chinese immigration, especially at the level of representation.

Racial Reconstruction

"Through close attention to the centrality of involuntarity in pivotal nineteenth-century American court cases that created new property relations with photographs, this book offers a historically situated theory of photography in terms of expression and an archivally-supported theory of whiteness as an aesthetics of racial capitalism"--

The Unintended

"The essays engage materials in Spanish and English and genres ranging from the newspaper to the novel, delving into new texts and areas of research as they shed light on well-known writers. This volume situates nineteenth-century Latino intellectuals and writers within crucial national, hemispheric, and regional debates. It offers a long-overdue corrective to the Anglophone and nation-based emphasis of American literary history. Contributors track Latino/a lives and writing through routes that span Philadelphia to San Francisco and roots that extend deeply into Mexico, the Caribbean, Central and South Americas, and Spain."--From publisher description.

The Latino Nineteenth Century

Perhaps the most popular of all canonical American authors, Mark Twain is famous for creating works that satirize American formations of race and empire. While many scholars have explored Twain's work in African Americanist contexts, his writing on Asia and Asian Americans remains largely in the shadows. In *Sitting in Darkness*, Hsuan Hsu examines Twain's career-long archive of writings about United States relations with China and the Philippines. Comparing Twain's early writings about Chinese immigrants in California and Nevada with his later fictions of slavery and anti-imperialist essays, he demonstrates that Twain's ideas about race were not limited to white and black, but profoundly comparative as he carefully crafted assessments of racialization that drew connections between groups, including African Americans, Chinese immigrants, and a range of colonial populations. Drawing on recent legal scholarship, comparative ethnic studies, and transnational and American studies, *Sitting in Darkness* engages Twain's best-known novels such as *Tom Sawyer*, *Huckleberry Finn*, and *A Connecticut Yankee in King Arthur's Court*, as well as his lesser-known Chinese and trans-Pacific inflected writings, such as the allegorical tale "A Fable of the Yellow Terror" and the yellow face play *Ah Sin*. *Sitting in Darkness* reveals how within intersectional contexts of Chinese Exclusion and Jim Crow, these writings registered fluctuating connections between immigration policy, imperialist ventures, and racism.

Sitting in Darkness

Stella, first published in 1859, is an imaginative retelling of Haiti's fight for independence from slavery and French colonialism. Set during the years of the Haitian Revolution (1791-1804), *Stella* tells the story of two brothers, Romulus and Remus, who help transform their homeland from the French colony of Saint-Domingue to the independent republic of Haiti. Inspired by the sacrifice of their African mother Marie and *Stella*, the spirit of Liberty, Romulus and Remus must learn to work together to found a new country based on the principles of freedom and equality. This new translation and critical edition of Émeric Bergeaud's allegorical novel makes *Stella* available to English-speaking audiences for the first time. Considered the first novel written by a Haitian, *Stella* tells of the devastation and deprivation that colonialism and slavery wrought upon Bergeaud's homeland. Unique among nineteenth-century accounts, *Stella* gives a pro-Haitian version of the Haitian Revolution, a bloody but just struggle that emancipated a people, and it charges future generations with remembering the sacrifices and glory of their victory. Bergeaud's novel demonstrates that the Haitians—not the French—are the true inheritors of the French Revolution, and that Haiti is the realization of its republican ideals. At a time in which Haitian Studies is becoming increasingly important within the English-speaking world, this edition calls attention to the rich though under-examined world of nineteenth-century Haiti.

Stella

How worldwide plant circulation and new botanical ideas enabled Americans to radically re-envision politics and society *The Garden Politic* argues that botanical practices and discourses helped nine-

teenth-century Americans engage pressing questions of race, gender, settler colonialism, and liberal subjectivity. In the early republic, ideas of biotic distinctiveness helped fuel narratives of American exceptionalism. By the nineteenth century, however, these ideas and narratives were unsettled by the unprecedented scale at which the United States and European empires prospected for valuable plants and exchanged them across the globe. Drawing on ecocriticism, New Materialism, environmental history, and the history of science—and crossing disciplinary and national boundaries—*The Garden Politic* shows how new ideas about cultivation and plant life could be mobilized to divergent political and social ends. Reading the work of influential nineteenth-century authors from a botanical perspective, Mary Kuhn recovers how domestic political issues were entangled with the global circulation and science of plants. The diversity of Harriet Beecher Stowe's own gardens contributed to the evolution of her racial politics and abolitionist strategies. Nathaniel Hawthorne's struggles in his garden inspired him to write stories in which plants defy human efforts to impose order. Radical scientific ideas about plant intelligence and sociality prompted Emily Dickinson to imagine a human polity that embraces kinship with the natural world. Yet other writers, including Frederick Douglass, cautioned that the most prominent political context for plants remained plantation slavery. *The Garden Politic* reveals how the nineteenth century's extractive political economy of plants contains both the roots of our contemporary environmental crisis and the seeds of alternative political visions.

The Garden Politic

Uncovers the long history of how Latino manhood was integral to the formation of Latino identity In the first ever book-length study of Latino manhood before the Civil Rights Movement, *Before Chicano* examines Mexican American print culture to explore how conceptions of citizenship and manhood developed in the nineteenth and twentieth centuries. The year 1848 saw both the signing of the Treaty of Guadalupe Hidalgo that ended the U.S. Mexican War and the year of the Seneca Falls Convention, the first organized conference on women's rights in the United States. These concurrent events signaled new ways of thinking about U.S. citizenship, and placing these historical moments into conversation with the archive of Mexican American print culture, Varon offers an expanded temporal frame for Mexican Americans as long-standing participants in U.S. national projects. Pulling from a wide-variety of familiar and lesser-known works—from fiction and newspapers to government documents, images, and travelogues—Varon illustrates how Mexican Americans during this period envisioned themselves as U.S. citizens through cultural depictions of manhood. *Before Chicano* reveals how manhood offered a strategy to disparate Latino communities across the nation to imagine themselves as a cohesive whole—as Mexican Americans—and as political agents in the U.S. Though the Civil Rights Movement is typically recognized as the origin point for the study of Latino culture, Varon pushes us to consider an intellectual history that far predates the late twentieth century, one that is both national and transnational. He expands our framework for imagining Latinos' relationship to the U.S. and to a past that is often left behind.

Before Chicano

"Picture Freedom provides a unique and nuanced interpretation of nineteenth-century African American life and culture. Focusing on visibility, print culture, and an examination of the parlor, Cobb has fashioned a book like none other, convincingly demonstrating how whites and blacks reimagined racial identity and belonging in the early republic."--Erica Armstrong Dunbar, author of *A Fragile Freedom: African American Women and Emancipation in the Antebellum City*.

Picture Freedom

Turns to the written record to re-examine the building blocks of a nation Picking up where most historians conclude, Chelsea Stieber explores the critical internal challenge to Haiti's post-independence sovereignty: a civil war between monarchy and republic. What transpired was a war of swords and of pens, waged in newspapers and periodicals, in literature, broadsheets, and fliers. In her analysis of Haitian writing that followed independence, Stieber composes a new literary history of Haiti, that challenges our interpretations of both freedom struggles and the postcolonial. By examining internal dissent during the revolution, Stieber reveals that the very concept of freedom was itself hotly contested in the public sphere, and it was this inherent tension that became the central battleground for the *guerre de plume*—the paper war—that vied to shape public sentiment and the very idea of Haiti. Stieber's reading of post-independence Haitian writing reveals key insights into the nature of literature, its relation to freedom and politics, and how fraught and politically loaded the concepts of "literature"

and “civilization” really are. The competing ideas of liberté, writing, and civilization at work within postcolonial Haiti have consequences for the way we think about Haiti’s role—as an idea and a discursive interlocutor—in the elaboration of black radicalism and black Atlantic, anticolonial, and decolonial thought. In so doing, Stieber reorders our previously homogeneous view of Haiti, teasing out warring conceptions of the new nation that continued to play out deep into the twentieth century.

Haiti's Paper War

The Routledge Companion to Asian American and Pacific Islander Literature offers a general introduction as well as a range of critical approaches to this important and expanding field. Divided into three sections, the volume: Introduces "keywords" connecting the theories, themes and methodologies distinctive to Asian American Literature Addresses historical periods, geographies and literary identities Looks at different genre, form and interdisciplinarity With 41 essays from scholars in the field this collection is a comprehensive guide to a significant area of literary study for students and teachers of Ethnic American, Asian diasporic and Pacific Islander Literature. Contributors: Christine Bacareza Balance, Victor Bascara, Leslie Bow, Joshua Takano Chambers-Letson, Tina Chen, Anne Anlin Cheng, Mark Chiang, Patricia P. Chu, Robert Diaz, Pin-chia Feng, Tara Fickle, Donald Goellnicht, Helena Grice, Eric Hayot, Tamara C. Ho, Hsuan L. Hsu, Mark C. Jerng, Laura Hyun Yi Kang, Daniel Y. Kim, Jodi Kim, James Kyung-Jin Lee, Rachel C. Lee, Jinqi Ling, Colleen Lye, Sean Metzger, Susette Min, Susan Y. Najita, Viet Thanh Nguyen, erin Khuê Ninh, Eve Oishi, Josephine Nock-Hee Park, Steven Salaita, Shu-mei Shi, Rajini Srikanth, Brian Kim Stefans, Erin Suzuki, Theresa Tensuan, Cynthia Tolentino, Thuy Linh Nguyen Tu, Eleanor Ty, Traise Yamamoto, Timothy Yu.

The Routledge Companion to Asian American and Pacific Islander Literature

"Fugitive Science excavates this story, uncovering the dynamic scientific engagements and experiments of African American writers, performers, and other cultural producers who mobilized natural science and produced alternative knowledges in the quest for and name of freedom. Literary and cultural critics have a particularly important role to play in uncovering the history of fugitive science since these engagements and experiments often happened, not in the laboratory or the university, but in print, on stage, in the garden, church, parlor, and in other cultural spaces and productions. Routinely excluded from the official spaces of scientific learning and training, black cultural actors transformed the spaces of the everyday into laboratories of knowledge and experimentation"--Introduction.

The White Man's Burden

In *Unsettled States*, Dana Luciano and Ivy G. Wilson present some of the most exciting emergent scholarship in American literary and cultural studies of the “long” nineteenth century. Featuring eleven essays from senior scholars across the discipline, the book responds to recent critical challenges to the boundaries, both spatial and temporal, that have traditionally organized scholarship within the field. The volume considers these recent challenges to be aftershocks of earlier revolutions in content and method, and it seeks ways of inhabiting and amplifying the ongoing unsettledness of the field. Written by scholars primarily working in the “minor” fields of critical race and ethnic studies, feminist and gender studies, labor studies, and queer/sexuality studies, the essays share a minoritarian critical orientation. Minoritarian criticism, as an aesthetic, political, and ethical project, is dedicated to finding new connections and possibilities within extant frameworks. *Unsettled States* seeks to demonstrate how the goals of minoritarian critique may be actualized without automatic recourse to a predetermined “minor” location, subject, or critical approach. Its contributors work to develop practices of reading an “American literature” in motion, identifying nodes of inquiry attuned to the rhythms of a field that is always on the move.

Fugitive Science

The 19th century witnessed an explosion of writing about unproductivity, with the exploits of various idlers, loafers, and “gentlemen of refinement” capturing the imagination of a country that was deeply ambivalent about its work ethic. *Idle Threats* documents this American obsession with unproductivity and its potentials, while offering an explanation of the profound significance of idle practices for literary and cultural production. While this fascination with unproductivity memorably defined literary characters from Rip Van Winkle to Bartleby to George Hurstwood, it also reverberated deeply through the entire culture, both as a seductive ideal and as a potentially corrosive threat to upright, industrious American men. Drawing on an impressive array of archival material and multifaceted literary and cultural sources,

Idle Threats connects the question of unproductivity to other discourses concerning manhood, the value of art, the allure of the frontier, the usefulness of knowledge, the meaning of individuality, and the experience of time, space, and history. Andrew Lyndon Knighton offers a new way of thinking about the largely unacknowledged "productivity of the unproductive," revealing the incalculable and sometimes surprising ways in which American modernity transformed the relationship between subjects and that which is most intimate to them: their own activity.

Unsettled States

This book provides a study of the American anti-imperialist movement during its most active years of opposition to US foreign policy, from 1898 to 1909. It re-evaluates the movement's motives and operations throughout these years by evaluating the way in which Americans conceived the idea of 'liberty.'

Idle Threats

Part of the American Literatures Initiative Series American Arabesque examines representations of Arabs, Islam and the Near East in nineteenth-century American culture, arguing that these representations play a significant role in the development of American national identity over the century, revealing largely unexplored exchanges between these two cultural traditions that will alter how we understand them today. Moving from the period of America's engagement in the Barbary Wars through the Holy Land travel mania in the years of Jacksonian expansion and into the writings of romantics such as Edgar Allen Poe, the book argues that not only were Arabs and Muslims prominently featured in nineteenth-century literature, but that the differences writers established between figures such as Moors, Bedouins, Turks and Orientals provide proof of the transnational scope of domestic racial politics. Drawing on both English and Arabic language sources, Berman contends that the fluidity and instability of the term Arab as it appears in captivity narratives, travel narratives, imaginative literature, and ethnic literature simultaneously instantiate and undermine definitions of the American nation and American citizenship.

Liberty and American Anti-Imperialism

Illuminates the historical tensions between the legal paradigms of citizenship and contract, and in the emergence of free labour ideology in American culture

American Arabesque

Ethnology and Empire tells stories about words and ideas, and ideas about words that developed in concert with shifting conceptions about Native peoples and western spaces in the nineteenth-century United States. Contextualizing the emergence of Native American linguistics as both a professionalized research discipline and as popular literary concern of American culture prior to the U.S.-Mexico War, Robert Lawrence Gunn reveals the manner in which relays between the developing research practices of ethnology, works of fiction, autobiography, travel narratives, Native oratory, and sign languages gave imaginative shape to imperial activity in the western borderlands. In literary and performative settings that range from the U.S./Mexico borderlands to the Great Lakes region of Tecumseh's Pan-Indian Confederacy and the hallowed halls of learned societies in New York and Philadelphia, Ethnology and Empire models an interdisciplinary approach to networks of peoples, spaces, and communication practices that transformed the boundaries of U.S. empire through a transnational and scientific archive. Emphasizing the culturally transformative impacts western expansionism and Indian Removal, Ethnology and Empire reimagines U.S. literary and cultural production for future conceptions of hemispheric American literatures. -- Amazon.com.

Bonds of Citizenship

Reciprocity, Wonder, Consequence : Object Lessons in the Land of Fire -- Of Blindness, Blood, and Second Sight : Transpersonal Journeys from Brazil to Ethiopia -- Creole Authenticity and Cultural Performance : Ethnographic Personhood in the Twentieth Century -- Performing Diaspora : The Science of Speaking for Haiti -- Conclusion : "I Danced, I Don't Know How" : Media, Race, and the Posthuman

Ethnology and Empire

"Also available as an ebook" -- Verso title page.

Undisciplined

2013 Book Award Winner from the International Research Society in Children's Literature 2012 Outstanding Book Award Winner from the Association for Theatre in Higher Education 2012 Winner of the Lois P. Rudnick Book Prize presented by the New England American Studies Association 2012 Runner-Up, John Hope Franklin Publication Prize presented by the American Studies Association 2012 Honorable Mention, Distinguished Book Award presented by the Society for the Study of American Women Writers Part of the American Literatures Initiative Series Beginning in the mid nineteenth century in America, childhood became synonymous with innocence--a reversal of the previously-dominant Calvinist belief that children were depraved, sinful creatures. As the idea of childhood innocence took hold, it became racialized: popular culture constructed white children as innocent and vulnerable while excluding black youth from these qualities. Actors, writers, and visual artists then began pairing white children with African American adults and children, thus transferring the quality of innocence to a variety of racial-political projects--a dynamic that Robin Bernstein calls "racial innocence." This phenomenon informed racial formation from the mid nineteenth century through the early twentieth. *Racial Innocence* takes up a rich archive including books, toys, theatrical props, and domestic knickknacks which Bernstein analyzes as "scriptive things" that invite or prompt historically-located practices while allowing for resistance and social improvisation. Integrating performance studies with literary and visual analysis, Bernstein offers singular readings of theatrical productions from blackface minstrelsy to *Uncle Tom's Cabin* to *The Wonderful Wizard of Oz*; literary works by Joel Chandler Harris, Harriet Wilson, and Frances Hodgson Burnett; material culture including Topsy pincushions, *Uncle Tom and Little Eva* handkerchiefs, and Raggedy Ann dolls; and visual texts ranging from fine portraiture to advertisements for lard substitute. Throughout, Bernstein shows how "innocence" gradually became the exclusive province of white children--until the Civil Rights Movement succeeded not only in legally desegregating public spaces, but in culturally desegregating the concept of childhood itself. Check out the author's blog for the book [here](#).

The Black Radical Tragic

Explores the impact of colonial domination and defends Puerto Rican anti-imperialist struggles.

Racial Innocence

Sites Unseen examines the complex intertwining of race and architecture in nineteenth and early-twentieth century American culture, the period not only in which American architecture came of age professionally in the U.S. but also in which ideas about architecture became a prominent part of broader conversations about American culture, history, politics, and race relations. This rich and copiously illustrated interdisciplinary study explores the ways that American writing between roughly 1850 and 1930 concerned itself, often intensely, with the racial implications of architectural space primarily, but not exclusively, through domestic architecture. In addition to identifying an archive of provocative primary materials, *Sites Unseen* draws significantly on important recent scholarship in multiple fields ranging from literature, history, and material culture to architecture, cultural geography, and urban planning. Together the chapters interrogate a variety of expressive American vernacular forms, including the dialect tale, the novel of empire, letters, and pulp stories, along with the plantation cabin, the West Indian cottage, the Latin American plaza, and the Oriental parlor. These are some of the overlooked plots and structures that can and should inform a more comprehensive consideration of the literary and cultural meanings of American architecture. Making sense of the relations between architecture, race, and American writing of the long nineteenth century in their regional, national, and hemispheric contexts *Sites Unseen* provides a clearer view not only of this catalytic era but also more broadly of what architectural historian Dell Upton has aptly termed the social experience of the built environment."

Empire's Proxy

How the West was fun -- Serialized Imperialism -- Empire's amateurs -- Internationalist impulses -- Dollar diplomacy for the price of a few nickels -- Comic book cold war.

Sites Unseen

Kevin Costner, *America's Teacher* addresses how Kevin Costner's oeuvre has been a vital source of informal education for, and about, Americans. This book is the first to examine the educational impact of Costner's works.

Empire's Nursery

Neither the Time nor the Place considers how the space-time dyad has both troubled and invigorated Americanist scholarship in recent decades. Organized around considerations of citizenship, environment, historiography, media, and bodies, the book presents some of the most provocative new work being done in American literary studies today.

Kevin Costner, America's Teacher

As beef and cattle production progressed in nineteenth-century America, the cow emerged as the nation's representative food animal and earned a culturally prominent role in the literature of the day. In *Cattle Country* Kathryn Cornell Dolan examines the role cattle played in narratives throughout the century to show how the struggles within U.S. food culture mapped onto society's broader struggles with colonization, environmentalism, U.S. identity, ethnicity, and industrialization. Dolan examines diverse texts from Native American, African American, Mexican American, and white authors that showcase the zeitgeist of anxiety surrounding U.S. identity as cattle gradually became an industrialized food source, altering the country's culture while exacting a high cost to humans, animals, and the land. From Henry David Thoreau's descriptions of indigenous cuisines as a challenge to the rising monoculture, to Washington Irving's travel narratives that foreshadow cattle replacing American bison in the West, to María Amparo Ruiz de Burton's use of cattle to connect race and imperialism in her work, authors' preoccupations with cattle underscored their concern for resource depletion, habitat destruction, and the wasteful overproduction of a single breed of livestock. *Cattle Country* offers a window into the ways authors worked to negotiate the consequences of the development of this food culture and, by excavating the history of U.S. settler colonialism through the figure of cattle, sheds new ecocritical light on nineteenth-century literature.

Neither the Time Nor the Place

Mediating Nation: Late American Realism, Globalization, and the Progressive State

Cattle Country

These essays analyze how race affects people's lives and relationships in all settings, from the United States to Great Britain and from Hawai'i to Chinese Central Asia. They contemplate the racial positions in various societies of people called Black and people called White, of Asians and Pacific Islanders, and especially of those people whose racial ancestries and identifications are multiple. Here for the first time are Spickard's trenchant analyses of the creation of race in the South Pacific, of DNA testing for racial ancestry, and of the meaning of multiplicity in the age of Barack Obama.

The Mediating Nation

This book highlights detection's malleability by analyzing the works of particular groups of authors from specific time periods written in response to other texts. It traces the roles that gender, race and empire have played in American detective fiction from Edgar Allan Poe's works through the myriad variations upon them published before 1920 to hard-boiled fiction (the origins of which derive in part from turn-of-the-20th-century notions about gender, race and nationality), and it concludes with a discussion of contemporary mystery series with inner-city settings that address black male and female heroism.

Race in Mind

Argues that western foreign aid efforts have done little to stem global poverty, citing how such organizations as the International Monetary Fund and the World Bank are not held accountable for ineffective practices that the author believes intrude into the inner workings of other countries. By the author of *The Elusive Quest for Growth*. 60,000 first printing.

Race, Gender and Empire in American Detective Fiction

An authoritative and lively account of the development of the genre, by leading experts in the field.

The White Man's Burden

Résumé de l'éditeur: "On Sympathetic Grounds lays out sympathy's vital place in shaping North America. Naomi Greyser intersperses theoretical reflection on the affective production of space with analysis of vales of tears, heart-rending oratory, and emplotment of narrative and land in work by Sojourner Truth, Sarah Winnemucca Hopkins, Nathaniel Hawthorne and others."

The Cambridge History of the American Novel

In 1898, in an era of racial terror at home and imperial conquest abroad, the United States sent its troops to suppress the Filipino struggle for independence, including three regiments of the famed African American "Buffalo Soldiers." Among them was David Fagen, a twenty-year-old private in the Twenty-Fourth Infantry, who deserted to join the Filipino guerrillas. He led daring assaults and ambushes against his former comrades and commanders—who relentlessly pursued him without success—and his name became famous in the Philippines and in the African American community. The outlines of Fagen's legend have been known for more than a century, but the details of his military achievements, his personal history, and his ultimate fate have remained a mystery—until now. Michael Morey tracks Fagen's life from his youth in Tampa as a laborer in a phosphate camp through his troubled sixteen months in the army, and, most importantly, over his long-obscured career as a guerrilla officer. Morey places this history in its larger military, political, and social context to tell the story of the young renegade whose courage and defiance challenged the supremacist assumptions of the time.

On Sympathetic Grounds

Examines the literary output of four influential American Indian intellectuals who challenged conceptions of identity at the turn of the twentieth century.

Fagen

Set between the rise of the U.S. and Japan as Pacific imperial powers in the 1890s and the aftermath of the latter's defeat in World War II, *Strange Fruit of the Black Pacific* traces the interrelated migrations of African Americans, Japanese Americans, and Filipinos across U.S. domains. Offering readings in literature, blues and jazz culture, film, theatre, journalism, and private correspondence, Vince Schleitwiler considers how the collective yearnings and speculative destinies of these groups were bound together along what W.E.B. Du Bois called the world-belted color line. The links were forged by the paradoxical practices of race-making in an aspiring empire—benevolent uplift through tutelage, alongside overwhelming sexualized violence—which together comprise what Schleitwiler calls "imperialism's racial justice." This process could only be sustained through an ongoing training of perception in an aesthetics of racial terror, through rituals of racial and colonial violence that also provide the conditions for an elusive countertraining. With an innovative prose style, *Strange Fruit of the Black Pacific* pursues the poetic and ethical challenge of reading, or learning how to read, the black and Asian literatures that take form and flight within the fissures of imperialism's racial justice. Through startling reinterpretations of such canonical writers as James Weldon Johnson, Nella Larsen, Toshio Mori, and Carlos Bulosan, alongside considerations of unexpected figures such as the musician Robert Johnson and the playwright Eulalie Spence, Schleitwiler seeks to reactivate the radical potential of the Afro-Asian imagination through graceful meditations on its representations of failure, loss, and overwhelming violence.

Indigenous Intellectuals

Strange Fruit of the Black Pacific