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# An Overview of Asian American Literary History

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## Chapter One

# An Overview of Asian American Literary History

Janet Hyunju Clarke

Well before there were Asians in the Americas, there were stories and depictions of them by Westerners in the well-known tradition of Orientalism, beginning with French and British imperialisms, and expanded by American imperialism in the twentieth century and beyond. According to Edward Said, Orientalism is a system of formulating the Other (in this case, peoples and cultures of the Near and Far East and Pacific Islands) in terms of power relations, namely European and American domination and cultural hegemony over its Oriental subjects. Orientalism is a way of dealing with and narrating “the Orient” by “making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in short, Orientalism [is] a Western style for dominating, restructuring, and having authority over the Orient.”<sup>1</sup> This kind of telling, then, created a discourse of Orientalism,<sup>2</sup> and a power structure that continues to thrive in twenty-first-century Western narrative imaginations. It is one that Asian American literature has sometimes reflected, but also countered, rejected, interrogated, and retold on its own terms.

Though Asians have been in the Americas since the eighteenth century,<sup>3</sup> the first critical mass of Asians in North America is marked in the mid-nineteenth century, when the first group of Asian laborers was brought to Hawaii and the western United States to work on the sugar plantations and the transcontinental railroad, respectively. The earliest Anglo American writings and representations in dime novels (e.g., *The Bradys and the Drug Slaves; or, The Yellow Demons of Chinatown*), films (e.g., *The Mysterious Dr. Fu Manchu*), magazines, political cartoons, and propaganda use well-known stereotypes of Asians as inscrutable Oriental heathens, with an unin-

telligible culture, perhaps even unknowable, because they were so “alien.”<sup>4</sup> As a group, they represented indistinguishable hordes, a Yellow Peril and menace to the civilized, Christian, and familiar culture—the white American way of life. The Oriental created a neat binary opposition to the white American male identity: evil, devious, weak, exotic versus good, righteous, strong, normative. This Orientalist lens permeated the racist immigration, property, and housing laws, discriminatory business practices, language and education policies, and global politics.<sup>5</sup> The English-language literature of the late nineteenth and early twentieth centuries, according to Elaine Kim, simply “does not tell us about Asians. It tells us about Anglos’ opinions of themselves, in relation to their opinions of Asians.”<sup>6</sup>

Confronting these Orientalist representations has been a primary goal evident in many Asian American literary productions, complicated by the fact that Asian Americans are sometimes complicitous in the perpetuation of Orientalism. When Asian American literary productions began to take firm root between the mid-1920s and 1940s, they were marketed to the white mainstream reader through the mediation of Anglo publishers who selected literature that presented the prevailing ideology and racial stereotypes of the day. According to Kim, some of the first English-language writings by Asians were responses to the common misconceptions in the West about Asia and Asians: “much of their writing made a conscious attempt to win friends in the West for Asia through the dissemination of information about Asian traditions and high culture, particularly through autobiographical writing.” But these narratives, often written by members of the privileged and educated classes, inevitably presented a limited view of Asian cultures. Examples of books published by the D. Lothrop Publishing Company include *When I Was a Boy in Korea*, *A Daughter of the Samurai*, and *My Country and My People*.<sup>7</sup> These narratives attempted to counter Western stereotypes, but more in the way of cultural explanation than explicit critiques of racialized experiences in a uniquely American cultural context. During the World War II era, when it became important to distinguish between the good Asian ally and the bad Asian enemy we were fighting, those narratives that were especially culturally apologetic or assimilationist were not only solicited by publishers but praised by Anglo readers for their representation of the “loyal and patriotic minorities” (e.g., those of Chinese heritage, one of our Allies, and not like the “Jap enemies” of the Axis powers).<sup>8</sup>

Sau-ling Wong and Jeffrey Santa Ana consider these literary moments as first and second periods of Asian American writings. These periods remind us of the importance of recognizing the ways racist laws and discriminatory practices affect the writers’ understandings of themselves as gendered and sexual beings of certain historical moments.<sup>9</sup> By the latter half of the twentieth century, it was the flip side of these negative stereotypes—brainy, obedient, industrious—that often prevailed, because it helped separate the “model

minority” from those agitating for black power, civil rights, and third world liberation. These “positive” stereotypes of Asians served to maintain the dominant power structure and cultural hegemony in the face of these disruptive counternarratives.

It was not until the 1970s that a body of literature that overtly challenged prevailing Orientalist narratives and hegemony emerged in the American literary canon. What made this literary production possible at this particular moment? The post-World War II civil rights movement to end racial segregation and discrimination against African Americans propelled other political and social movements, such as the women’s rights and LGBT movements. In addition, the 1968–1969 Third World Students strikes at San Francisco State University and the University of California at Berkeley and the national and international discourse surrounding the Vietnam War ignited student activism for greater political relevance and greater ethnic pluralism in their curriculum.

This transformation in higher education brought about a related shift in what Terry Eagleton refers to as the “Literary Mode of Production,”<sup>10</sup> most notably and influentially with major university presses (Temple, Washington, Howard) that began publishing “unorthodox,” “non-canonical,” ethnic literary texts, especially those written by nonwhite writers. Some of the earliest and influential anthologies of this period are *Roots: An Asian American Reader* (UCLA Asian American Studies Center, 1971), the polemical *Aiiieeeee! An Anthology of Asian-American Writers* (Howard University Press, 1974), and *Talk Story: An Anthology of Hawaii’s Local Writers* (Petronium Press, 1978). Houghton Mifflin published *Asian American Authors* (1972), another notable anthology of this period. Importantly, some of this non-apologetic literature was produced through small presses and by minority-owned or minority-oriented publishers: Shameless Hussy Press (*Camp Notes* by Mitsuye Yamada, 1976), Momo’s Press (*Dangerous Music* by Jessica Hagedorn, 1975), Bellevue Press (*Cameo of a Chinese Woman on Mulberry St. and Anger* by John Yau, 1974 and 1976), and Bamboo Ridge Press (*Sun, Short Stories and Drama* by Darrell H. Y. Lum, 1980). All of the above authors—Yamada, Hagedorn, Yau, and Lum—are canonical Asian American writers whose talents may not have been otherwise recognized or acknowledged by mainstream publishers. Literary magazines and journals owned, produced, and financially supported by Asian Americans emerged during this period as well: *Bridge: Asian American Perspectives* (established in 1971), *Amerasia Journal* (1971), *Asianadian* (1978), *Rikka* (1974), and *Bulletin of Concerned Asian Scholars* (1968). Awards such as the East West Players Playwriting Contest gave institutional recognition and validation for these new kinds of narratives as part of American *literary* studies, no longer merely fodder for ethnographic or sociological inquiry.

This new literary moment in Asian American cultural production was a pivotal one for Asian American literary history. And when considered in the larger context of the proliferation of other ethnic and underrepresented literatures, together they contributed to the irrevocable opening of the American literary canon as a whole. Whereas the (white and mostly male) American literary canon had enjoyed its long-standing place in the college curriculum, the emergence of Ethnic Studies and ethnic and minority American literatures now radically disrupted the notion of an undisputed and monolithic American literary canon. This institutionalization of ethnic literatures and Ethnic Studies (including Asian American Studies) in higher education not only diversified the educational curriculum but created the necessity for a more robust analysis of cultural politics by attempting to “account for diverse and often contradictory modes of interpretation and critique within the specificities of history, national cultural politics, and transnational movements of cultural objects.”<sup>11</sup> It signaled the need to deconstruct “The American Canon” by recognizing the “Literatures of America” in their comparative, expansive, historical, aesthetic, and cultural constructs and contexts, where Anglo-European male writing was but one voice in “the chorus of ‘American’ culture.”<sup>12</sup>

The inception of Asian American Studies in academia was also the moment that Asian American Studies necessarily became differentiated from *Asian Studies*, which, Sucheta Mazumdar reminds us, used to be known in American academia, until fairly recently, as *Oriental Studies*.<sup>13</sup> Asian Studies, like other area studies, had been integrally tied to their political and geographic locations, whose subjects and whole bodies of knowledge were defined from the vantage point of the Western gaze. The 1965 immigration reforms, global economies, Internet, and the digital age have necessarily redefined area studies in the twenty-first century, however, with a greater focus on globalization, migration and diaspora, and a rigorous critique of the Orientalist, Western gaze.

This move to separate Asian American Studies from Asian Studies in academe, along with the social, political, and community activism of the period, contributed to a new momentum in Asian American literature that sought to articulate new narratives of self-representation, subjectivity, and empowerment, with a robust critique of Anglo-American cultural hegemony. In that way, “Asian American” became a political coalition born out of a self-conscious necessity to advocate for pan-Asian representations that were necessarily *American*, rather than Asian, in their historical, racial, political, and cultural formations. While Asian Americans had distinctive historical and cultural heritages from Asia and the Pacific Islands, they were also recognizing the common themes of economic, social, and cultural struggles tied to the specificity of the US immigrant experience.<sup>14</sup>

This political identity, then, created a kind of “Asian American nationalism,” which was a strategic kind of essentialism aimed at establishing a political and cultural identity and agency, a creative space for articulating an Asian American voice.<sup>15</sup> This positioning sparked an intense and animated academic and popular discourse, one that still rages. Questions and questioning of authenticity, of what exactly Asian American means and who is authorized to speak for or represent Asian Americans, still prevail today. Can only Asian Americans write about the Asian American experience? What does it mean when Asian American writers like Lan Samantha Chang and Chang-Rae Lee depict non-Asian American protagonists or narrators? Are Asian American writers “ethnic writers” or just “writers”?

Whereas earlier-generation writers may have assumed a white readership unfamiliar with Chinese cultural references, writers like Maxine Hong Kingston (*The Woman Warrior: Memoirs of a Girlhood Among Ghosts; China Men*) and Amy Tan (*Joy Luck Club*) became household names and mainstays of American literary study. Kingston, Tan, and other writers wrote about Fa Mulan and the Autumn Moon Festival through a distinctly American lens, laying bare the historical and racial realities of San Francisco Chinatown life. For Asian American literature, it meant a deliberate shift away from simply, or only, having our stories told by Western observers and writers, to taking active ownership of the narratives of the racialized experiences of Asians in the United States. Kingston and others experimented with and expanded existing genres, thereby interrogating the strictures of existing (mainstream) forms or genres, to make room for new voices and new experiences about the new American experiences and literary landscapes.<sup>16</sup> While some writers used conventional genres and forms for their narratives—Diana Chang’s *Frontiers of Love*, Louis Chu’s *Eat A Bowl of Tea*, Bharati Mukherjee’s *Jasmine*, John Okada’s *No-No Boy*, Hisaye Yamamoto’s *Seventeen Syllables*, Joy Kogawa’s *Obasan*, Ruthanne Lum McCunn’s *Thousand Pieces of Gold*—many others disrupted the familiar literary forms—Carlos Bulosan’s *America Is in the Heart*, Theresa Hak Kyung Cha’s *Dictée*, Frank Chin’s *The Chickencoop Chinaman*, Jessica Hagedorn’s *Dogeaters*, Karen Tei Yamashita’s *Through the Arc of the Rainforest*, Milton Murayama’s *All I Asking for is My Body*, Lois-Ann Yamanaka’s *Blu’s Hanging*, and David Henry Hwang’s *M. Butterfly*—so that artistic form met the demands of social activism as well as aesthetic excellence.

So who is Asian American and who is represented in Asian American literature? In the first two periods of Asian American writings, through the 1960s, this included writings by Chinese, Japanese, Filipino, Asian Indian, and Korean writers, as predicated by their labor and immigration histories. However, in the current global period, this definition has become much more expansive, nuanced, and layered, including writers of Far East, Southeast, Central, West, and South Asian, or Pacific Islander heritages, but also those

of mixed-race, transracial adoptive, and transnational backgrounds. As Asian American Studies matures, Josephine Lee observes, “More than ever, scholars have become aware of the problems inherent in the ‘old’ ethnic studies—racial essentializing; disregard of other categories of difference, such as class, ethnicity, nationality, gender, sexuality, religion, and education; and reliance on models of internalized colonialism—as newer work reveals the full complexity of social and political identification and formation.”<sup>17</sup> This growing awareness in the field affirms the notion of literature in the context of global citizenship, beyond limits of political and geographic locations, and toward a “global web of diasporic communities that touch such places as India, Sri Lanka, Nepal, Trinidad, Canada, Tennessee, and Massachusetts.”<sup>18</sup>

In fact, new perspectives and narratives constantly expand and redefine the Asian American literary canon in important and necessary directions of intersectionality, heterogeneity, complexity, and fluidity in form, content, and methodology. There has been a proliferation of literature on multiracial, lesbian/gay/bisexual/transgender, adoptive, and diasporic experiences. Mei-Mei Berssenbrugge and Sesshu Foster are veteran writers on mixed-race experiences; Kip Fulbeck, a filmmaker and author of *Part Asian, 100% Hapa*, and Peter Ho Davies, author of *The Fortunes*, continue this multiracial discourse. Merle Woo (*Yellow Woman Speaks*) and Kitty Tsui (*Words of a Woman Who Breathes Fire*) are longtime activist/writers on LGBT experiences. R. Zamora Linmark (*Leche*), Rakesh Satyal (*Blue Boy*), Justin Chin (*Harmless Medicine*), Timothy Liu (*Burnt Offerings*), and Monique Truong (*The Book of Salt and Bitter in the Mouth*) are some of the many new literary voices of LGBT experiences. While writings about transnational Asian adoption are at least sixty years old in the United States, it is only recently that the perspectives of the adoptees are being told, some with highly critical views of transnational adoption. JaeRan Kim is a scholar/activist/blogger about Korean American adoptee issues; Hollee McGinnis is another. Here is a sampling of writings by Asian American adoptees: Jane Jeong Trenka (*Language of Blood; Fugitive Visions*), Matthew Salesses (*The Hundred Year Flood*), and Jennifer Kwon Dobbs (*Paper Pavilion*), and poets Lee Herrick (*This Many Miles from Desire*) and Sun Yung Shin (*Unbearable Splendor*). The characters and stories of Jhumpa Lahiri’s *The Interpreter of Maladies* and *The Namesake* and Hasanthika Sirisena’s *The Other One* embody diasporic qualities in Asian American literature today.

Asian American literature is currently bursting with new genres and forms, pushing the boundaries of fiction, science fiction, fantasy, and graphic narratives that expand the reading audience from adults to young adults and beyond. Graphic narratives, for example, are not only prevalent in popular culture, but are also fast becoming a genre for academic inquiry. Gene Luen Yang’s graphic novel *American Born Chinese* (2006) is not only an award-winning bestseller, but a familiar title in secondary school and college syllabi.

bi. In 2016, the Library of Congress appointed Yang the National Ambassador of Young People’s Literature.<sup>19</sup> Other writers include Adrian Tomine (*Summer Blonde*, 2003), Derek Kirk Kim (*Same Difference & Other Stories*, 2004), Lisa Lim (“My Egyptian Fortune Cookie,” 2010), G. B. Tran (*Vietnamerica*, 2010), and Fred Chao (*Johnny Hiro; Half Asian, All Hero*, 2009). Graphic narrative writers and illustrators also write/illustrate for comics syndicates. Greg Pak, who writes and illustrates for Marvel Comics, has authored many episodes of *Hulk*, *Iron Man*, and *Batman/Superman* comics. On the science fiction/fantasy front, Cindy Pon’s *Silver Phoenix: Beyond the Kingdom of Xia* (2009), Marie Lu’s *Legend* (2011) and *Prodigy* (2013), E. C. Myers’s *Fair Coin* (2012), and Ellen Oh’s *Prophecy* (2013), *Warrior* (2014), and *King* (2015) are notable.

In academia, there has been a growth of interdisciplinary analysis of Asian American literature, recognizing how the fields of history, psychology, philosophy, sociology, medicine, art, and the theories and methodologies underlying these kinds of inquiry necessarily inform and expand the discourse of Asian American literature. For example, whereas in an earlier period there was a need to separate American ethnic studies from traditional area studies, understanding the global context of literature has become increasingly important in the twenty-first century. Transpacific studies is an “emergent area of inquiry that aspires to bridge the distinctions between area studies and American studies models by focusing on the movements of people, resources, materials, and ideas across oceanic space.”<sup>20</sup> Similarly, hemispheric studies, as described by Kandice Chuh, is the move to consider beyond the American border to Asia and back, but in a way different from the area studies model of the nineteenth and twentieth centuries.<sup>21</sup> These kinds of developments explore the undeniably transnational and global condition of the twenty-first century.<sup>22</sup>

The attacks of September 11, 2001, on US soil have also defined the current century. If the nineteenth century was concerned with containing coolies and Chinatowns, and the twentieth century with incarcerating persons of Japanese ancestry during World War II, then the twenty-first century preoccupation is on the racial profiling and containment of Middle Eastern extremist terrorists, the manifestations of which have reached new levels of state-sanctioned violence and “wrought devastatingly painful disruptions and dislocations” in the lives of South Asian American and Arab American individuals, families, and communities.<sup>23</sup> Nadine Naber notes, however, that this current state is merely a turning point, as opposed to the starting point, of histories of anti-Arab racism in the United States.<sup>24</sup> In 2011, the *Asian American Literary Review* journal published a special issue, *Commemorating the Tenth Anniversary of Sept. 11*, with essays, scholarship, and literature focusing on the communities most directly affected: South Asian, Arab, Middle Eastern, and Muslim Americans. Bushra Rehman’s *Corona* (2015) and

April Heck's *A Nuclear Family* (2014) are but two recent examples of works that reflect post-9/11 American life.

As well, there is an urgency in gathering/capturing stories of Asian American elders—those of the first and second generation of immigrants, particularly those who did not feel it safe or welcome to “talk story” due to political and cultural exigencies—before it is too late. Scholars and community historians are making efforts to archive oral histories, and to make them widely available in digital form for access, study, and dissemination. The Asian American Oral History Collective, the Vietnamese American Oral History Project, and Densho are some digitally available oral history projects.

Focusing on the other end of the generational spectrum, scholars like Sarah Park Dahlen and publishers like Lee & Low point to disparities in children's books and representations of children of color, such as Asian Americans. Dahlen's recent study on diversity in children's books indicates that only 3.3 percent of books published in 2015 had characters who were of Asian heritage, while the vast majority of children's books (73.3 percent) represented Caucasian characters.<sup>25</sup> Reading stories that represent their particular experiences, whether as refugees, transnational adoptees, nontraditional families, or fourth-generation Chinese Americans, are powerful in validating and articulating the diversity of experiences that children of color have. Jenny Han's *P.S. I Still Love You*, Jane Bahk and Felicia Hoshino's *Juna's Jar*, and Chieri Uegaki and Qin Leng's *Hana Hashimoto, Sixth Violin* are recent examples of award-winning children's and young adult (YA) books. Advocates like Ellen Oh, the science fiction/fantasy writer and founder of We Need Diverse Books, a grassroots organization aimed at changing the publishing industry's production and promotion of children's books, understands the role that publishers have in making children's literature with diverse content more readily available to young readers. Similarly, YA authors like Marie Lu and Melissa de la Cruz are working with others to highlight diversity at major YA book festivals, like YALLWEST (a sister festival of YALLFest).<sup>26</sup>

Libraries are also concerned about more appropriate representation, in terms of the language used to describe access points to materials about people of color. The legacy of being labeled as “perpetual foreigners,” “aliens,” “illegal,” and “sojourners,” even though Asian Americans and other people of color have been a (legal) part of the US experience for several centuries,<sup>27</sup> is bluntly reflected in the Library of Congress subject headings, which determines the taxonomy standards for all libraries that use this classification system. For example, “Aliens,” “Resident aliens,” “Illegal aliens,” “Aliens in literature,” and other pejorative terms are used to describe undocumented immigrants or migrant workers. The subject heading description states: “Public Note: Here are entered works on persons who are not citizens of the

country in which they reside.”<sup>28</sup> As recently as 2016, the American Library Association (ALA) and the Association for Library Collections and Technical Services (ALCTS), with support from the Hispanic, black, and Asian Pacific American caucuses, tried to get legislation passed in Congress to change these problematic subject headings, but failed.<sup>29</sup>

There are interventions that have been more successful. The Asian Pacific American Librarians Association (APALA) is a national professional organization that supports and recognizes APA librarianship, cultures, and communities. It annually selects literature awards for Adult Fiction, Adult Nonfiction, Young Adult Literature, Children's Literature, and Picture Book. With an understanding of the fluidity, heterogeneity, and subjectivities inherent in cultural and aesthetic narratives, the organization accepted nominations of, and sometimes awarded, works by non-APA writers and illustrators if the work itself addressed APA experiences in significant, meaningful, and aesthetic ways.<sup>30</sup> In 2015, however, APALA revised the awards criteria,<sup>31</sup> stating that “works must be written by an Asian/Pacific Islander American.” The organization felt a need to deliberately recognize and raise the visibility of Asian American writers and illustrators when so many mainstream awards (e.g., Pen/Faulkner Award, Booker Prize, National Book Award) do not seek to intentionally honor Asian American literary talent.<sup>32</sup> This strategic essentialism is a reminder that structured and institutional recognitions serve a critical role in validating and supporting writers of color in the culture at large.

Asian American literature is maturing into a formidable canon and field of study, one whose breadth and complexity may in some ways make it difficult to evaluate as a cohesive body. As with the political, cultural, and literary fluctuations of the definition of “Asian American,” what constitutes and defines “Asian American literature” will continue to be fluid, malleable, and evolving.

## NOTES

1. Edward Said, *Orientalism* (New York: Vintage, 1978), 3.
2. *Ibid.*, 22–23.
3. Ronald T. Takaki, *Strangers from a Different Shore: A History of Asian Americans* (Boston: Little, Brown, 1989), 315.
4. *Ibid.*, 14–15.
5. Sau-ling C. Wong and Jeffrey J. Santa Ana, “Gender and Sexuality in Asian American Literature,” *Signs* 25 (Autumn 1999): 177.
6. Elaine Kim, *Asian American Literature: An Introduction to the Writings and Their Social Context* (Philadelphia: Temple University Press, 1982), 20.
7. *Ibid.*, 25.
8. Frank Chin, Jeffery Paul Chan, Lawson Fusao Inada, and Shawn Wong, eds., *Aiiieeeee! An Anthology of Asian-American Writers* (Washington, DC: Howard University Press, 1974), xxxviii; Kim, 59–72.
9. Wong and Santa Ana, “Gender and Sexuality in Asian American Literature,” 177–96.

10. Terry Eagleton, *Criticism and Ideology: A Study in Marxist Literary Theory* (London: Verso, 1976), 45–48.
11. David Palumbo-Liu, introduction to *The Ethnic Canon: Histories, Institutions, and Interventions*, ed. David Palumbo-Liu (Minneapolis: University of Minnesota Press, 1995), 22.
12. Paul Lauter, “The Literatures of America: A Comparative Discipline,” in *Redefining American Literary History*, ed. A. La Vonne Brown Ruoff and Jerry W. Ward Jr. (New York: Modern Language Association, 1990), 11.
13. Sucheta Mazumdar, “Asian American Studies and Asian Studies: Rethinking Roots,” in *Asian Americans: Comparative and Global Perspectives*, ed. Shirley Hune, Hyung-chan Kim, Stephen S. Fugita, and Amy Ling (Pullman: Washington State University Press, 1991), 42.
14. Shirley Geok-lin Lim, *Asian-American Literature: An Anthology* (Lincolnwood, IL: NTC, 2000), 3.
15. Mark Chiang, *The Cultural Capital of Asian American Studies: Autonomy and Representation in the University* (New York: New York University Press, 2009), 11–12.
16. Lauter notes the importance of literary form on artistic expressions: “The poets and painters of the ethnic cultural movements of the 1960s and 1970s, like their predecessors, were by no means indifferent to form; on the contrary, in meetings and in print they discussed formal issues, the elaboration of technique, and the need to balance the demands of social activism and those of aesthetic excellence” (“Literatures of America,” 21).
17. Josephine Lee, review of *Asian American: Historical Crossings of a Racial Frontier*, by David Palumbo-Liu and *The Deathly Embrace: Orientalism and Asian American Identity*, by Sheng-mei Ma, *American Literature* 74 (June 2002): 428.
18. Patricia Chu, review of *The World Next Door: South Asian American Literature and the Idea of America*, by Rajini Srikanth, *Journal of Asian American Studies* 10, no. 2 (2007): 207.
19. *New York Times*, <http://www.nytimes.com/2016/01/04/books/library-of-congress-anoints-graphic-novelist-as-ambassador-for-young-peoples-literature.html>.
20. Tina Chen, “Emergent Cartographies,” *American Literary History* 23, no. 4 (2011): 899–900.
21. Kandice Chuh, “Of Hemispheres and Other Spheres: Navigating Karen Tei Yamashita’s Literary World,” *American Literary History* 18, no. 3 (2006): 619.
22. See Shirley Geok-Lin Lim, John Blair Gamber, Stephen Hong Sohn, and Gina Valentino, eds., *Transnational Asian American Literature: Sites and Transits* (Philadelphia: Temple University Press, 2006).
23. Ragini Srikanth, “‘The War on Terror’: Post-9/11 South Asian and Arab American Literature,” in *The Cambridge Companion to Asian American Literature*, ed. Crystal Parikh and Daniel Y. Kim (New York: Cambridge University Press, 2015), 73.
24. Nadine Naber, “Ambiguous Insiders: An Investigation of Arab American Invisibility,” *Ethnic and Racial Studies* 23 (2000): 37–61, quoted in Carol Fadda-Conrey, “Arab American Citizenship in Crisis: Destabilizing Representations of Arabs and Muslims in the US after 9/11,” *Modern Fiction Studies* 57 (Fall 2011): 533.
25. David Huyck, Sarah Park Dahlen, and Molly Beth Griffin, “Diversity in Children’s Books 2015 infographic,” September 14, 2016, sarahpark.com blog, <https://readingspark.wordpress.com/2016/09/14/picture-this-reflecting-diversity-in-childrens-book-publishing/>.
26. Carolyn Kellogg, “What’s Next: Organizers of YA Book Festival Plan YALLWEST for L.A.,” *Los Angeles Times*, December 26, 2014.
27. See Aviva Chomsky for a recent analysis of the real and devastating consequences that such concepts have had on immigrants and especially Latinos. Aviva Chomsky, *Undocumented: How Immigration Became Illegal* (Boston: Beacon, 2014).
28. Library of Congress Subject Headings Tentative Monthly List 06a, revised December 21, 2016, <https://classificationweb.net/tentative-subjects/1606a.html>.
29. Jasmine Aguilera, “Another Word for ‘Illegal Alien’ at the Library of Congress: Contentious,” *New York Times*, July 23, 2016, accessed August 15, 2016, <http://nyti.ms/2a2Mkhr>.
30. See full list of award winners since its inception in 2001 at APALA Literature Awards Winners, <http://www.apalaweb.org/awards/literature-awards/winners/>.
31. APALA Literature Awards Guidelines and Nominations, <http://www.apalaweb.org/wp-content/uploads/2016/01/APAAL-Guidelines-Revised-2016.pdf>.

32. The Asian American Writers’ Workshop, a prestigious writer’s organization, also uses similar criteria for its awards.

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