

1. Record Nr.	UNINA9910154965303321
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Titolo	Slanting I, Imagining We : Asian Canadian Literary Production in the 1980s and 1990s // Larissa Lai
Pubbl/distr/stampa	Waterloo, Ontario : , : Wilfrid Laurier University Press, , [2014] ©2014 Beaconsfield, Quebec : , : Canadian Electronic Library, , 2014
ISBN	1-77112-042-8
Descrizione fisica	1 online resource (255 p.)
Collana	TransCanada
Disciplina	810.9895071
Soggetti	Canadian literature (English) - 20th century - History and criticism Canadian literature (English) - Asian Canadian authors - History and criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (pages 237-245) and index.
Nota di contenuto	Introduction: Asian Canadian Ruptures, Contemporary Scandals -- Strategizing the Body of History: Anxious Writing, Absent Subjects, and Marketing the Nation -- The Time Has Come: Self and Community Articulations in "Colour: An Issue and Awakening Thunder" -- Romancing the Anthology: Supplement, Relation, and Community Production -- Future Orientations, Non-Dialectical Monsters: Storytelling Queer Utopias in Hiromi Goto's "Chorus of Mushrooms" and "The Kappa Child" -- Ethnic Ethics, Translational Excess: The Poetics of jam ismail and Rita Wong -- The Cameras of the World: Race, Subjectivity, and the Spiritual, Collective Other in Margaret Atwood's "Oryx and Crake" and Dionne Brand's "What We All Long For" -- Conclusion: Community Action, Global Spillage: Writing the Race of Capital.
Sommario/riassunto	The 1980s and 1990s are a historically crucial period in the development of Asian Canadian literature. Slanting I, Imagining We: Asian Canadian Literary Production in the 1980s and 1990s contextualizes and reanimates the urgency of that period, illustrates its historical specificities, and shows how the concerns of that moment-

from cultural appropriation to race essentialism to shifting models of the state-continue to resonate for contemporary discussions of race and literature in Canada. Larissa Lai takes up the term "Asian Canadian" as a term of emergence, in the sense that it is constantly produced differently, and always in relation to other terms-often "whiteness" but also Indigeneity, queerness, feminism, African Canadian, and Asian American. In the 1980s and 1990s, "Asian Canadian" erupted in conjunction with the post-structural recognition of the instability of the subject. But paradoxically it also came into being through activist work, and so is dependent on an imagined ontological stability. *Slanting I, Imagining We* interrogates this fraught tension and the relational nature of the term through a range of texts and events, including the Gold Mountain Blues scandal, the conference *Writing Thru Race*, and the self-writings of Evelyn Lau and Wayson Choy.
