

TRICKSTERS AND COSMOPOLITANS

Cross-Cultural Collaborations
in Asian American Literary Production

REI MAGOSAKI

Fordham University Press
NEW YORK 2016

CONTENTS

Acknowledgments	vii
Introduction	1
1 Trickster Poetics at the Turn of the Twentieth Century	17
Locating Trickster Poetics: Charles Chesnutt's <i>The Conjure Woman</i> (1889) and Walter Hines Page	19
Silence as Signifying: Sui Sin Far's Short Stories and William Hayes Ward	30
2 The Making of the Cosmopolitan Subject	40
San Francisco's Multicultural Avant-Garde Literary Scene	46
A Star Is Born: Narrative Construction of the Cosmopolitan Subject in Jessica Hagedorn's "Pet Food"	53
The Death of the Artist: Narrative Construction of the Cosmopolitan Subject in Jessica Hagedorn's "Pet Food," Side B	61
Stephen Vincent, Momo's Press, and the Crafting of "Pet Food"	70
3 L.A.–Paris–New York: The Parameters of Literary Production at the Turn of the Twenty-First Century	82
Animating the Global South in Karen Tei Yamashita's <i>Tropic of Orange</i> (1998)	96
Identifying the Imperial-Colonial Register in Monique Truong's <i>The Book of Salt</i> (2003)	106
Chick Lit Goes to Wall Street: Min Jin Lee's <i>Free Food for Millionaires</i> (2007)	115
Notes	129
Index	149