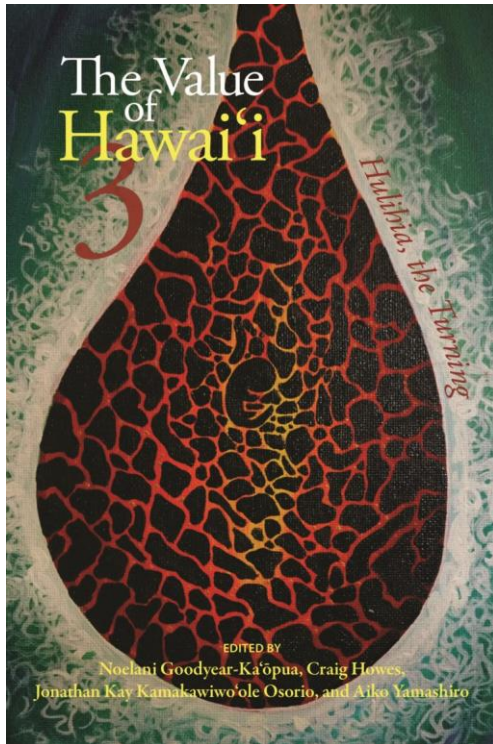


University of Hawaii Press Spring 2021 – Picks



The Value of Hawaii 3: Hulihiā, the Turning
Goodyear-Kaipua, Noelani / Howes, Craig / Osorio,
Jonathan Kay Kamakawiwo'ole / Yamashiro, Aiko
(editors)

University of Hawaii Press

9780824889180

6 x 9. 9 b&w illustrations. Biography Monographs

304 pages

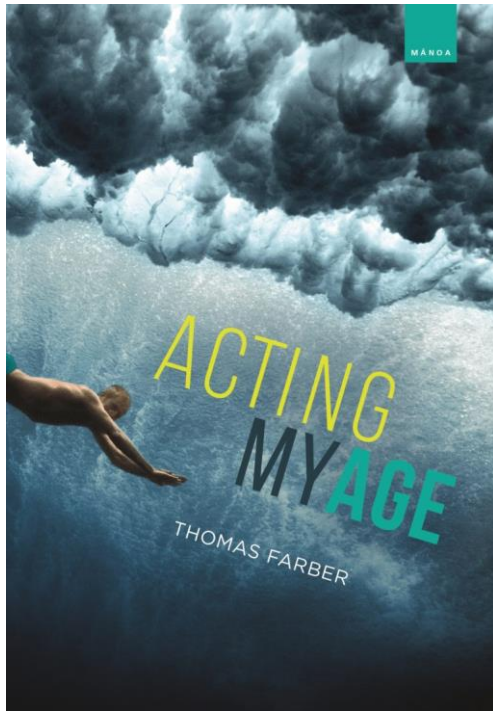
paperback

\$24.99

Pub Date: 2/1/2021

“Hulihiā” refers to massive upheavals that change the landscape, overturn the normal, reverse the flow, and sweep away the prevailing or assumed. We live in such days. Pandemics. Threats to ‘āina. Political dysfunction, cultural appropriation, and disrespect. But also powerful surges toward sustainability, autonomy, and sovereignty. The first two volumes of The Value of Hawai‘i (Knowing the Past, Facing the

Future and Ancestral Roots, Oceanic Visions) ignited public conversations, testimony, advocacy, and art for political and social change. These books argued for the value of connecting across our different expertise and experiences, to talk about who we are and where we are going. In a world in crisis, what does Hawai‘i’s experience tell us about how to build a society that sees opportunities in the turning and changing times? As islanders, we continue to grapple with experiences of racism, colonialism, environmental damage, and the costs of modernization, and bring to this our own striking creativity and histories for how to live peacefully and productively together. Steered by the four scholars who edited the previous volumes, The Value of Hawai‘i 3: Hulihiā, the Turning offers multigenerational visions of a Hawai‘i not defined by the United States. Community leaders, cultural practitioners, artists, educators, and activists share exciting paths forward for the future of Hawai‘i, on topics such as education, tourism and other economies, elder care, agriculture and food, energy and urban development, the environment, sports, arts and culture, technology, and community life. These visions ask us to recognize what we truly value about our home, and offer a wealth of starting points for critical and productive conversations together in this time of profound and permanent change.

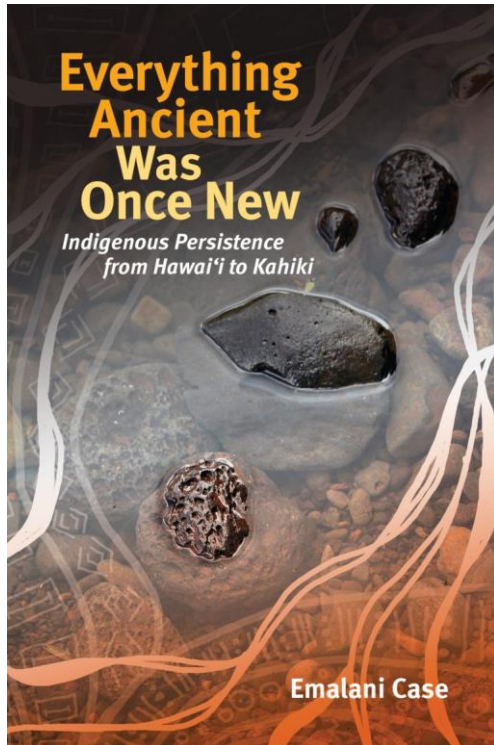


Acting My Age
Farber, Thomas
University of Hawaii Press
9780824890384
7 x 10. Manoa: A Pacific Journal of International
Writing
180 pages
paperback
\$24.99
Pub Date: 2/1/2021

Elegant, exuberant, and idiosyncratic, *Acting My Age* is a memoir and meditation by one of America's most playful and inventive writers. In the words of Mary Mackey (*The Jaguars That Prowl Our Dreams*), in *Acting My Age*, Thomas Farber gives us an unflinching, luminous, cleverly conceived meditation on his own mortality as well as on the extinction of the coral reefs, snow leopards, dolphins, and, ultimately the

human species. Couching his observations in a series of short, interconnected, almost-epigrammatic essays that read like prose poems, Farber creates a narrative style reminiscent of Joyce and Melville: oceanic in depth and all-encompassing in range. Gerald Fleming (*The Choreographer*) calls *Acting My Age* a praise song, an exultation in the beauties and brutalities of being human. Though Thomas Farber is wide-eyed at the miracle of our existence, his prose details both the collapse of species and ultimate trajectory of our aging bodies. This polymathic dive into a writer's remaining time—into the life of the earth, the sea, and meaning itself—is no mere memoir, but an elegant, instructive page-after-page of language-love. Robert Roper (*Nabokov in America: On the Road to Lolita*) adds: Tom Farber is always good company, and his 'late writings' are more and more indispensable, full of comfort for the perplexed, rich in learning, humorous, masculine and tender, evoking large sensations and vast views; a reader thinks of Montaigne, Whitman, and other of the great truth-tellers, modest of tone, intimate in approach, friends bringing deep gifts.

Thomas Farber is the author of more than two dozen books of fiction, non-fiction, and epigrams, as well as a screenplay and numerous collaborations on photography. Awarded Guggenheim and National Endowment fellowships for fiction and creative nonfiction, he has been a Fulbright Scholar, recipient of the Dorothea Lange-Paul Taylor Prize, and Rockefeller Foundation scholar at Bellagio. Former visiting writer at Swarthmore College and the University of Hawai'i, Manoa, he **teaches at the University of California, Berkeley.**



Everything Ancient Was Once New: Indigenous Persistence from Hawai'i to Kahiki

Case, Emalani

University of Hawaii Press

9780824886813

6 x 9. Indigenous Pacifics

160 pages

paperback

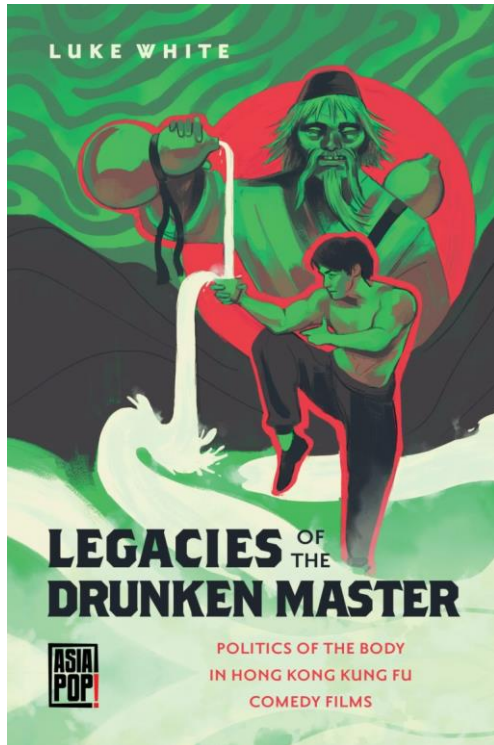
\$24.99

Pub Date: 2/1/2021

In *Everything Ancient Was Once New*, Emalani Case explores Indigenous persistence through the concept of Kahiki, a term that is at once both an ancestral homeland for Kānaka Maoli (Hawaiians) and the knowledge that there is life to be found beyond Hawai'i's shores. Kahiki is therefore both a symbol of ancestral connection and the potential that comes with remembering and acting upon that connection.

Tracing physical, historical, intellectual, and spiritual journeys to and from Kahiki, Case frames it as a place of refuge and sanctuary, a place where ancient knowledge can constantly be made anew. It is in Kahiki, and in the sanctuary it creates, that today's Kānaka Maoli can find safety and reprieve from the continued onslaught of settler colonial violence while confronting some of the uncomfortable and challenging realities of being Indigenous in Hawai'i, in the Pacific, and in the world. The book engages with Kahiki as a shifting term employed by Kānaka Maoli to explain their lives and experiences at different points in history. Case argues for reactivated and reinvigorated engagements with Kahiki to support ongoing work aimed at decolonizing physical and ideological spaces and to reconnect Kānaka Maoli to peoples and places in the Pacific region and beyond in purposeful, meaningful ways. By tracing Kahiki through pivotal moments in history and critical moments in contemporary times, Case demonstrates how the idea of Kahiki—while not always mentioned by name—was, and is, always full of potential. Intertwining personal narrative with rigorous research and analysis, Case weaves the past and the present together, reflecting on ancient concepts and their continued relevance in movements to protect lands, waters, and oceans; to fight for social justice; to reexamine our responsibilities to each other across the Pacific region; and to open space for continued dialogue on what it means to be Indigenous when at home and when away. *Everything Ancient Was Once New* journeys to and from Kahiki, offering readers a sanctuary for reflection, deep learning, and continued dreaming with the past, in the present, and far into the future.

Emalani Case is a Kanaka Maoli lecturer in Pacific studies at Te Herenga Waka—Victoria University of Wellington, New Zealand.



Legacies of the Drunken Master: Politics of the Body in
Hong Kong Kung Fu Comedy Films

White, Luke

University of Hawaii Press

9780824889715

6 x 9. 26 b&w illustrations. Asia Pop!

254 pages

paperback

\$30

Pub Date: 1/1/2021

In 1978 the films *Snake in the Eagle's Shadow* and *Drunken Master*, both starring a young Jackie Chan, caused a stir in the Hong Kong cinema industry and changed the landscape of martial arts cinema. Mixing virtuoso displays of acrobatic kung fu with knockabout humor to huge box office success, they broke the mold of the tragic and heroic martial arts film and sparked not only a wave of imitations, but also a much longer trend for kung fu comedies that continues to the

present day. *Legacies of the Drunken Master*—the first book-length analysis of kung fu comedy—interrogates the politics of the films and their representations of the performing body. It draws on an interdisciplinary engagement with popular culture and an interrogation of the critical literature on Hong Kong and martial arts cinema to offer original readings of key films. These readings pursue the genre in terms of its carnival aesthetic, the utopias of the body it envisions, its highly stylized depictions of violence, its images of masculinity, and the registers of its hysterical laughter. The book's analyses are carried out amidst kung fu comedy's shifting historical contexts, including the aftermath of the 1960s radical youth movements, the rapidly globalizing colonial enclave of Hong Kong and the emerging consciousness of its 1997 handover to China, and the transnationalization of cinema audiences. It argues that through kung fu comedy's images of the body, the genre articulated in complex and often contradictory ways political realities relevant to late twentieth-century Hong Kong and the wider conditions of globalized capitalism. The kung fu comedy entwines us in a popular cultural history that stretches into the folk past and forward into utopian and dystopian possibilities. Theoretically rich and critical, *Legacies of the Drunken Master* aims to be at the forefront of scholarship on martial arts cinema. It also addresses readers with a broader interest in Hong Kong culture and politics during the 1970s and 1980s, postcolonialism in East Asia, and action and comedy films in a global context—as well as those fascinated with the performing body in the martial arts.

Luke White is senior lecturer in visual culture and fine art at Middlesex University, London.

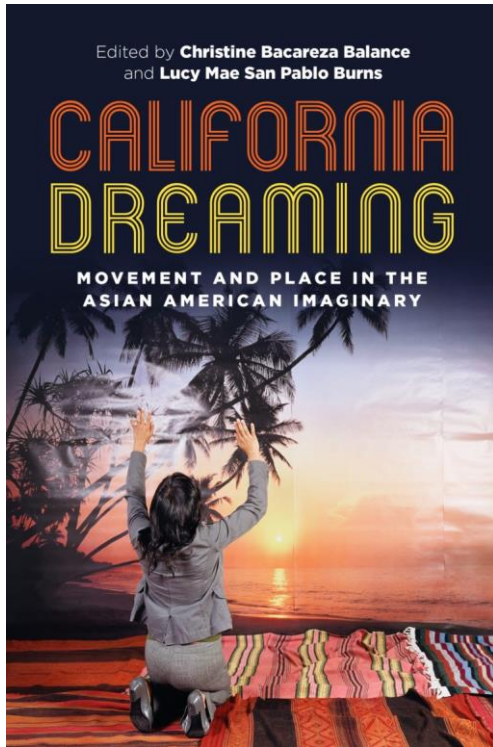


Branding Japanese Food: From Meibutsu to Washoku
 Cwiertka, Katarzyna J., Yasuhara, Miho
 University of Hawaii Press
 9780824889722
 6 x 9. 10 color, 33 b&w illustrations, 1 map. Food in
 Asia and the Pacific
 202 pages
 paperback
 \$30
 Pub Date: 1/1/2021

Branding Japanese Food is the first book in English on the use of food for the purpose of place branding in Japan. At the center of the narrative is the 2013 inscription of Washoku, traditional dietary cultures of the Japanese, notably for the celebration of New Year on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. The authors challenge the very definition of washoku as it was presented in the UNESCO nomination, and expose the multitude of

contradictions and falsehoods used in the promotion of Japanese cuisine as part of the nation-branding agenda. Cwiertka and Yasuhara argue further that the manipulation of historical facts in the case of washoku is actually a continuation of similar practices employed for centuries in the branding of foods as iconic markers of tourist attractions. They draw parallels with gastronomic meibutsu (famous products) and edible omiyage (souvenirs), which since the early modern period have been persistently marketed through questionable connections with historical personages and events. Today, meibutsu and omiyage play a central role in the travel experience in Japan and comprise a major category in the practices of gift exchange. Few seem to mind that the stories surrounding these foods are hardly ever factual, despite the fact that the stories, rather than the food itself, constitute the primary attraction. The practice itself is derived from the intellectual exercise of evoking specific associations and sentiments by referring to imaginary landscapes, known as utamakura or meisho. At first restricted to poetry, this exercise was expanded to the visual arts, and by the early modern period familiarity with specific locations and the culinary associations they evoked had become a fixed component of public collective knowledge. The construction of the myths of meibutsu, omiyage, and washoku as described in this book not only enriches the understanding of Japanese culinary culture, but also highlights the dangers of tweaking history for branding purposes, and the even greater danger posed by historians remaining silent in the face of this irreversible reshaping of the past into a consumable product for public enjoyment.

Katarzyna J. Cwiertka is professor of modern Japan studies at Leiden University, the Netherlands. Yasuhara Miho has published on a variety of topics within Japanese culinary history.



California Dreaming: Movement and Place in the Asian American Imaginary

Balance, Christine Bacareza and Burns, Lucy Mae San Pablo (editors)

University of Hawaii Press

9780824889760

6 x 9. 45 b&w illustrations. Intersections: Asian and Pacific American Transcultural Studies

318 pages

paperback

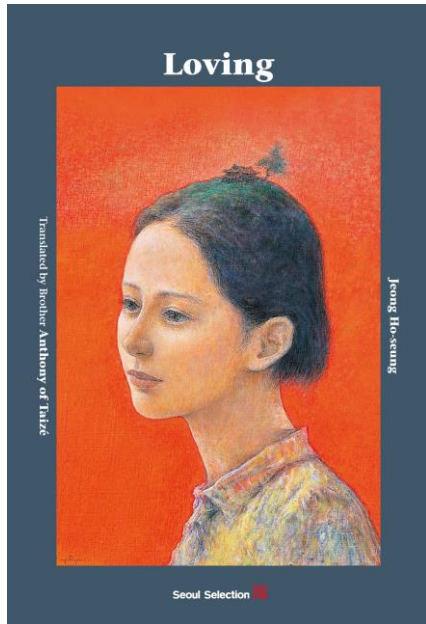
\$32

Pub Date: 5/1/2021

California Dreaming is a multi-genre collection featuring works by Asian American artists based in California. Exploring the places of Asian America through the migration and circulation of the arts, this volume highlights creative processes and the flow of objects to understand the rendering of California's

imaginary. Here, California is interpreted as both a specific locale and an identity marker that moves, linking the state's cultural imaginary, labor, and economy with Asia Pacific, the Americas, and the world. Together, the works in this collection shift previous models and studies of the Golden State as the embodiment of frontier mentality and the discourse of exceptionality to a translocal, regional, and archipelagic understanding of place and cultural production. The poems, visual essays, short stories, critical essays, interviews, artist statements, and performance text excerpts featured in this collection expand notions of where knowledge is produced, directing our attention to the particularity of California's landscape and labor in the production of arts and culture. An interdisciplinary collection, California Dreaming foregrounds sensing and imagining place, vividly, as it hopes to inspire further creative responses to the notion of emplacement. In doing so, California Dreaming explores the possibilities imagined by and through Asian American arts and culture today, paving the way for what is yet to be.

Christine Bacareza Balance is associate professor in Performing & Media Arts and Asian American Studies at Cornell University. Lucy Mae San Pablo Burns is associate professor in the Department of Asian American Studies at the University of California, Los Angeles.

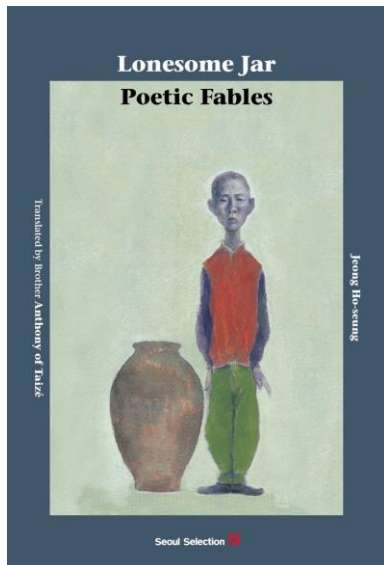


Loving
Ho-seung, Jeong
University of Hawaii Press
Seoul Selection USA, Inc.
9781624121395
Translated by Brother Anthony of Taizé. 5 x 7.5.
176 pages
paperback
\$27
Pub Date: 1/1/2021

English edition of Jeong Ho-seung's best-selling book *Loving*. Key work by the renowned poet and pioneer of storybooks for adults, arriving in US bookstores in time for the holidays. Translated by Brother Anthony of Taizé, the 30-year ambassador for Korean literature. A warm, timely reflection

on love and sacrifice for a world in danger of losing heart.

Born in South Korea, lyric poet Jeong Ho-seung is renowned for touching on themes of loneliness, love, sadness, and joy. His poetry collections have been translated into Japanese, Spanish, Russian, Georgian, and Mongolian. Jeong's accolades include the So-Wol Literary Prize, the Jeong Ji-young Literary Prize, the Pyeonun Literary Prize, the Catholic Literary Award, the Sanghwa Poetry Award, and the Gongcho Literary Prize. He is the author of *LONESOME JAR: POETIC FABLES* (Seoul Selection, 2020), *LOVING* (Seoul Selection, 2020), *THOUGH FLOWERS FALL I HAVE NEVER FORGOTTEN YOU* (Seoul Selection, 2016), and *A LETTER NOT SENT* (Seoul Selection, 2016).



Lonesome Jar: Poetic Fables

Ho-seung, Jeong

University of Hawaii Press

Seoul Selection USA, Inc.

9781624121326

Translated by Brother Anthony of Taizé. 5 x 7.5.

184 pages

paperback

\$27

Pub Date: 12/1/2020

English edition of Jeong Ho-seung's best-selling book *Lonesome Jar: Poetic Fables*. Key work by the renowned poet and pioneer of storybooks for adults, arriving in US bookstores in time for the holidays. Translated by Brother Anthony of

Taizé, the 30-year ambassador for Korean literature. Fables shedding light on human relations and love using everyday objects as metaphors.

Born in South Korea, lyric poet Jeong Ho-seung is renowned for touching on themes of loneliness, love, sadness, and joy. His poetry collections have been translated into Japanese, Spanish, Russian, Georgian, and Mongolian. Jeong's accolades include the So-Wol Literary Prize, the Jeong Ji-young Literary Prize, the Pyeonun Literary Prize, the Catholic Literary Award, the Sanghwa Poetry Award, and the Gongcho Literary Prize. He is the author of *LONESOME JAR: POETIC FABLES* (Seoul Selection, 2020), *LOVING* (Seoul Selection, 2020), *THOUGH FLOWERS FALL I HAVE NEVER FORGOTTEN YOU* (Seoul Selection, 2016), and *A LETTER NOT SENT* (Seoul Selection, 2016).