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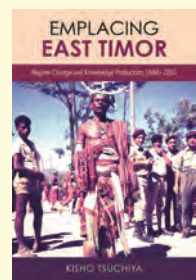
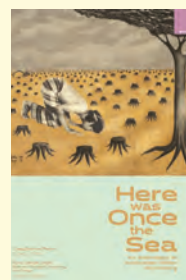
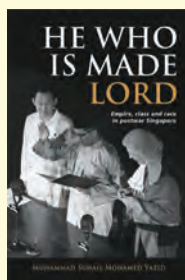
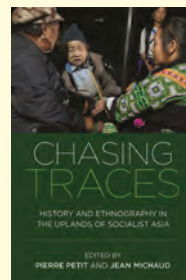
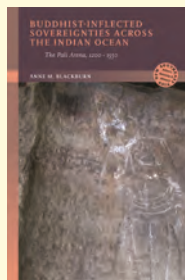
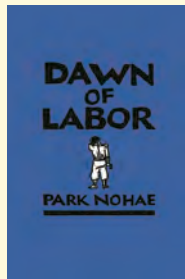
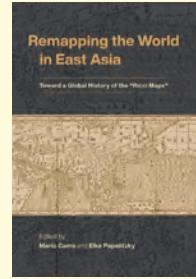
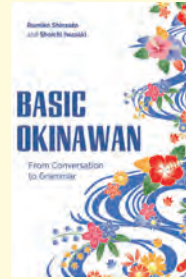
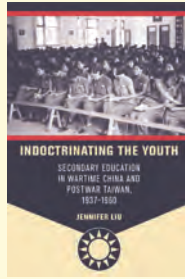
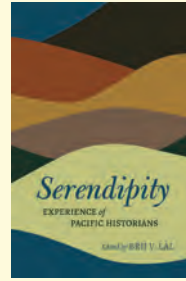


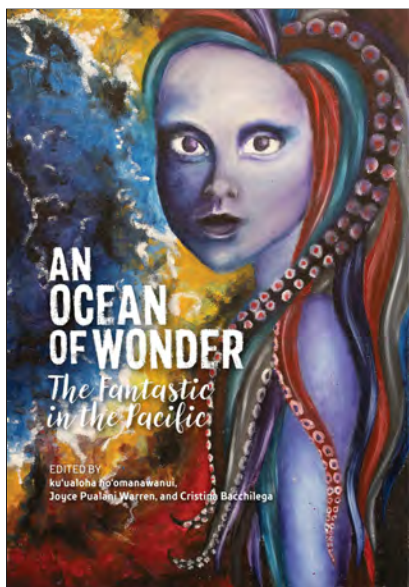
UNIVERSITY OF HAWAII PRESS
SPRING 2024

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COVER ART: Image from the cover of *Silver Screens and Golden Dreams: A Social History of Burmese Cinema* (p. 13) shows movie icons Win Oo and Khin Than Nu, from the cover of the March 1964 edition of *New Film* magazine.





APRIL 2024

464 pages, 7 x 10, 16 b&w illustrations, 26 color plates

Paper 9780824897352 \$36.99

Cloth 9780824896171 \$110.00s

Oceania / Literature

ku'ualoha ho'omanawanui is a Kanaka ʻŌiwi professor of Hawaiian literature at the University of Hawaiʻi-Mānoa, where she specializes in Hawaiian and Pacific literatures and Indigenous place-based perspectives.

Joyce Pualani Warren is a diasporic Black Kanaka Maoli and assistant professor in the Department of English at the University of Hawaiʻi-Mānoa, where she teaches Hawaiian and Pacific literatures.

Cristina Bacchilega is professor emerita of English at the University of Hawaiʻi-Mānoa where she taught fairy tales and their adaptations, folklore and literature, and cultural studies.

An Ocean of Wonder

The Fantastic in the Pacific

EDITED BY KU'UALOHA HO'OMANAWANUI, JOYCE PUALANI WARREN, AND CRISTINA BACCHILEGA

An Ocean of Wonder: The Fantastic in the Pacific brings together fifty writers and artists from across Moananuiākea working in myriad genres across media, ranging from oral narratives and traditional wonder tales to creative writing as well as visual artwork and scholarly essays. Collectively, this anthology features the fantastic as present-day Indigenous Pacific world-building that looks to the past in creating alternative futures, and in so doing reimagines relationships between peoples, environments, deities, nonhuman relatives, history, dreams, and storytelling.

Wonder is activated by curiosity, humility in the face of mystery, and engagement with possibilities. We see wonder and the fantastic as general modes of expression that are not confined to realism. As such, the fantastic encompasses fantasy, science fiction, magic realism, fabulation, horror, fairy tale, utopia, dystopia, and speculative fiction. We include Black, feminist, and queer futurisms, Indigenous wonderworks, Hawaiian mo'olelo kamaha'o and mo'olelo āiwaiwa, Sāmoan fāgogo, and other non-mimetic genres from specific cultures, because we recognize that their refusal to adopt restrictive Euro-American definitions of reality is what inspires and enables the fantastic to flourish.

As artistic, intellectual, and culturally based expressions that encode and embody Indigenous knowledge, the multimodal mo'olelo in this collection upend monolithic, often exoticizing, and demeaning stereotypes of the Pacific and situate themselves in conversation with critical understandings of the global fantastic, Indigenous futurities, social justice, and decolonial and activist storytelling. In this collection, Oceanic ideas and images surround and connect to Hawai'i, which is, for the three coeditors, a piko (center); at the same time, navigating both juxtaposition and association, the collection seeks to articulate pilina (relationships) across genres, locations, time, and media and to celebrate the multiplicity and relationality of the fantastic in Oceania.



FEBRUARY 2024

352 pages, 6 x 9, 9 b&w illustrations

Cloth 9780824892104 \$68.00s

Hawai'i / History / Reference

Robert Benedetto is library director emeritus of the Graduate Theological Union in Berkeley, California.

Nā Hale Pule

Portraits of Native Hawaiian Churches,
1820-1900

ROBERT BENEDETTO

With historical sketches of some 165 churches that were known to exist in Hawai'i during the nineteenth century, *Nā Hale Pule: Portraits of Native Hawaiian Churches, 1820-1900* is the first comprehensive survey of the Congregational and Presbyterian Churches of Hawai'i as established by the American Board of Commissioners for Foreign Missions and later operated by Ka 'Ahaui 'Euanelio o Hawai'i (The Hawaiian Evangelical Association). While many of these churches were first led by missionary pastors, the *ali'i* (hereditary chiefs) founders of the churches together with their membership and congregational leaders were predominately Native Hawaiian. Worship services were soon led by Native Hawaiian pastors and were conducted in 'ōlelo Hawai'i (Hawaiian language).

This study draws upon the official archives of the churches, English-language newspaper articles, missionary and pastoral correspondence, and a twentieth-century architectural survey. The body of this work includes an island-by-island listing of the names and locations of the Native Hawaiian churches, the pastors who served the congregations, and brief histories of the churches themselves. These portraits tell the stories of the founding of the churches, Christianity's rise in the islands through the Great Revival years of the 1840s, the devastating impact of foreign diseases that swept through Hawai'i during the mid-nineteenth century, and the efforts of the churches to maintain their properties and congregations.

The book's introduction describes the founding of mother and branch churches, the importance of the lands on which the churches resided, church construction and builders, the struggle for self-support and self-governance, demographic changes that led to the churches' decline, and a resurgence of Native Hawaiian culture and polytheism that caused understandings of faith and the future to further evolve. Also included are a chronology of Native Hawaiian churches, a robust glossary of Hawaiian theological vocabulary, and meticulous citations. This volume is a companion to *Nā Kahu: Portraits of Native Hawaiian Pastors at Home and Abroad, 1820-1900*, by Nancy J. Morris and Robert Benedetto, which tells the stories of the lives of Native Hawaiian pastors.



MARCH 2024

272 pages, 6 x 9, 25 b&w illustrations

Cloth 9780824887896 **\$68.00s**

Oceania / History / Nature

Jamon Alex Halvaksz II is associate professor of anthropology at the University of Texas at San Antonio.

Joshua A. Bell is curator of globalization at the Smithsonian Institution's National Museum of Natural History.

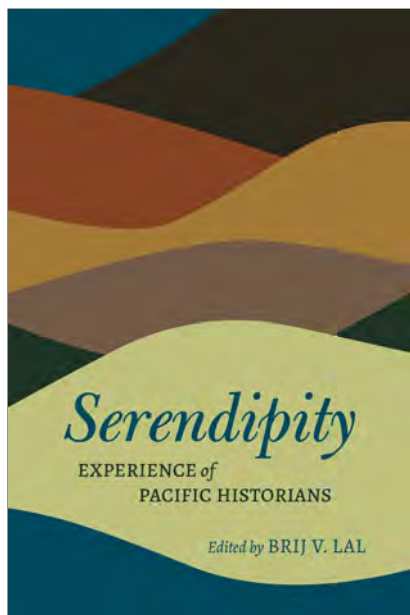
Naturalist Histories

Making Nature, Knowledge, and People in Oceania

EDITED BY JAMON ALEX HALVAKSZ II AND JOSHUA A. BELL

From early explorers to contemporary scientists, naturalists have examined island flora and fauna of Oceania, discovering new species, carefully documenting the lives of animals, and creating work central to the image of Oceania. These “discoveries” and exploratory moves have had profound local and global impacts. Often, however, local knowledge and communities are silent in the ethnologies and histories that naturalists produce. This volume analyzes the ways that Indigenous and non-Indigenous naturalists have made island natures visible to a wider audience, their relationship with the communities where they work, as well as the unique natures that they explore and help make. In staking out an area of naturalist histories, each contributor addresses the relationship between naturalists and Oceanic communities, how these histories shaped past and present place and practices, the influence on conservations and development projects, and the relationship between scientific and indigenous knowledge. The essays span across colonial and postcolonial frames, tracing shifts in biological practice from the eighteenth- and nineteenth-century focus on taxonomy and discovery to the twentieth-century disciplinary restructurings and new collecting strategies, and contemporary concerns with biodiversity loss, conservation, and knowledge formation.

The production of scientific knowledge is typically seen in ethnographic accounts as oppositional, contrasting Indigenous and western, local and global, objective and subjective. Such dichotomous views reinforce differences and further exaggerate inequities in the production of knowledge. More dangerously, value distinctions become embedded in discussions of Indigenous identity, rights, and sovereignty. Contributors acknowledge that these dichotomous narratives have dominated the approach of the scientific community while informing how social scientists have understood the contributions of Pacific communities. The essays offer a nuanced gradient as historical narratives of scientific investigation, in dialogue with local histories, and reveal greater levels of participation in the creation of knowledge. The volume highlights how power infuses the scientific endeavor and offers a distinct and diverse view of knowledge production in Oceania. Combining senior and emerging international scholars, the collection will be of interest to researchers in the social sciences, history, as well as biology and allied fields.



FEBRUARY 2024

332 pages, 6 x 9

Cloth 9780824894276 \$70.00s

Pacific / History / Biography

Brij Vilash Lal was professor emeritus of Pacific and Asian history at the Australian National University and adjunct professor of the University of Queensland, Australia.

Doug Munro is an adjunct professor at the University of Queensland and a fellow of the Royal Historical Society.

Serendipity

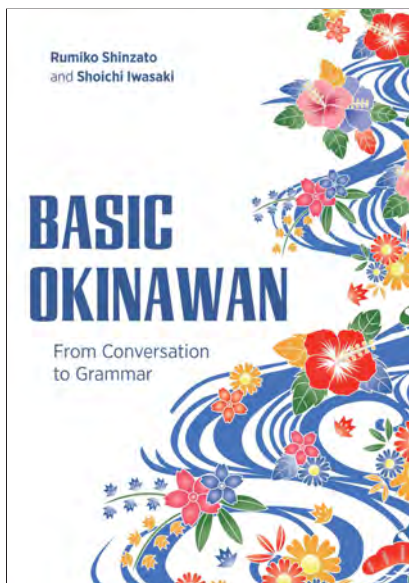
Experience of Pacific Historians

EDITED BY BRIJ V. LAL, WITH DOUG MUNRO

“What Lal and colleagues achieve in this volume is a critically reflexive contribution to the biographical approach in Pacific history. What is distinct here is the contributors’ turn of the biographical lens and related frameworks and methods upon themselves. Fourteen sometimes divergent, sometimes intersecting autobiographical inquiries by prominent Pacific historians who collectively played key roles in shaping disciplinary and interdisciplinary conversations about the region’s past and the weight of that past in the present, will interest, intrigue, and often delight readers, particularly those who have studied, worked, or read into these scholars in professional contexts.” —**Alexander Mawyer**, University of Hawai‘i at Mānoa

The second generation of Pacific historians, who began their careers in the 1970s and 1980s, is gradually fading from the academic scene. They have made fundamental contributions to the field of Pacific history, enduring in their impact, and the identity of the discipline is now firmly established. This volume is not so much about their individual research but, rather, their improbable journeys into Pacific history—why and how they came to it in the first place. Almost without exception, they did not choose Pacific history but rather stumbled into the field through serendipity. They came from forays into African, Indian, East Asian, French, British imperial, and other fields, and were enticed into Pacific history through chance or the efforts of kindly mentors. All this is evident in the values and understandings they bring to the subject. The one commonality that binds them is a love of the islands that have been the center of their lifetime work.

Many distinguished Pacific historians of the last four to five decades are represented in this collection. *Serendipity* presents fourteen autobiographical chapters in which the contributors trace their paths as Pacific historians. They offer their sources of inspiration, supporters, and publications that shaped them as historians. With a significant focus on the importance of teaching and mentoring that they both received and provided, their writing not only illuminates their lives, but the state of Pacific history as an academic field. The experiences of the contributors are moving, replete with sorrows and regrets, as well as of achievements and satisfactions. Part of these careers were spent working in areas other than scholarship, such as high school teaching, consultancies, volunteering, teaching English as a second language, or doing menial jobs just to keep going. *Serendipity* is a pathbreaking form of historiography and essential to the Pacific history field.



MAY 2024

288 pages, 7 x 10, color illustrations

Paper 9780824893651 \$34.00 s

Okinawa / Language

Rumiko Shinzato is professor emerita in the Department of Modern Languages at the Georgia Institute of Technology.

Shoichi Iwasaki is professor in the Department of Asian Languages and Cultures at the University of California, Los Angeles.

Basic Okinawan

From Conversation to Grammar

RUMIKO SHINZATO AND SHOICHI IWASAKI

“As the only comprehensive Okinawan language-learning text in English, *Basic Okinawan* is a monumental contribution to the budding field of Okinawan language pedagogy. The authors bring their extensive and distinguished expertise and experience to the volume.”

—**Stewart Curry**, University of Hawai‘i at Mānoa

“*Basic Okinawan* has been long awaited by Okinawan communities in the U.S. and elsewhere. In the lessons, you will truly experience *ichariba choodee*—once we meet, we are brothers and sisters, forever. This book will be your *choodee*.” —**Masahide Ishihara**, University of the Ryukyus

“This excellent book will not only start you learning the Okinawan language, but also teach you about our rich culture.” —**Masashi Sakihara**, National Institute of Technology, Okinawa College

“What a wonderful book! The authors have produced the definitive English-language textbook/grammar of basic Okinawan. Indeed, I wish it had been available when I took my first steps in the language. With the learning of Okinawan made such a pleasant experience, this will become the standard English-language work, hard to beat in the years to come.” —**Leon Serafim**, University of Hawai‘i at Mānoa, retired

Basic Okinawan will help students develop conversational skills and build a solid foundational understanding of the language’s grammar and vocabulary. The ten learner-centered units in Part I systematically introduce grammar and vocabulary through the story of Niko, an American exchange student in Okinawa. Each unit offers authentic dialogues focused around cultural themes, followed by concise grammar and vocabulary explanations, ample exercises, and situation-based applications. Lessons conclude with cultural notes that advance the unit’s themes, linking language learning with a wide range of disciplines such as history, geography, literature, religion, and popular culture.

Part II’s eight sections explain the grammar introduced in Part I—for example, parts of speech and sentence types—arranged by topic. In addition to the Appendix, which contains comprehensive vocabulary and construction lists with cross-references to sections in Part I, students should consult the companion dictionary and grammar, Mitsugu Sakihara’s *Okinawan-English Word Book*. An answer key to the exercises and audio files for lesson dialogues are available online at <https://go.hawaii.edu/7Xn>



MAY 2024

384 pages, 6 x 9, 14 b&w illustrations

Cloth 9780824897437 \$70.00s

Japan / Politics & Government / Sociology

David H. Slater is professor of cultural anthropology and Japanese studies at Sophia University, Tokyo.

Patricia G. Steinhoff is professor of sociology at the University of Hawai'i at Mānoa.

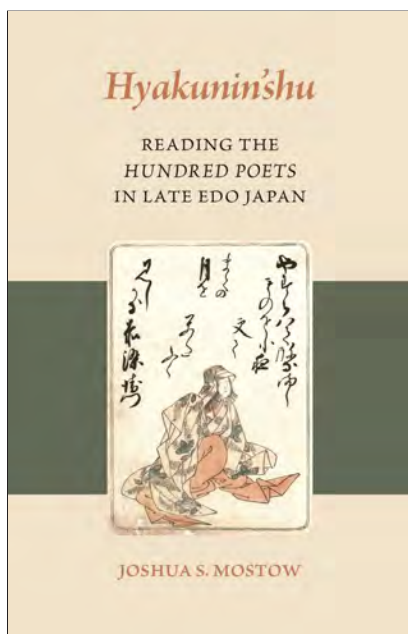
Alternative Politics in Contemporary Japan

New Directions in Social Movements

EDITED BY DAVID H. SLATER AND PATRICIA G. STEINHOFF

Modern social movements frequently serve as a space to voice concerns in a supportive and collective context and thus are an important venue for individuals to learn how to speak up for themselves. With the rise of new generations and advancement of technology such as digital networks, contemporary Japanese social movements and activism have transformed significantly in recent years, now with more flexibility and less reliance on ideology and institutional foundations. The new patterns provide individuals different spaces and ways to get involved in “politics,” which have shed the traditional settings and expectations. This transformation carries both advantages and risks. In *Alternative Politics in Contemporary Japan* twelve original ethnographic studies illustrate how social movements are creating new alternatives for Japan in the current century. The term “alternative” has a double meaning. First, it refers to forms of political engagement that are outside the standard politics of political parties and institutional forums. Second, it engages with contemporary movements seeking an alternative politics that is culturally specific and historically embedded, an alternative to past periods of activism in Japan in the 1960s and 1970s often characterized as tainted, and causing the decline of social movement activity for nearly two decades.

The introduction written by Slater and Steinhoff places the volume in historical, social, and methodological context and analyzes the main characteristics of the new social movements. Each chapter provides a rich description of a particular movement active between 1990 and 2020, showing what the participants wanted to achieve, how they tried to distance themselves from earlier movements, and how they used new social media and other innovations to do so. The accounts preserve the immediacy of the period when the fieldwork was conducted, but each end with a postscript bringing the movement up to date. Engagingly written by an international community of Japan specialists committed to doing extended fieldwork with small social movement groups, *Alternative Politics* will appeal to social scientists interested in activism and Japan specialists in various disciplines, as well as undergraduates in a wide range of courses.



MAY 2024

200 pages, 6 x 9, 123 b&w illustrations; 8 color illustrations

Cloth 9780824895686 \$68.00s

Japan / History / Literature

Joshua S. Mostow is professor in the Department of Asian Studies at the University of British Columbia, Vancouver, Canada.

Hyakunin'shu

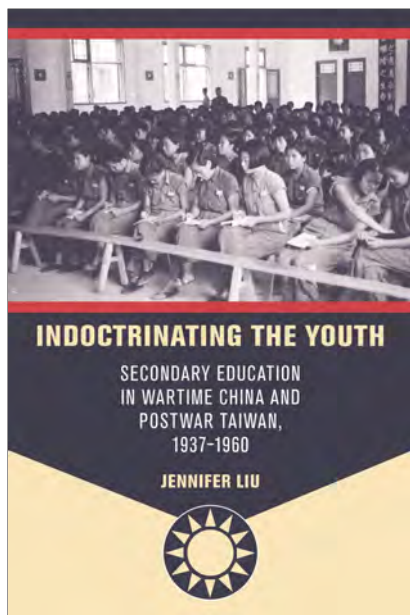
Reading the *Hundred Poets* in Late Edo Japan

JOSHUA S. MOSTOW

Hyakunin'shu: Reading the Hundred Poets in Late Edo Japan explores the “popular literary literacy” of the Japanese at the edge of modernity. By reproducing and translating a popular annotated and illustrated Ansei-era (1854–1859) edition of the *Hyakunin isshu*—for hundreds of years the most basic and best-known *waka* primer in the entire Japanese literary canon—Joshua Mostow reveals how commoners of the time made sense of the collection. Thanks to the popularization of the poems in the early modern period and the advent of commercial publishing, the *Hyakunin'shu* (as it was popularly called) was no longer the exclusive intellectual property of the upper classes but part of a poetic heritage shared by all literate Japanese.

Mostow traces the *Hyakunin'shu*'s history from the first published collections in the early sixteenth century and printed commentaries of formerly esoteric and secret exegesis to later editions that include imagined portraits of the poets and, ultimately, pictures of the “heart”—pictorializations of the meaning of the poems themselves. His study illuminates the importance of “variant *One Hundred Poets*,” such as the *Warrior One Hundred Poets*, in popularizing the collection and the work's strong association with feminine education from the early eighteenth century onward. The National Learning (Kokugaku) movement pursued a philological analysis of the poems, leading to translations of the *Hyakunin'shu* into contemporary, vernacular, spoken Japanese. The poems eventually served as the basis of a card game that became a staple of New Year festivities.

This volume presents some innovations in translating premodern Japanese poetry: in the Introduction, Mostow considers the *Hyakunin'shu*'s reception during the Edo, when male homoerotic relationships were taken for granted, and makes the case for his translating the love poems in a non-hetero-normative way. In addition, the translated poems are lineated to give readers a sense of the original edition's *chirashi-gaki*, or “scattered writing,” allowing them to see how each poem's sematic elements are distributed on the page.



JANUARY 2024

234 pages, 6 x 9, 10 b&w photographs

Cloth 9780824895570 \$68.00s

China / History / Politics & Government

Jennifer Liu is associate professor of East Asian history at Central Michigan University.

Indoctrinating the Youth

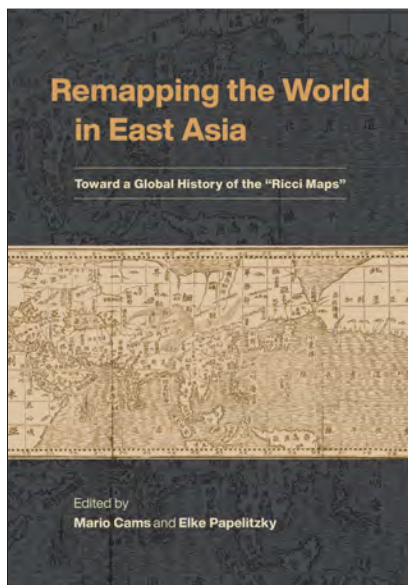
Secondary Education in Wartime China and Postwar Taiwan, 1937–1960

JENNIFER LIU

“Indoctrinating the Youth is a welcome addition to the growing body of literature that takes the experiences of wartime China beyond the battlefields, human sufferings, and relief efforts, seeking to understand how the war has transformed the trajectory of China’s state building and social reforms in the field of education.” —Jun Xing, California State University

Indoctrinating the Youth examines how the Guomindang (GMD or Nationalists) sought to maintain control of middle-school students and cultivate their political loyalty over the trajectory of the Second Sino-Japanese War, Chinese Civil War, and postwar Taiwan. During the Sino-Japanese War the Nationalists managed middle-school refugee students by merging schools, publishing and distributing updated textbooks, and assisting students as they migrated to the interior with their principals and teachers. In Taiwan, the China Youth Corps (CYC) became a symbol of the regime’s successful establishment. Tracing Nationalist efforts to indoctrinate ideology and martial spirit, Jennifer Liu investigates how GMD leaders Chiang Kai-shek and his son Chiang Ching-kuo tried to build support among young people in their efforts to stabilize Taiwanese society under their rule. By comparing two key youth organizations—the Three People’s Principles Youth Corps in China, and the CYC on Taiwan—Liu uses education as a lens to analyze state-building in modern China.

Liu’s careful analysis of the inner workings of GMD youth organizations also illuminates the day-to-day operations of military training in gender-segregated upper-middle schools—including how the government selected instructors and the skills taught to students. According to Liu, mandatory military training contributed to preventing major protest against the government but the policy was not without critics. Intellectuals, parents, and students voiced their dissent at what they perceived as excessive control by a repressive government and a waste of resources interfering with academics. The government-mandated civics curriculum, including government-approved textbooks and standards, reveals the characteristics and duties GMD officials believed modern citizens of the next generation should possess. Through provisions for refugee students, youth organizations, military training, and civics classes, GMD secondary education policy played a critical role in the process of state building in both modern China and Taiwan.



FEBRUARY 2024

328 pages, 7 x 10, 88 color illustrations

Cloth 9780824895044 \$76.00s

East Asia / History / Geography

Mario Cams is associate professor at KU Leuven.

Elke Papelitzky is associate professor at the University of Oslo.

Remapping the World in East Asia

Toward a Global History of the “Ricci Maps”

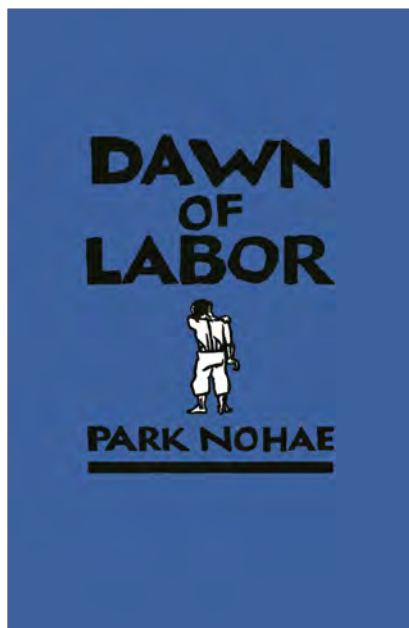
EDITED BY MARIO CAMS AND ELKE PAPELITZKY

“This book is a beacon for map studies. Following the material traces of production and circulation, the contributors chart the precise circuits through which cartographic objects and texts moved between East Asia and Europe. At the same time, they show how exchange transcended appropriation, bringing new geographical ideas and forms to light across early modern Eurasia. Marvelous work!” —Kären Wigen, Stanford University

When European missionaries arrived in East Asia in the sixteenth century, they entered ongoing conversations about cosmology and world geography. Soon after, intellectuals in Ming China, Edo Japan, and Joseon Korea selectively encompassed elements of the late Renaissance worldview, leading to the creation of new artifacts that mitigated old and new knowledge in creative ways. Simultaneously, missionaries and their collaborators transcribed, replicated, and recombined from East Asian artifacts and informed European audiences about the newly discovered lands known as the “Far East.” All these new artifacts enjoyed long afterlives that ensured the continuous remapping of the world in the following decades and centuries.

Focusing on artifacts, this expansively illustrated volume tells the story of a meeting of worldviews. Tracing the connections emanating from each artifact, the authors illuminate how every map, globe, or book was shaped by the intellectual, social, and material cultures of East Asia, while connecting multiple global centers of learning and print culture. Crossing both historical and historiographical boundaries reveals how this series of artifacts embody a continuous and globally connected process of mapping the world, rather than a grand encounter between East and West.

This book rewrites the narrative surrounding the so-called “Ricci Maps,” which assumes that one Jesuit missionary brought scientific cartography to East Asia by translating and adapting a Renaissance world map. Rather than a single map authored by a European missionary, a series of materially different artifacts were created as a result of discussions between the Jesuit Matteo Ricci and his Chinese contacts during the last decades of Ming rule. Each of these gave rise to the production of new artifacts that embodied broader intellectual conversations. By presenting eleven original chapters by Asian, European, and American scholars, this work covers an extensive range of artifacts and crosses boundaries between China, Japan, Korea, and the global pathways that connected them to the other end of the Eurasian landmass.



MARCH 2024

208 pages, 5 1/2 x 8 1/2, 1 b&w illustration

Paper 9780824895648 **\$28.00s**

Cloth 9780824894047 **\$74.00s**

Hawai'i Studies on Korea

Korea / Poetry

Park Nohae is a renowned South Korean activist-poet and photographer. *Dawn of Labor* was his first poetry book. The collection transformed him into a leading resistance poet.

Cheehyung Harrison Kim is associate professor of Korean history at the University of Hawai'i at Mānoa.

Brother Anthony of Taizé, who also goes by his Korean name An Sonjae, is a literature scholar and translator and is professor emeritus of English language and literature at Sogang University in Seoul.

Dawn of Labor

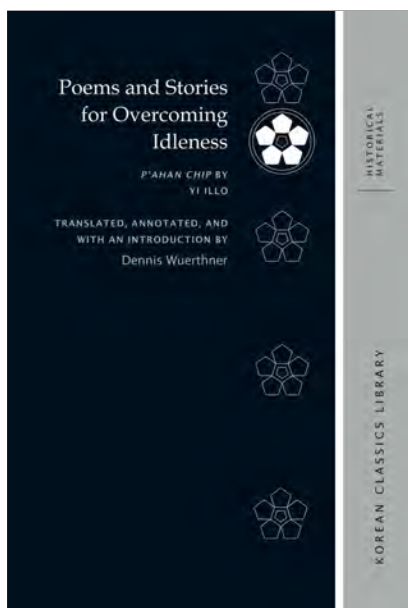
PARK NOHAЕ, TRANSLATED BY BROTHER ANTHONY OF TAIZÉ AND CHEEHYUNG HARRISON KIM

“What does it mean to read Park Nohae’s poetry today? And to read it in English? From our historical distance, we have knowledge of Park’s future. He cannot help but appear to us today as a heroic individual, his anonymity removed, the death sentence averted. Park’s biography is compelling, but the poems are even more so. We should read his poems less as a historical document than as part of an ongoing conversation and struggle. The dream of a new land continues, as does the struggle.” —**Janet Poole**, University of Toronto

“This translation of Park Nohae’s first collection of poems, *Dawn of Labor*, could not arrive at a more propitious moment. For this ‘faceless poet,’ this ‘enemy of the state,’ whose writings earned him a death sentence and years in solitary confinement, is not only a legendary figure in Korean letters and society but a prophet of global liberation—a man dedicated to the proposition that a community of kindred poetic spirits can inspire social justice. If the plight of factory workers makes him ‘think about the eradication/ of the Korean language,’ it also leads him to ‘dedicate these words, like a round of drinks, to [his] working brothers and sisters, who live and act diligently without losing hope and laughter.’ These poems clarify what we most need to know, wherever we may find ourselves in the world.”

—**Christopher Merrill**, author of *Self-Portrait with Dogwood*

“Park Nohae’s *Dawn of Labor* is a love song, poetry of witness, and rallying cry—full of yearning, solidarity, and hope uplifting laborers and reaching for new futures as the struggle continues. Incandescent, tender, and moving, Park’s poems are beacons, and this translation brings new light to the monumental impact of his book’s first publication and our path ahead. Singing in these pages, through the gift of Park’s language, the dream of liberation lives on and may help us live freely together.” —**Joseph Han**, author of *Nuclear Family*



MAY 2024

520 pages, 6 x 9, 2 b&w illustrations

Cloth 9780824897246 \$75.00s

Korean Classics Library: Historical Materials

Korea / Literature / History

Dennis Wuerthner is assistant professor of East Asian literature in the Department of World Languages and Literatures, Boston University.

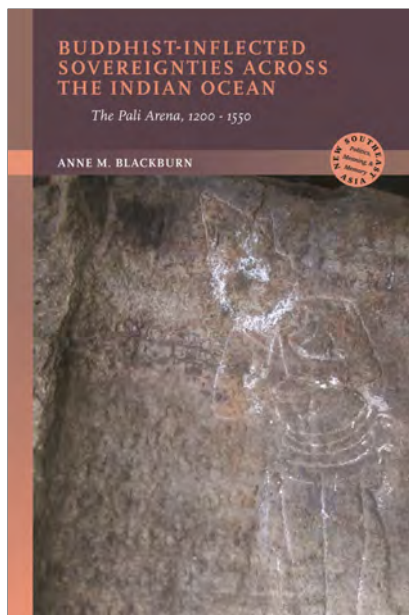
Poems and Stories for Overcoming Idleness

P'ahan chip by Yi Illo

TRANSLATED, ANNOTATED, AND WITH AN INTRODUCTION BY
DENNIS WUERTHNER

Poems and Stories for Overcoming Idleness is the first complete translation in any Western language of *P'ahan chip*, the earliest Korean work of *sihwa* (C. *shihua*; “remarks on poetry”) and one of the oldest extant Korean sources. The collection was written and compiled by Yi Illo (1152–1220) during the mid-Koryŏ dynasty (918–1392). *P'ahan chip* features poetry composed in Literary Chinese (the *scriptura franca* of the premodern East Asian “Sinographic Sphere”) by the author and his friends, which included such literary greats as Im Ch'un (dates unknown) and O Sejae (1133–?). *P'ahan chip* also contains the work of other writers of diverse backgrounds: Chinese master poets, famous Confucian literati, eminent Buddhist masters, erudite Daoist hermits, Koryŏ kings—as well as long-forgotten lower-level officials, unemployed intellectuals, and rural scholars. The verse compositions are embedded in short narratives by Yi that provide context for the poems. In accordance with the guidelines of the *sihwa*-genre, these narratives focus primarily on matters relating to poetry while touching on a wide array of subjects such as Korean history and customs; the court and government institutions; official procedures and festivals; Koryŏ foreign-policy and diplomacy; books and the circulation of knowledge; calligraphy and painting; Confucian, Daoist, and Buddhist thought; the role of women; and scenic spots and famous buildings.

The book opens with an extensive introduction by translator Dennis Wuerthner on Yi Illo and *P'ahan chip* set against the backdrop of literary and historical developments in Korea and sino-centric East Asia and vital issues relating to Koryŏ politics, society, and culture. Wuerthner's comprehensive, thought-provoking study is followed by a copiously annotated translation of this important Korean classic.



JANUARY 2024

236 pages, 6 x 9, 3 b&w illustrations, 7 maps

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New Southeast Asia: Politics, Meaning, and Memory

Southeast Asia / South Asia / Buddhism / History

Anne M. Blackburn is professor of South Asia studies and Buddhist studies at Cornell University.

Buddhist-Inflected Sovereignities across the Indian Ocean

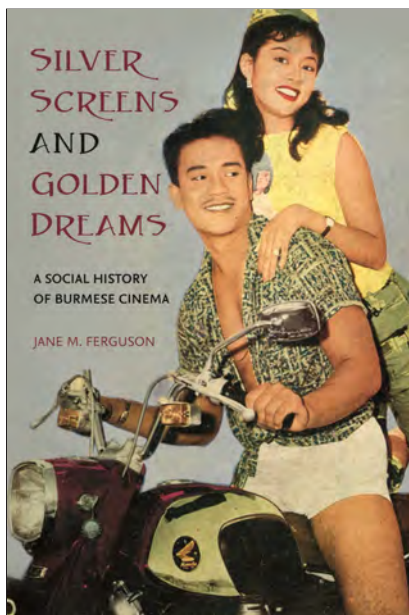
The Pali Arena, 1200–1550

ANNE M. BLACKBURN

“The author argues that monolithic understandings of ‘Buddhist kingship’ that have emerged from earlier scholarship were based narrowly on relevant portions of early Pali literature, and stand in need of qualification. . . . This is a study that is not only germane to understanding the dynamics of power throughout Buddhist South and Southeast Asia, but is provocative theoretically and methodologically in general.” —John Clifford Holt, Bowdoin College in Brunswick, Maine

“Blackburn has conducted extensive scholarship into a wide range of source materials from premodern Sri Lanka, Burma, Thailand, and Cambodia and then, significantly, shown what can be concluded about textuality and sovereignty in each of these areas. . . . The detailed, critically informed attention to historical context and difference will make this work valuable for scholars in a number of different fields related to Buddhism and Asian studies. Blackburn’s work is rich with historical material and theoretical reflections.” —Stephen C. Berkwitz, Missouri State University

Buddhist-Inflected Sovereignities across the Indian Ocean draws attention to the varied, historically contingent, and sometimes competing, arguments for and about sovereignty that operated in the Pali arena during the first half of the second millennium AD. It was a time of expanding interaction within the Indian Ocean just prior to Portuguese colonial presence in Southern Asia. Developing a linked series of case studies and examining territories now subsumed within the nation-states of Sri Lanka, Burma/Myanmar, and Thailand, Anne M. Blackburn examines sovereign arguments expressed textually, as well as in the built environment, by persons with an interest in the teachings and institutions associated with Gotama Buddha. These cases show that no single model of Buddhist-inflected sovereignty dominated the Pali arena during this time, and that there was no stable vision of “Buddhist kingship.” Rather, over time, there was an accrual of possible models and pathways for argumentation about how sovereigns could and should relate to *buddha-sāsana*. Taking inspiration from diverse sources transmitted through multiple forms and media, arguments for and about sovereignty in the Pali arena were contested and rapidly changing. As the Indian Ocean increasingly shaped the flow of people, objects, and ideas, more peoples and territories participated in the Pali arena, attracted by its intellectual and aesthetic resources.



MARCH 2024

280 pages, 6 x 9, 9 b&w photos
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Southeast Asia / Media Studies

Jane M. Ferguson is associate professor of anthropology and Southeast Asian history at the Australian National University.

Silver Screens and Golden Dreams

A Social History of Burmese Cinema

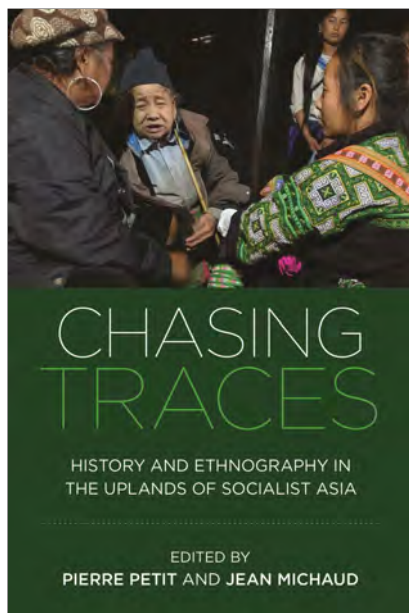
JANE M. FERGUSON

"*Silver Screens and Golden Dreams* reflects the author's passion for the country and for this art form. Based on copious original research over a number of years, this social history is both informed and peppered with lively narratives about the many charismatic figures that have populated Burmese cinema on both sides of the camera. Her examination of the role of cinema as the natural heir to performative arts in Myanmar such as puppetry, *zat* and *anyaint* theater, and the relationship between film and cultural identity reveals her intimate knowledge of the country and its ethnically diverse population." —Lindsey Merrison, filmmaker and founder of the Yangon Film School in Myanmar

"It is hard to imagine a more delightful introduction to the wonderful world of Burmese moviedom than this ground-breaking survey of the histories, technologies, and ideologies of a film industry as unique as it is unknown beyond Burmese borders. Encyclopedic in scope, effervescent in spirit, *Silver Screens and Golden Dreams* captures the power of Burmese popular culture—cinema, theatre, musical performance—to beguile and endure through six decades of profound political, economic, and social challenges. Movie buffs the world over, no matter how unfamiliar with Burmese movies, will surely be enlightened, charmed, and moved by this pioneering work." —Wendy Law-Yone, author of *A Daughter's Memoir of Burma*

The world tends to see Myanmar (Burma) as an ancient, idyllic land of emerald-green rice paddies dotted with golden pagodas—an image sadly tarnished by the contemporary reality of grinding poverty, a decades-long civil war, and the most enduring military dictatorship in modern history. Its vibrant, cosmopolitan film industry challenges such orientalist archetypes and provides unique insight into Myanmar's social history. Emerging from a flourishing literary and performing arts scene, Burmese talent and ingenuity spurred a century of near-continuous motion picture production.

In a tour-de-force study of sixty years of cinematic entertainment, *Silver Screens and Golden Dreams* carefully examines Burmese popular movies across three periods in Burmese history: the colonial era, the parliamentary democracy period, and the Ne Win Socialist years. By skillfully blending historical and anthropological approaches, Jane M. Ferguson demonstrates that Burmese cinema provides a valuable lens for the study of the country's social history.



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Southeast Asia / History / Anthropology

Pierre Petit is senior research associate at the Belgian National Fund for Scientific Research (FNRS) and professor of anthropology at the Université libre de Bruxelles (ULB).

Jean Michaud is professor of anthropology at Université Laval, Canada.

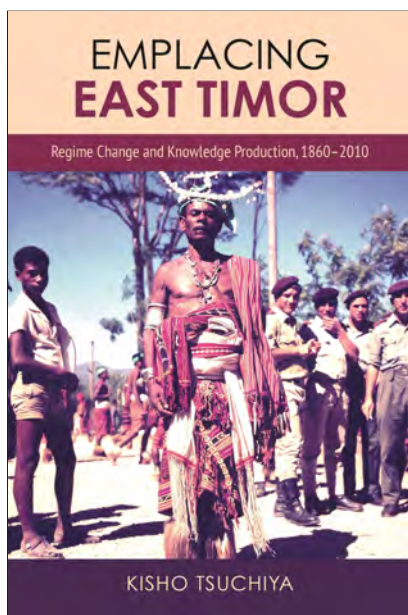
Chasing Traces

History and Ethnography in the Uplands of Socialist Asia

EDITED BY PIERRE PETIT AND JEAN MICHAUD

In the connected highlands of southwest China, Vietnam, and Laos, recalling the past is a highly sensitive act. Among local societies, many may actively avoid recalling the past for fear of endangering themselves and others. Oral traditions and rare archives remain the main avenues to visit the past, but the national revolutionary narrative and the language of heritagization have strongly affected the local expression of historical memory. Yet this does not prevent local societies from producing their stories in their own terms, even if often in conflict with both national and Western categories. Producing history, ethnohistory, historical anthropology, and historical geography in the Southeast Asian highlands raises significant questions relating to methodology, epistemology, and ethics, for which most researchers are often ill-prepared. How can scholars manage to competently access information about the past? How is one to capture history-in-the-making through events, speech acts, rituals, and performances? How is the memory of the past transmitted—or not—and with what logic?

Based on the experiences and reflections of a dozen diverse scholars rooted in decades of work in these three communist states, *Chasing Traces* is the first book about historical ethnography and related issues in the Southeast Asian highlands. Taking a critically reflexive posture, the authors make a plea for the individual, the hidden, and the backstage, for what life is really like on the ground, as opposed to imagined homogeneity, legibility, and unambiguousness. Their investigations on the history of ethnic minority communities adds archival historiography to ethnographic fieldwork and examines the relationship between the two fields. The individual chapters each tell distinctive stories of the conjunction of fieldwork, archival research, official surveillance, community participation, cultural norms, partnership with local scholars, and the other factors that both facilitate and frustrate the research enterprise of writing about the past in these societies. A timely work, this volume also provides guidelines for alternative ways to document and reflect when physical access becomes limited due to factors such as pandemic, political instability, and violence, and offers creative ways for researchers to cope with these dramatic shifts.



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Southeast Asia / Politics & Government

Kisho Tsuchiya is assistant professor in the Center for Southeast Asian Studies, Kyoto University.

Emplacing East Timor

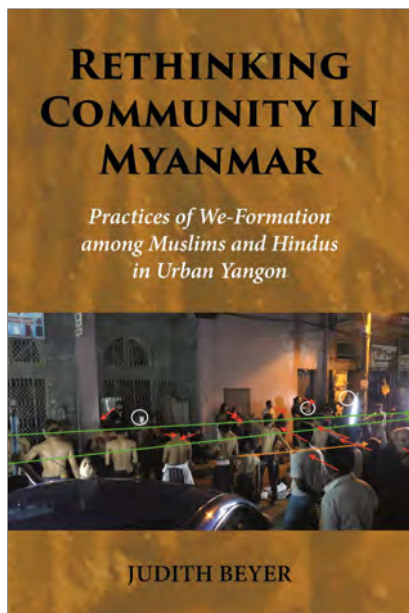
Regime Change and Knowledge Production, 1860–2010

KISHO TSUCHIYA

“This is a very welcome addition to the literature on Timor. The author examines, over *longue durée*, the intellectual and political production of ideas of place in relation to the island of Timor, from early to late colonial eras, and into the contested nationalist era. Tsuchiya’s argument is backed with exemplary historical research and sophisticated discourse analysis. *Emplacing East Timor* will be an important and widely cited work.” —Michael Leach, Swinburne University of Technology

Emplacing East Timor explores the relationship between the cycle of regime change and that of knowledge production, offering an alternative framework to periodize the history from 1850s to 2010s. Kisho Tsuchiya shows that the prevailing perceptions of East Timor have been shaped by large-scale wars, postwar consolidation, and the dominance of foreign observers. The transitions that construct what we know about East Timor have followed the rhythm of devastating violence and regime transformations. Playing a role as well are personal, institutional, and geopolitical interests and the creativity of Timorese and foreign observers. Acknowledging this cycle, Tsuchiya interweaves narrative of crucial events and political movements with an analysis of Timor’s connections to global circulations and historical transitions. He traces key persons and communities that shaped the contour of East Timor—from Portuguese colonial officers to anthropologists, Japanese occupiers to Australian activists, and Timorese poets to revolutionaries. Their experiences and imaginations of (East) Timor have been expressed through scholarly works, secret documents, policy statements, ceremonies, revolutionary songs, and museums.

Using multi-archival historical research, the author introduces sources in several languages and provides missing links, including secret documents in Portuguese archives and the National Archives of Timor-Leste, Japanese wartime sources, and Timorese sources in the Archives of Timorese Resistance. *Emplacing East Timor* skillfully synthesizes nationalism studies and borderland studies, creating a comprehensive approach to modern East Timorese national imaginings, the historical role of territorial borders, and its postcolonial problems.



Rethinking Community in Myanmar

Practices of We-Formation among Muslims and Hindus in Urban Yangon

JUDITH BEYER

In this first anthropological study of Muslim and Hindu lives in urban Myanmar today, Judith Beyer develops the concept of “we-formation” to demonstrate that individuals are always more than members of wider groups. “We-formation” complements her rich political, legal, and historical analysis of “community,” a term used by Beyer’s interlocutors themselves, even as it reinforces ethno-religious stereotypes and their own minority status. The book also offers an interpretation of the dynamics of resistance to the attempted military coup of 2021.

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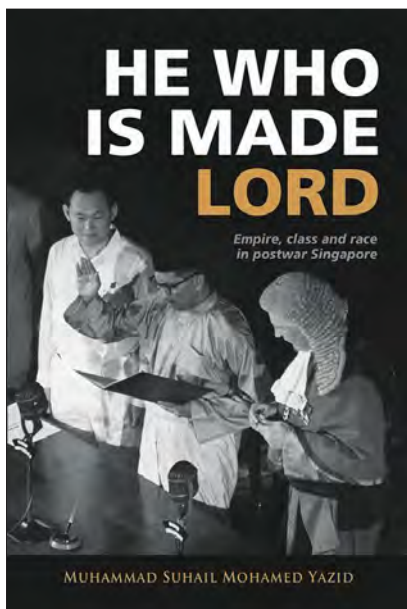
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Southeast Asia / Politics & Government

Judith Beyer is professor of social and political anthropology at the University of Konstanz.



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Muhammad Suhail Mohamed Yazid is a PhD candidate in History at Trinity College, University of Cambridge.

He Who is Made Lord

Empire, Class and Race in Postwar Singapore

MUHAMMAD SUHAIL BIN MOHAMED YAZID

“The Yang di-Pertuan Negara is a subject that has received only passing mentions in the Singapore Story. This book is the first detailed study to reveal not only the politics of its creation but also the cultural significance of the office. By delving into its multifaceted meanings, this insightful account offers readers a fascinating treatise on the office’s connection with the momentous final years of British rule in the colony and Singapore’s brief interlude in Malaysia.” —**Albert Lau**, National University of Singapore

“The end of the British Empire wrought considerable change across the globe, but it also left many legacies and questions such as what or who would replace the omnipotent Crown. *He Who is Made Lord* examines the neglected but fascinating story of how Singapore grappled with this issue, which was more delicate, nuanced and far reaching than most supposed.” —**Harshan Kumarasingham**, University of Edinburgh

“In this ground-breaking book, Muhammad Suhail has meticulously scoured, scrutinized, and synthesized archival official records, newspaper articles, government publications, pictures, and websites to peel and expose the many layers of the hitherto overlooked office of the Yang di-Pertuan Negara of Singapore to reveal the contradictions, contestations, and constructions of the created office in the context of the tumultuous period of decolonization. Suhail also has laid bare the complex personality of the man who held this office, Yusof Ishak, exposing the myriad of faces, appearances, and roles he represented and was made to represent, appreciating his triumphs and weaknesses, but most importantly, humanizing him.” —**Sher Banu A.L. Khan**, National University of Singapore

In June 1959, the British established the office of Yang di-Pertuan Negara (He Who is Made Lord) to replace the colonial governorship and represent Queen Elizabeth II in Singapore. Muhammad Suhail explores the divergent attempts to invest meaning in the Yang di-Pertuan Negara. In doing so, he weaves a rich story about the contesting ideas of sovereignty during the global age of decolonization. *He Who is Made Lord* is a captivating take on Singapore’s emergence as a postcolonial nation, providing a gateway into the island’s past as part of the Malay World, the British Empire and the Commonwealth of Nations.



Here was Once the Sea

An Anthology of Southeast Asian Ecowriting

GUEST EDITOR: RINA GARCIA CHUA, ESTHER VINCENT XUEMING, AND ANN ANG; SERIES EDITOR: CRAIG SANTOS PEREZ

Here was Once the Sea: An Anthology of Southeast Asian Ecowriting features nearly thirty authors of poetry, fiction, and nonfiction from the constituent region of the Association of Southeast Asian Nations (ASEAN), namely, Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam, as well as their associated diasporas. Their work here explores the ecological across a multiscalar spectrum, featuring both geological landscapes and visceral botanical or animal entanglements. This anthology represents a chorus of offerings to the diverse environments and peoples of Southeast Asia. These are stories that sing of hope—for ourselves and our world—as we touch our lips to the familiar earth and wait for the incoming monsoon rain to fall on our backs, our fields, our rivers.

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Rina Garcia Chua is a creative and critical scholar from the Philippines who is currently based at the University of British Columbia.

Esther Vincent Xueming is editor-in-chief and founder of *The Tiger Moth Review*, an independent eco-conscious journal of art and literature based in Singapore.

Ann Ang is an assistant professor of English literature at the National Institute of Education, Nanyang Technological University, Singapore.

Craig Santos Perez, 2023 winner of the National Book Award for poetry, is a Chamoru author and editor from Guam. He was most recently professor of English at the University of Hawai'i at Mānoa.



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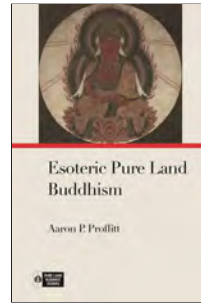
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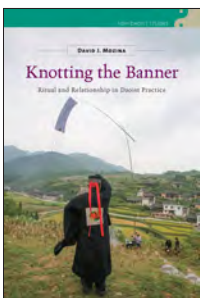
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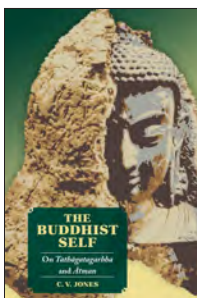
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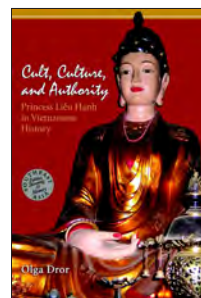
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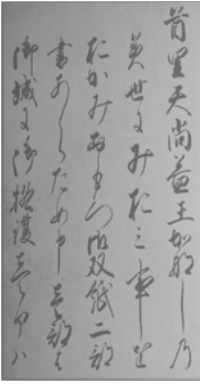
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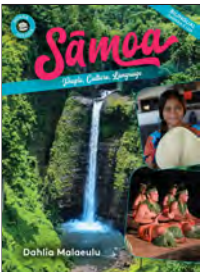
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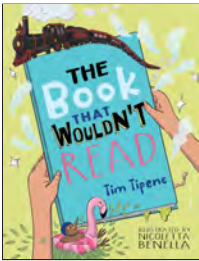
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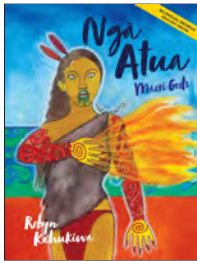
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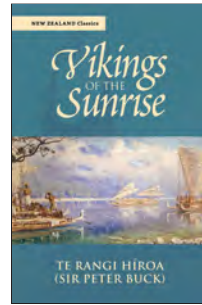
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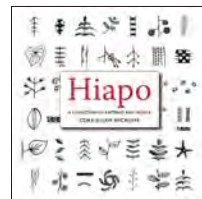
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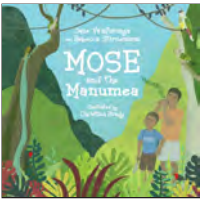
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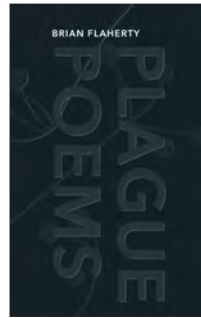


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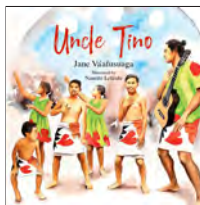


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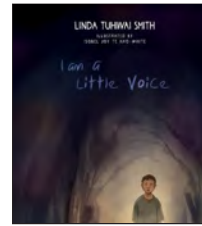
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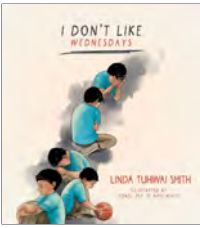
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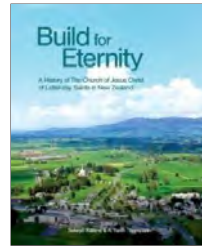
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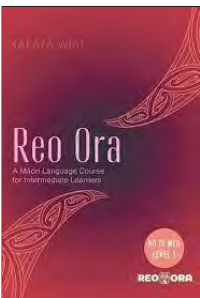
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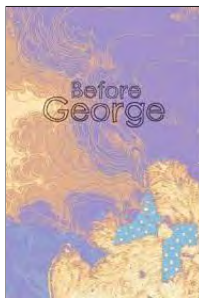
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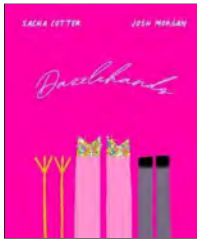
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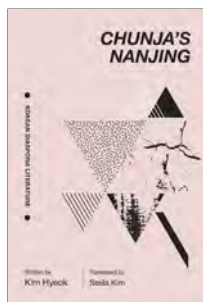
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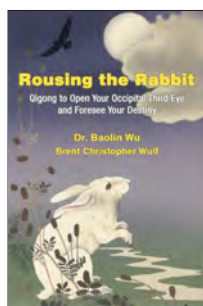
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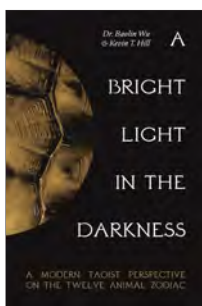
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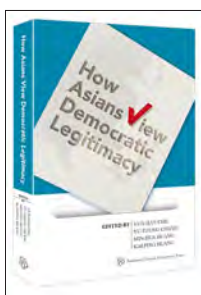
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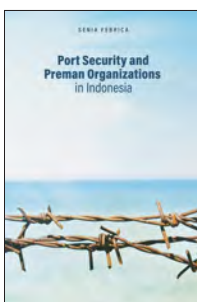
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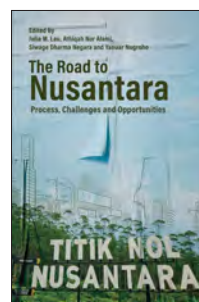
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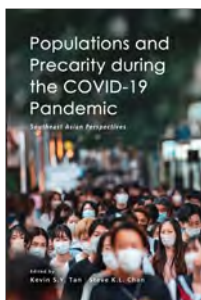
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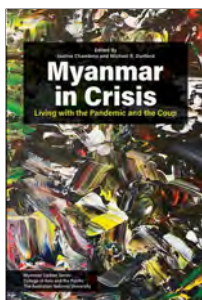
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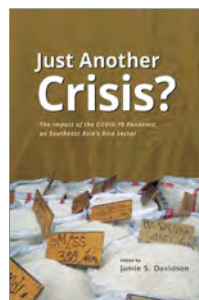
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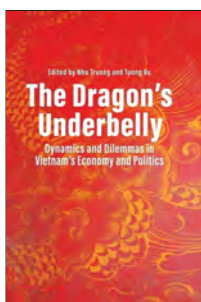
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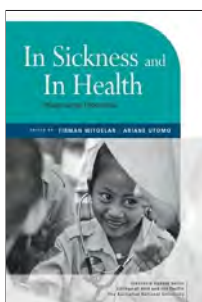
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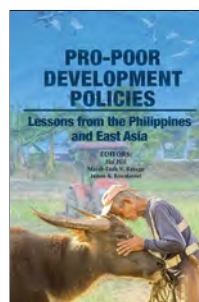
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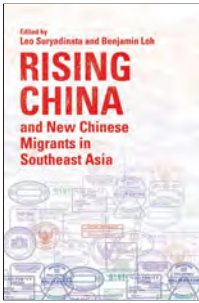
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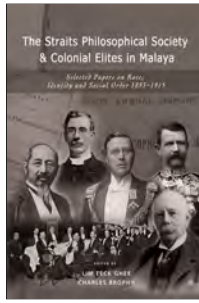
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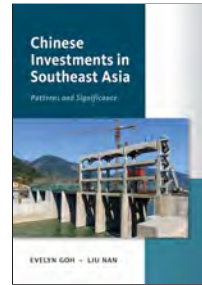
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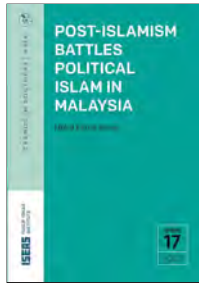
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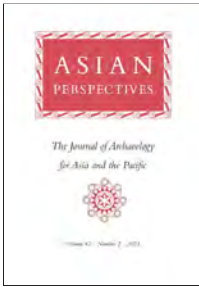
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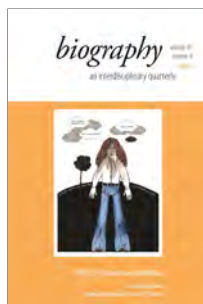
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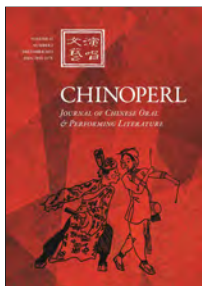
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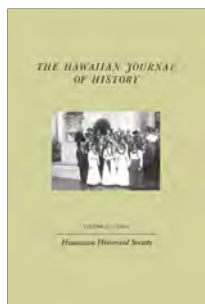
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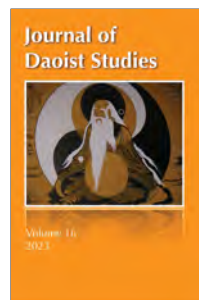
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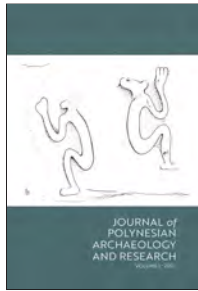
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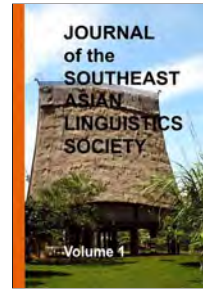
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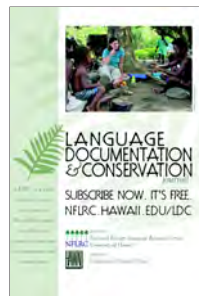
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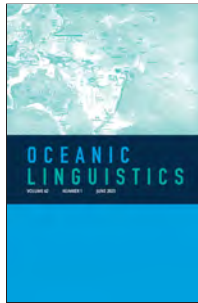
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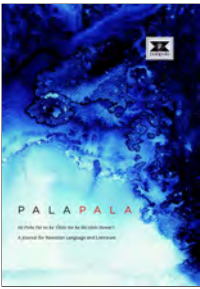
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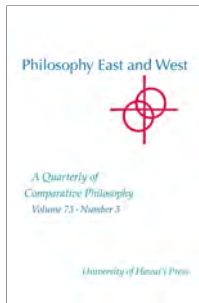
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