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Representations

LuMing Mao, Morris Young

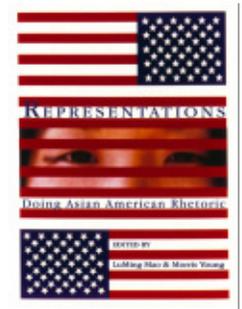
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MORRIS YOUNG is associate professor of English and faculty affiliate in Asian American studies at the University of Wisconsin, Madison. Formerly, he taught at Miami University in Oxford, Ohio. His research and teaching focus on composition and rhetoric, literacy studies, and Asian American literature and culture. His essays and reviews have appeared in *College English*, *Journal of Basic Writing*, *Amerasia*, and *Composition Forum*, and he has contributed chapters to many edited collections, including *The Sage Handbook of Rhetoric*, *Women and Literacy: Local and Global Inquiries for a New Century* and *East Main Street: Asian American Popular Culture*. His book, *Minor Re/Visions: Asian American Literacy Narratives as a Rhetoric of Citizenship*, received the 2004 W. Ross Winterrowd Award and the 2006 Outstanding Book Award from the Conference on College Composition and Communication.

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MIN-ZHAN LU is University Scholar and professor of English at the University of Louisville, where she teaches courses in composition, composition pedagogy and theory, life writing, critical and cultural theory, and theories of languages and literacies. Her books include *Shanghai Quartet: The Crossings of Four Women of China* and *Comp Tales*, coedited with Richard Haswell, as well as *Representing the "Other": Basic Writers and the Teaching of Basic Writing and Writing Conventions*, both coauthored with Bruce Horner. Her "Essay on the Work of Composition" was winner of the 2005 Richard Braddock Award, and her essay "Redefining the Legacy of Mina Shaughnessy: A Critique of the Politics of Linguistic Innocence" was recipient of the 1992 Mina Shaughnessy Award.

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MICHAELA D. E. MEYER is assistant professor of communication at Christopher Newport University in Virginia. Her essay in this volume was presented at the 2007 National Communication Association Convention in Chicago. A prior version of this essay was

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TERESE GUINSATAO MONBERG is assistant professor in the Residential College in the Arts & Humanities and a core faculty member in the graduate program in rhetoric & writing at Michigan State University. She has published essays in *Rhetorical Agendas: Political, Ethical, and Spiritual* (2006) and *Under Construction: Working at the Intersections of Composition Theory, Research, and Practice* (1998; with Ellen Cushman). She is currently working on a book-length manuscript on the emergence of the Filipino American National Historical Society (FANHS) as a public sphere against larger social and historical changes. A new project focuses on Filipina American writers and rhetors. Terese is a third-generation Filipina American mestiza/mixed-blood from the Midwest.

RORY ONG received his PhD in English (rhetoric) from Miami University of Ohio in 1992. He is currently an associate professor at Washington State University in the Department of Comparative Ethnic Studies and a member of the American studies graduate faculty. He has taught graduate and undergraduate course work in classical and Enlightenment rhetoric, race and ethnicity studies, Asian American literature, and Asian Americans and popular culture. His pedagogy and writing have endeavored to situate rhetorical analysis within the fields of ethnic studies and American studies in order to interrogate the relationship between historical processes of racialization and discourse production and practice, and their impact on trans/national identity and everyday life. His research interests cross rhetorical theory, race and ethnicity theory, and cultural and critical theory with globalization, transnationalism, and postcolonial and diaspora theories.

KENT A. ONO is professor in the Asian American Studies Program and professor in the Institute of Communications Research at the University of Illinois, Urbana-Champaign. He conducts critical and theoretical analyses of print, film, and television, specifically focusing on representations of race, gender, sexuality, class, and nation. He has contributed articles to numerous journals and anthologies. In addition to coauthoring *Shifting Borders: Rhetoric, Immigration, and California's Proposition 187*, he has coedited *Enterprise Zones: Critical Positions on "Star Trek,"* and edited *Asian American Studies after Critical Mass* and *A Companion to Asian American Studies*. He is currently completing a book on films and videos about the incarceration of Japanese Americans during World War II, *Forgetting to Remember: Representations of Japanese American Incarceration on Film and Video*.

VINCENT N. PHAM is a PhD student in the department of speech communication at the University of Illinois, Urbana-Champaign. He conducts critical and theoretical analyses of media and organizations, specifically focusing on the intersections of race, rhetoric, and media organizations. Prior to graduate school, he was a member of the Asian American Artists Collective in Chicago and cowrote the closing show, *Mars, Marriage, and Mass DistrAction*, for the 2004 Chicago Asian American Showcase. He is currently coauthoring a book with Professor Kent Ono titled *Asian Americans and the Media*.

MIRA CHIEKO SHIMABUKURO is a poet and teacher as well as a PhD candidate in the composition and rhetoric program at University of Wisconsin, Madison. Her poetry has been published in such journals as *CALYX*, the *Seattle Review*, and *Raven Chronicles* as well as in the edited anthology *Intersecting Circles: Writings by Hapa Women*. As part of the CALYX Young Women's Editorial Collective, Mira also coedited the 1996 anthology *Present*

Tense: Writing and Art by Young Women. Currently she is teaching composition at Cal State Fullerton while working on two writing projects: a book-length poem titled *The Winter Drafts* and her comp/rhet dissertation, tentatively titled “Relocating Authority: Japanese Americans Writing out of Mass Incarceration.”

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K. HYOEJIN YOON is associate professor of English at West Chester University of Pennsylvania. Her research and teaching interests include theory, critical pedagogy, affect, history of composition studies, Asian American feminist theory, and computers and writing. Some of her courses include first-year writing, computers and writing, literary theory, Asian American women, and women’s studies, as well as graduate courses in theory, research, and pedagogy.

REPRESENTATIONS

Despite tremendous growth in attention to and scholarship about Asian Americans and their cultural work, little research has emerged that focuses directly on Asian American rhetoric.

Representations: Doing Asian American Rhetoric addresses this need by examining the systematic, effective use of symbolic resources by Asians and Asian Americans in social, cultural, and political contexts. Such rhetoric challenges, disrupts, and transforms the dominant European American rhetoric and it commands a sense of unity or collective identity. However, such rhetoric also embodies internal differences and even contradictions, as each specific communicative situation is informed and inflected by particularizing contexts, by different relations of asymmetry, and, most simply put, by heterogeneous voices.

The essays in *Representations: Doing Asian American Rhetoric* examine broadly the histories, theories, and practices of Asian American rhetoric, situating rhetorical work across the disciplines where critical study of Asian Americans now occurs: Asian American studies, rhetoric and composition, communication studies, and English studies. These essays address the development and adaptation of classical rhetorical concepts such as ethos and memory, modern concepts such as identification, and the politics of representation through a variety of media and cultural texts.

As the essays collectively argue, Asian American rhetoric not only reflects and responds to existing social and cultural conditions and practices, but also interacts with and influences such conditions and practices. In the process it becomes a rhetoric of becoming that always negotiates with, adjusts to, and yields an imagined identity and agency that is Asian American.

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