

called "People Power Revolution" in the 1980s. The Philippines has come to serve not only as a typecase of the anti-developmental state, the messy-democratic Other that Lee Kuan Yew and Thai politicians invoke to justify their own authoritarian rule, but has also provided the keywords "People Power" and "crony capitalism" that served as the intellectual ballast for American attempts to restructuring the East Asian region by criticizing if not dismantling the East Asian developmental state in the 1980s and 1990s. Joaquin's novel is a meditation on political and artistic possibilities that were opened up and foreclosed by multiple colonialism, among them the nationalist (and later Asianist) network in which Hong Kong (and Yokohama) served as a crucial base for Filipino border-crossing activism from the late nineteenth to early twentieth centuries, and the emergence of the regionalized and globalized "overseas Filipino" and "Filipino foreigner" (foreign-born Filipinos) as emblematic figures of the failure of elite-led developmentalism in the late twentieth and early twenty-first centuries.

8. **Otto HEIM**, "From Unincorporated Territory: Craig Santos Perez's resiting of postcoloniality in America's Pacific Century"

In this paper I will aim to show how Chamorro poet Craig Santos Perez's ongoing project *From Unincorporated Territory*—a project that fits Marjorie Perloff's characterization, in *Unoriginal Genius*, of a public-oriented experimental poetics as "poetry by other means"—contests and resituates Guam's condition as the oldest Western colony in the Pacific in the context of twenty-first-century postcoloniality. If the twentieth century was an era of decolonization, what Michael Lujan Bevacqua refers to as Guam's "banal coloniality" today (its militarization as natural and near invisible as its appearance as a mere dot on the map) exemplifies the limits of this process and the persistence and renewal of colonial hegemony since the end of the Cold War in the alliance of militarized state power and transnational capital. We witness this renewal in the recent resurgence of Pacific Rim discourse, which critics declared defunct twenty years ago but which has gained traction again in response to China's rise as a global power and in the wake of the global financial crisis and the winding down of the US wars in Iraq and Afghanistan, in the expansion of international frameworks of economic and military collaboration like APEC, RIMPAC

and a revamped (US led) Trans-Pacific Partnership, that aim, in the words of former US Secretary of State Hilary Clinton, to “accelerate the arrival of the Participation Age, where every individual, regardless of gender and other characteristics, is a contributing and valued member of the global marketplace”. Contrary to earlier analyses, Pacific Rim discourse remains both hegemonic and othering: hegemonic in the way it “rationalizes and gives optimistic coloring to [...] the de-Westernization or cultural diversification of capitalism”, as Alexander Woodside has noted, and othering in the way it continues to exclude the participation of Pacific Island states and to commodify and instrumentalize dependent island territories, such as Guam, in support of its power.

While Guam’s annual celebration on “Liberation Day” of its re-occupation by the US after the defeat of Japan at the end of WW2 demonstrates what Vicente Diaz describes as “the simultaneity of oppression and liberation that constitutes colonial discourse,” the apparent “banality” of its condition confronts us with the reality of colonialism as it may have been experienced when it was largely unquestioned, so pervasively embedded in everyday life as to be taken for granted and ambivalently inflecting multiple layers of life in the societies it affected. Guam then reminds us that postcoloniality must be sought within (the present of) coloniality, i.e. in the form of a hegemonic engagement, rather than in the pursuit of a (better) future. Postcoloniality in this sense represents the political as struggle today, both the struggle of indigenous populations within and against the colonial state and the struggle to articulate indigenous causes and concerns with broadly decolonizing agendas elsewhere. Above all, this involves reclaiming the strategic value of histories erased in the forward-looking, “de-spatialized [and] purely temporal” (as Chris Connery has called it) vision of capital.

Craig Santos Perez’s open-ended long poem, *From Unincorporated Territory*, which has been published in three installments so far (2008, 2010, 2014), is committed to such a postcolonial hegemonic engagement in the way it uses the operations of mapping to challenge the cartography underpinning a Mahanian vision of the (American) Pacific and to rearticulate it as a space of remembrance sustained by speech and action, recalling both Hannah Arendt’s definition of the political and an Oceanic vision of a connected “sea of islands”. In a deliberately unoriginal form of

composition that avoids nostalgic recourse to a precolonial state, Perez's poetry plots extracts from colonial archives, oral history, personal memory, and contemporary colonial and anti-colonial discourses in a way that cuts through layers of cartographic obliteration to tap the resources of Guam's inscription in the colonial imaginary, reaching back to the *isolario* and its representation of a world of islands, incongruous, overlapping, and multilingual.

9. **Elaine Yee Lin HO**, "Locating Anglophone Writing in Sinophone Hong Kong"

While there is no shortage of touristic or exoticizing fiction set in Hong Kong, English-language creative writing that attends to Hong Kong as place – its people, history, culture - remains largely invisible to a global readership. "Invisibility" is the point of departure toward locating anglophone literary writing in Hong Kong from the 20th to the 21st centuries. The paper will also reference other academically established starting points such as literary postcolonialism and world anglophone literature.

Following through the logic of these beginnings leads, in turn, to the related issue of the "impossibility" of anglophone Hong Kong literature. This paper is grounded in a consistent point of reference to recent debates in Chinese about how (and how not) to tell the story of Hong Kong as colony and postcolony in order to articulate a framework for the description and explanation of the languages and narratives of anglophone Hong Kong literature. Through discussion of selected texts, this paper is an inquiry into the forms of languaging that enable anglophone Hong Kong literature's legibility as both local and global.

10. **Agnes Shuk-mei KU**, "Post-Colonial Cultural Trends in Hong Kong – Imagining the Local, the National, and the Global"

In Hong Kong, on 1 July 1997, the handover simultaneously signified a break from colonial rule and marked the historic beginning of national reunification. In theory, there can be a few different cultural strategies vis-à-vis colonialism.

They range from a simple return to pre-colonial heritage (nativism) or a revival of nationalism which seeks to uproot anything colonial, to a more complicated process of reordering and restructuring different old and new ideological elements for a re-negotiated identity amidst changing times. In Hong Kong, the SAR government has