

focuses on the construction of touristic destinations could profitably bring together Chaucer's *Canterbury Tales*, E. M. Forster's *A Room with a View*, and popular iconic and textual representations of Hawaii. Moreover, in extending the range of objects admitted into academic investigation, cultural studies can situate literary texts within the discourses that produce the objects, images, and texts that fill students' everyday lives. One of my colleagues demonstrates the complexity of Western representations of South Pacific otherness by pointing out continuities among figures of the cannibal in Melville's *Typee*, Paul Theroux's *Happy Isles of Oceania*, and a 1996 advertisement for the Polynesian Cultural Center. Some students note the ways in which oral narratives of the plantation both resist and reinscribe the rags-to-riches trajectory of many American novels and in turn how nostalgic images of the plantation past are deployed in local political campaigns in Hawaii. By examining one of the few genres that privilege the Pacific region—cyberpunk fiction—students can gain a nuanced understanding of the economic and political relations between the Pacific Basin and the Rim as well as raise vital questions about their own positions in the technological and transnational future. In order to counter the tendency in academic discourse on transnationalism to naturalize the scale of multinational corporations and their reach into global markets and labor pools, I have turned my close-reading skills to analyzing the ways in which the corporate history of Dole Hawaii draws on traditional narrative forms such as the bildungsroman to fuse individual, colonial, and corporate developments.

While I remain optimistic about the potential for cultural studies to enhance teaching and research in my department, I cannot forget that this work will be carried out within an institutional apparatus heavily invested in the reproduction of colonial relations. Perhaps the most significant challenge to cultural studies in Hawaii remains the fact that less than seven percent of the students at my university are Native Hawaiians. Since its beginnings in adult education programs in Britain, cultural studies has always had—and, I believe, must maintain—a commitment to ensuring open access to education, even as it seeks to transform teaching and learning.

LAURA LYONS
University of Hawai'i, Mānoa

Many contemporary scholars have argued that literature is dead. More accurately, literature and the criteria that have upheld it have come under fire from literary and cultural theorists. At the same time, the recovery of "lost" texts and their writers has renewed interest in literature

and will continue to do so: for example, I am teaching Grace Lumpkin and Edwin Rolfe, two nearly forgotten mid-twentieth century writers, in a lower-level English class, and one of my graduate student colleagues is attempting to recover some seventeenth-century female epic poets.

The emphasis of cultural studies on music, art, film, and television broadens the field of literary inquiry. Borrowing methods of new historicism and cultural materialism, cultural studies attempts to look at different literatures and cultures in their historical, social, and political contexts (from postmodern and Marxist theoretical perspectives, respectively). In particular, the field has stimulated interest in "popular" literature past and present. Nineteenth-century Americans, for instance, read women's-magazine stories, dime novels, and sentimental novels that have been relegated to the dustbin of history. Similarly, present-day popular fiction, or genre fiction, has been denied a place in academic literary study mostly because of its lack of "literariness."

Genre fiction offers speculations on possible worlds. Genres like the romance provide a way to understand gender, the act of reading, and audience response. Tales of horror, fantasy, and science fiction posit utopian and dystopian visions of the past, present, and future. African American and women writers who practice these genres often question and reconceive the normative forms. Poppy Z. Brite, Melanie Tem, and Kathe Koja have rewritten the clichés of horror fiction (ghost towns, haunted houses, werewolves and vampires), giving increased importance to issues such as pain, desire, death, memory, and family. Elizabeth Moon and Mercedes Lackey have transformed the traditional male fantasy hero (usually straight and sexist). Moon's *Deed of Paksenarrion* cycle (1992) is a series of novels about a farm girl who runs away to become a mercenary and eventually a paladin. Lackey's hero in her *Last Herald-Mage* trilogy (1989–90) is a gay mage who becomes a powerful and legendary figure in his world's history. By broadening the field of available texts with which we can work, cultural studies has contributed much to the survival of literary study.

ERIK YUAN-JYAN TSAO
Wayne State University

Interconnections

For much of this century literary studies has been successful at absorbing, even co-opting, all the theoretical