

Contents

<i>Acknowledgments</i>	xii
<i>Preface: On Impersonation and the Nature of the Not-so-secret Agent</i>	xv
 <i>Part I: Impersonation and Stereotype</i>	
1. Impersonation and Double Agency: Theorizing the Practice, Practicing the Theory	3
2. Dissecting the “Devil Doctor”: Stereotype and Sensationalism in Sax Rohmer’s <i>Fu Manchu</i>	35
3. De/Posing Stereotype on the Asian American Stage	60
 <i>Part II: Double Agents, Double Agency</i>	
4. Bodily Negotiations: The Politics of Performance in Hualing Nieh’s <i>Mulberry and Peach</i>	89
5. Shamanism and the Subject(s) of History in Nora Okja Keller’s <i>Comfort Woman</i>	113
6. Impersonation and Other Disappearing Acts: The Double(d) Agent of Chang-rae Lee’s <i>Native Speaker</i>	152

Coda	185
<i>Notes</i>	189
<i>Works Cited</i>	223
<i>Index</i>	241