

Abstract

The year of 1965 witnessed the most significant change that had taken place in the history of America for the sake of the signature of Immigration and Nationality Act, which led to dramatic and ongoing changes in the Asian American population and professional jobs. It was right in such a very complicated and concretized historical context that the stories of early Chinese American immigrants had been woven and interwoven to promote the international transmission of the real popularity, potentiality, profundity, as much as, perspicacity of the Chinese American literary works produced by a variety of new Chinese American writers. The chief analytical focus of this study in relation of the analyses to be made of the characters in those Chinese American literary works will be the representation and manifestation in *China men* produced by Maxine Hong Kingston who has left their families and travelled to America since 1850s, the married bachelors depicted by Louis Chu in the characterization of this woman by the name of Mei Oi in the production of this novel titled *Eat a Bowl of Tea*, the women characters Amy Tan has depicted in *The Joy Luck Club* to highlight their searching for the meaning existing in betweenness, and, the characters like Helen, Mona and Callie in *Typical American* (1991) and *Mona in the Promised Land* (1996) by Gish Jen. The commonality of characters depicted by those Chinese American writers are in shown in their search for meaning, and, their struggle to survive in a social sense and in a psychological sense to make very sufficient room for them to establish their social identity, cultural identity, and, ethnic identity when they are caught in the dilemmas that has been characterized with the in-betweenness that has been preventing them from getting access to the certainty. On the contrary, it appears to be true that they have to be suspended between the previous Chinese culture and the modern Chinese culture, the Chinese culture and American culture, and, between the real homeland and the imagined one in an uncertain fashion. The selection of the authors and works at different stage is deliberate as they are representatives that have dealt with a particular aspect of diaspora life and have reformulated their social identity, cultural identity, and, ethnic identity in the fictional representation seen in the production of those Chinese American literary works by means of searching for 'claim', 'compromise', 'negotiation' and 'transcendence', for these are the main perceptive and cognitive strategies working very well in their intercultural communication between those Chinese American workers and American workers.

Regarding the true analytical comments that have been made on the authors referred to and the literary works picked out to support the objective and systematic justification of the adequateness and appropriateness of this study, it has to be known that the primary analysis to be made of the indispensable and irreplaceable textual frameworks, structural frameworks, and, thematic frameworks of those Chinese American literary works, has much to do with the objective, authentic, essential, and, systematic stratification and systematization of the very critical inadequateness and inappropriateness existing in the perceptive and cognitive inclination of a wide variety of American literary critics who have questioned the organic crystallization, conceptualization, concretization, as well as, categorization of the imaginative and impressive ingenuity Chinese American literature is in a position to be characterized with in a particular fashion in terms of the geographical, racial, and linguistic traits of them apart from the chronological definition that has been given of those traits in an experiential fashion and in an experimental fashion.

In a theoretical sense, the interpretation to be given of those selected Chinese American literary texts is inclined to throw some light on the reflection and rumination of the true virtues and vices of the theoretical frameworks applied into the rich analytical practices and analytical processes devoted to the development, enrichment, and, improvement of the theoretical thoughts and theoretical insights indebted to the enlightenment and encouragement as have been obtained from the overall and profound reflection and rumination of the perceptive and cognitive good history, diaspora and identity has done to the further enrichment and improvement of the actual theoretical potentiality, prosperity, and, perspicacity of historicism and post-colonialism in accordance with the critical reliability and critical validity as exemplified in the specific critical practices and critical processes with respect to the textual analyses to be made of the textual, structural, and, thematic traits of those selected Chinese American literary works, for this reflective and ruminative examination of those theoretical thoughts and insights are, in essence, in a position to be considered as a good way to be taken to stimulate and promote the updates of the major theoretical frameworks adopted in this study even if it is difficult to give rise to the correlative breakthrough and transcendence in this respect.

In a practical sense, the exploration to be made of the feasibility and possibility for the essential and quintessential clarification of the historical reality Chinese American workers have been faced with in a helpless fashion, the disturbing and distracting diaspora they have

to embrace in a hopeless fashion, and, the identities they have to struggle for in the increasing experiences and practices of their social communication, cultural communication, and, ethnic communication to help them to remind most Chinese American workers of the liberty, identity, and, dignity they are in a position to get access to in a dialectical, diverse, and distinctive fashion, to help them to develop a critical thinking and cautious thinking when they are faced with discrimination and stigmatization of the social stereotypes, cultural stereotypes, and, ethnic stereotypes in their growing living experiences, working experiences, and, communicating experiences.

For the sake of the actual social, cultural, and, ethnic similarity with those Chinese American characters, I'm curious to know how Chinese American community as have been considered to be underprivileged in the American society has overcome their difficulties to enable those Chinese American works to survive when they are faced with the adaptation to their new social identities, cultural identities, and, ethnic identities in the midst of building a new wonderland for the new cultures they have to acquire in a spiritual sense, and what enables them to do so in a decisive fashion. She is also curious about the exploration to be made of whether and how it is possible for them to bridge China and America as there are hardly any successful patterns available for them to adopt when they find that the two extremes Chinese culture and American culture have gone to have turned out to be quite distinctive from each other as embodied in the developmental inclination that a world superpower is seeking to redefine itself when these new powers begin to rise in terms of the realities to be faced with at the thought of increasing impact of the new economies on the development of America. This has made it more difficult for the social, cultural, and, ethnic communication between China and America to the effect that the continuous changes in this respect has made this practical communication more diversified and complicated to the very extent that has never been seen before regarding the distractions and disturbances that have been brought about for an increasing number of Chinese American workers as epitomized in the lives and careers of the characters depicted in those Chinese American literary works.

What has to be attempted in this study as to be made of the history, diaspora, and, identity of most Chinese American literary works, is, to trace the rich enlightenment and encouragement embedded in the narrative facts and narrative events the literary works as have been produced by those Chinese American writers in reference to what has been epitomized in their rich imagination, inspiration, and, illumination acquired from the increasing living experiences,

working experiences, and, communicating experiences of the Chinese American workers to give a clear account of the historical facts and historical events they have to be faced with on the ground of what has been expressed in the gradual historical development and improvement of Chinese American literature from the 1960s to present; and, thinking of the diverse and distinctive experiences carried in the lives and careers of those Chinese American workers in relation to the actual evolution, progression and promotion of the Chinese American literary consciousness rooted in the strong literary beliefs their ontological exploration has been imprinted on in the very systematic, symbolic, as well as strategic linearization, highlighting the diaspora as narrated in the early Chinese American literature contextualized in what has happened in Chinatown in the early 1960s; revealing the increasing conflicts and embarrassing dilemmas the vast majority of Chinese American parents and their children have suffered all the more with respect to the negotiated identities that has been disturbing them from the 1970s to the 1980s, and, focusing on the complicated integration that has been particularized in the successive and sustainable achievement of the essential and quintessential transcendence of the dichotomous imprisonment in which they have been caged after 1990s and at the beginning of the 21st century to establish their social identities, cultural identities, and, ethnic identities indebted to what has been implied in all historical and diasporic details of the lives most Chinese American workers have led in America, and, capturing the very diverse and distinctive displacements personified in the particular and professional production of those Chinese American literary works in different stages of Chinese American literary history as a consequence of the fact that every writer tends to be remembered to be of different experiential and experimental particularity in a historical sense as each of those Chinese American immigrants have their respective diaspora experience owing to their special senses of belongingness to the particular historical hours they have spent in an occasional fashion; and to investigate how those Chinese American works have been equipped with their increasing living experiences, working experiences, and communicating experiences, either the adaptation to or the resistance against the policies and laws issued by American government at that specific historical moment, the strong cultural conflicts between Chinese American workers and American workers and between Chinese American parents and their children, the attitudes the mainstream workers of American society have held towards them, how those factors like individual perspective, gender relations, inter-generations, and, global visions have complicated their living,

working, and, communicating processes and practices that have a great deal to do with the deterioration of their immigrating experiences and their diaspora lives as have been connected with the numerous tests, hurdles, challenges and difficulties they have to be faced with in their everyday social lives, cultural lives, and, communicative lives, how these difficulties are inclined to be overcome and made absent in their lives and careers, and how their social identities, cultural identities, and, ethnic identities are supposed to be established in line with what can be dug out from the ruminative and reflective interpretation of the very profound thoughts and insights as what has been carried in the textual, structural, and thematic frameworks of those selected Chinese American literary works mentioned and analyzed in this study to give an account of the traces that are inclined to be very valuable for the rational reflection and rumination of the virtues and vices of the history, diaspora, and, identity with which their lives spent in Chinese American community and their experiences available in their great social, cultural, and, historical contributions sent to the development and betterment of American society, American culture, and, American history in a respective fashion, have to be connected in a resonant fashion in response to what has been particularized and personified in the instructive and impressive production of those Chinese American literary works to be interpreted in this thesis in details from the point of view of new historicism, postcolonialism, and, multiculturalism in a respective fashion.